

Addendum to the NASAD Handbook 2012-13

**National Association of Schools of Art and Design
October 2013**

The NASAD Membership approved the revisions to the Bylaws and Standards for Accreditation set forth below during the Plenary Session – Business Meeting on Friday, October 11, 2013. Separately, revisions to the Rules of Practice and Procedure were ratified by the NASAD Board of Directors (Part I) and the Commission on Accreditation (Part II).

BYLAWS

— Action by the NASAD Membership —

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Bylaws

Article I. Membership

Section 3. Special Statuses

C. Probationary Status

Amend sentence 2 as follows:

The probationary period shall extend not fewer than three months and no more than two years, the specific period to be determined by the Commission at each time such action is taken.

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Bylaws

Article III. Governance

Section 3. Board of Directors

Revise item F. as follows:

- F. The Board of Directors shall:
1. Exercise the various responsibilities of the Board as stipulated in the Bylaws.
 2. Act in an advisory capacity to the Executive Committee in its jurisdiction over and responsibility for the executive functions of the Association.
 3. Review the annual report of the Association's financial position as prepared by the Association's official auditors.
 4. Establish Association dues and fees.
 5. Establish and revise Part I of the Rules of Practice and Procedure in the *NASAD Handbook* following consultation with accredited institutional members.
 6. Address the needs of the membership, recognizing the diversity as well as the common basic purposes of all member institutions.
 7. Review and, as appropriate, act on proposals presented by any ad hoc committees established by the Board to address issues that the Bylaws indicate are under the authority of the Board.
 8. Act on requests for affiliation from professional organizations as outlined in Article I., Section 6. of the Bylaws.

Add new item G. to Section 3. as follows:

- G. Neither the Board of Directors nor the Executive Committee make or otherwise engage or intervene in the accreditation decisions of the Commission on Accreditation. The Commission makes accreditation decisions regarding institutions completely independent of the Board and of the Executive Committee. Although the Chair of the Commission on Accreditation is a member of the Board and of the Executive Committee, the Chair is not permitted to discuss or otherwise disclose to other members of the Board or Executive Committee any information regarding the institutional accreditation decisions of the Commission beyond that provided to the membership of the Association and the public at large. The same rule applies to the Executive Director who is the Recorder of the Commission on Accreditation and an *ex officio* member of the Board and Executive Committee.

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Bylaws

Article III. Governance

Section 4. Executive Committee

Revise item B. as follows:

- B. The Executive Committee shall:
 1. Implement the policy recommendations of the Board of Directors.
 2. Exercise the executive policy functions of the Association.
 3. Have control and overall management of the affairs, funds, and properties of the Association not otherwise provided for.
 4. Approve the annual budget and engage in long-range financial planning for the Association.
 5. Maintain the distinctions of functions and responsibilities required in the Bylaws, Article III., Section 3.G. and Article IV., Section 3 in all aspects of its work.
 6. Appoint and prescribe the duties of the Executive Director.

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Bylaws

Article IV. Commission on Accreditation

Section 3. Authority

Add second paragraph as follows:

As may be appropriate from time to time, the Commission on Accreditation shall amend Part II of the Rules of Practice and Procedure in the *NASAD Handbook* following consultation with accredited institutional members. Part II of the Rules provides overviews and statements of accreditation policies and procedures. Additional detailed accreditation policies and procedures are published separately from time to time by the NASAD National Office after review by the Commission on Accreditation.

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Bylaws

Article VI. Elections and Appointments

Section 1. Duties of the Committee on Nominations

Add to the end of fifth sentence, as follows:

Between the opening of the Annual Meeting and the election itself, opportunity will be provided for additional nominations only in the following manner.

Section 2. Terms of Office

Add new second paragraph as follows:

An unexpired term of office in the Board of Directors, Committee on Nominations, and Committee on Ethics shall normally be filled by election by the membership at large at the next Annual Meeting. The President, following consultation with the Executive Committee, may temporarily fill any vacancy by appointment until the next Annual Meeting. An unexpired term in the office of President shall be filled by the Vice President. See also Bylaws, Article III., Section 2.

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Bylaws

Article VII. Meetings

Change title of Article VII. to “Meetings and Voting.” Add two new sections (11. and 13.), and renumber current Section 11. to 12., revising as indicated below:

Section 11. Notices of meetings and notices of proposals regarding votes or other actions may be sent by various available means, including electronic communications, to member institutions and to members of the Board, Commission, Committees, and other groups consistent with responsibilities and voting powers designated and authorized for each specific group by the Bylaws or other procedural documents of the Association.

Section 12. A meeting by conference telephone call or other form of electronic communication may be recognized as an approved meeting of the Board of Directors, the Executive Committee, the Commission on Accreditation, and other committees of the Association.

Section 13. Votes may be taken during meetings and through electronic communication as long as any requirements for a quorum and notice required in the Bylaws or other procedural documents of the Association applicable to the vote have been met. Votes on specific proposals are conclusive and self-ratifying irrespective of the manner of voting.

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Bylaws

Article XI. Council of Arts Accrediting Associations

Revise Article as follows. (Please note: [a] no changes are proposed for current Section 1., which is included below to provide context; [b] the text of current Section 2. is unchanged, but divided into proposed Sections 2. and 3; [c] Section 4. is a proposed addition to Article XI.; [d] current Section 3 becomes Section 5., with no change to text.)

Section 1. NASAD shall be a member of the Council of Arts Accrediting Associations, a not-for-profit Virginia corporation. The other members are the National Association of Schools of Dance, the National Association of Schools of Music, and the National Association of Schools of Theatre.

The NASAD President and Vice President shall be NASAD’s voting delegates to the Council’s Board of Trustees. The Executive Director of NASAD shall be an officer of the Council, the Executive Director of the Council, and a non-voting Trustee.

Section 2. The Council facilitates cooperative efforts among the four member associations on matters of common concern.

Section 3. The Council operates the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS) to review institutions and programs that offer arts study for children, youth, and adults not associated with postsecondary degrees or credentials. Normally, these institutions offer programs in more than one arts discipline. ACCPAS accredits schools but is not a membership organization. The Council establishes the standards used by ACCPAS consistent with standards for

non-degree-granting institutions approved by the NASAD membership and by the other member associations for their respective disciplines. The Council also appoints the voting members of ACCPAS.

Section 4. The Council convenes, operates, and oversees the work of a Commission on Creative Multidisciplinary Convergence (CMC Commission). This Commission has an analytical and advisory role and no accreditation-granting authority. It responds to requests for analyses, information, and advice from the CAAA Trustees. It includes at least one member from among the institutional members of NASAD with expertise in art and design and at least one member from each of the other three CAAA member organizations. Through the National Office for Arts Accreditation, NASAD and its members and accrediting commission, other member associations of CAAA and their members and accrediting commissions, and higher education and other constituencies have access to the CMC Commission's work and advice.

The CMC Commission focuses on professional education issues, programs, and developments where convergences in the production of specific kinds of creative work involve a fusion of multiple disciplines within the several arts and design fields with multiple forms of technology and other media. It does not focus on the use of technologies within a specific individual arts or design field.

Through procedures published by each CAAA member organization that are implemented and managed by the National Office for Arts Accreditation, the CMC Commission may provide analysis and consultative advice or an advisory program review (a) to institutions directly upon request, or (b) to an institution and the NASAD Commission on Accreditation in the course of a specific institution's accreditation review.

An advisory program review by the Commission on Creative Multidisciplinary Convergence can occur in an accreditation procedure only if (a) an institution is a member or potential member of NASAD, and (b) one or more curricular programs are eligible for such a review as determined by provisions in the NASAD Standards for Accreditation approved by the NASAD membership. See Appendix I.D. "Creative Multidisciplinary Convergence and Technologies." Such reviews are based on NASAD standards, provide for institutional engagement and response prior to any accreditation decision by the NASAD Commission on Accreditation, and are structured and conducted according to published NASAD procedures.

Section 5. The Council and its Board of Trustees shall have the authority to carry out the purposes of the Council, but no authority to compel the internal decisions of any of its organizational members or the accrediting commission(s) or other entities thereof. Each organizational member retains its own authority as an autonomous organization.

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Bylaws

Article XV. Amendments

Revise as follows.

These Bylaws may be amended by a majority vote of the delegates present at an Annual Meeting at which a quorum is present, provided a written notice of the proposed amendment with opportunity to comment is sent to all members of the Board of Directors and Commission on Accreditation and to all accredited institutional members at least four weeks prior to said meeting.

CODE OF ETHICS

— Action by the NASAD Membership —

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Code of Ethics

Article VI. Amendments

Revise as follows:

The Code of Ethics may be amended by a majority vote of the delegates present at an Annual Meeting at which a quorum is present, provided a written notice of the proposed amendment with opportunity to comment is sent to all members of the Board of Directors and Commission on Accreditation and to all accredited institutional members at least four weeks prior to said meeting.

RULES OF PRACTICE AND PROCEDURE

— Action by the NASAD Board of Directors, Part I; Commission on Accreditation, Part II —

NASAD Handbook 2012-13 – page 21ff

Rules of Practice and Procedure

Divide the current Rules of Practice and Procedure into two separate sets of Association- and Accreditation-related provisions to be consistent with revised USDE requirements.

PART I: ASSOCIATION

Article I. Association Policies

Sections 1 through 6 are the texts of current Article IV. Association Procedures, Sections 1 through 6.

The titles of these sections are:

- Section 1. Association Policies and the Public Interest
- Section 2. Conflict of Interest
- Section 3. Bonding
- Section 4. Nondiscrimination Policy
- Section 5. Consulting Service
- Section 6. Orientation and Training of Personnel
- Section 7. Payment of Dues (text of current Article XV.)

Article II. Procedures Regarding Petition for Review of Non-Accreditation Decisions

Text is current Article XI. Procedures Regarding Petition for Review of Decisions

Article III. Amendments to Part I.

This article is proposed to read as follows:

Part I of the Rules of Practice and Procedure may be amended by majority vote of the Board of Directors, provided a written notice of the proposed amendment with opportunity to comment is sent to all accredited institutional members and all members of the Board at least two weeks before the vote.

PART II: ACCREDITATION

Article I. Institutional Membership — *No change, with one exception:*

Section 1. Accreditation

Amend the last item under “The basic goals of accreditation” in item F. as follows:

- § To endeavor to protect institutions against encroachments which might jeopardize their educational effectiveness or their freedom to make academic and associated decisions.

Article II. Application for Membership and Renewal of Membership — *No change*

Article III. Institutional Procedures

Proposed Section 1. Annual Reports to NASAD, same text as current Section 8. of Article III.

Proposed Section 2. Closing an Institution or Program, same text as current Section 9. of Article III.

Current Section 1. Delete. Provisions are already covered elsewhere in the Handbook.

Current Section 2. Delete and move degree titles provision to Standards (becoming Section II.I.2.c.).

Current Section 3. Delete. Provisions are already covered in Article IV., Section 1., and elsewhere in the Handbook.

Current Section 4. Delete. Provision on Honorary Degrees is outmoded.

Current Section 5. Delete. Provision on Disclosure of Professional Certification, Registration, and Licensure Requirements is duplicated in the Standards.

Current Section 6. Delete and move provision on Catalogs into a statement within the Standards (becoming Section II.I.1.b.(11) and then renumbering remaining items).

Current Section 7. Delete and move provision on short-term workshops to the standards (becoming Section III.A.2.e.)

Article IV. Commission Policies

Sections 7. through 12. become Sections 1. through 6. of Part II., Article IV. . The titles of these sections are:

- Section 1. Third-Party Comment
- Section 2. Information Reviews and Requests
- Section 3. Commission Policy Concerning Continuous Deferrals
- Section 4. Policies and Rules Concerning USDE Title IV
- Section 5. Procedures if an Institution Closes
- Section 6. Commission Procedures in Extreme Matters of Institutional Ethics and Integrity

Article V. Substantive Change — *No change*

Article VI. New Curricula: Plan Approval and Final Approval for Listing — *No change*

Article VII. Teach-Out Plans and Agreements — *No change*

Article VIII. Procedures for Reviewing Complaints Directed against Member Institutions of the National Association of Schools of Art and Design — *No change*

Article IX. Requests for Reconsideration of Actions by the Commission on Accreditation — *No change*

Article X. Appeals of Adverse Decisions Concerning Accredited Institutional Membership — *No change, with one exception:*

Amend Section 2 as follows:

Section 2. Procedural Authority. Consistent with Article IV., Section 3., of the Bylaws, the Commission shall adopt written procedures the Association will use to consider the appeal of an adverse decision as defined in Section 1. above. These procedures shall be consistent with and supportive of all sections of Part II., Article X. of the Rules of Practice and Procedure.

Article XI. *(same text as current Articles XII.)* Publication of Accreditation Actions by NASAD

Article XII. *(same text as current Articles XIII.)* Printed Recognition of Accreditation and Use of the Association's Name, Initials, and Acronym

Article XIII. *(same text as current Articles XIV.)* Disclosure and Confidentiality

Article XIV. Amendments to Part II.

This article is proposed to read as follows:

Part II of the Rules of Practice and Procedure may be amended by majority vote of the Commission on Accreditation, provided a written notice of the proposed amendment with opportunity to comment is sent to all accredited institutional members and all members of the Commission on Accreditation at least two weeks before the vote.

STANDARDS FOR ACCREDITATION

— Action by the NASAD Membership —

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II. Purposes and Operations

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

1. Standards

Add new first sentence to item j. as follows:

Advising must address program content, program completion requirements, potential careers or future studies, and art/design-specific student services consistent with the natures and purposes of visual arts and design degrees and programs being offered.

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II. Purposes and Operations

I. Published Materials and Web Sites

1. Standards

Move from Rules of Practice and Procedure. Insert new item b.(11) as follows:

(11) descriptions for each course offered;

Renumber current items b.(11) through (13) to b.(12) through (14).

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II. Purposes and Operations

I. Published Materials and Web Sites

2. Guidelines

Move from Rules of Practice and Procedure. Insert new item 2.c. as follows:

- c. The practices of member institutions support the system of academic currency that allows degrees to be broadly understood and widely accepted. Member institutions serve students, higher education, and the public by ensuring that degree and program titles are consistent with content. Standard academic degree rubrics and titles of degrees and emphases should be used unless the degree or program has a significant emphasis on unique content. Enrollment levels, public relations, and resource availability are important elements in determining an institution's program offerings, but they are not appropriate criteria for assigning degree titles.

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III. Art and Design Program Components

A. Credit and Time Requirements

2. Awarding Credit

Add new item e. as follows:

- e. Any credit awarded for short-term workshops should be computed on the same basis as other coursework during the academic year. Institutional members of NASAD should not award credit for short-term workshops or attendance at meetings sponsored by themselves, other institutions, or organizations unless such credit is acceptable toward specific undergraduate, graduate, or non-degree-granting professional programs at their own institutions.

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III. Art and Design Program Components

H. Distance or Correspondence Learning

Add new item 5. as follows:

5. **Notification Rule.** A special notification rule applies to institutions that participate in the USDE Title IV program for which NASAD is the designated institutional accreditor. See *Standards for Accreditation*, item XX., Section 2.D.

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III. Art and Design Program Components

K. Non-Degree-Granting Programs for the Community

1. Standards Applicability

Revise second paragraph of item 1. as follows:

When a postsecondary institution offers non-degree-granting art/design programs that a) serve individuals in their communities in a pre-professional or avocational context; b) have a specific published identity; c) have at least one specifically designated administrator; and d) operate on an academic year or year round basis, the part of the art/design unit or other entity 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 an art/design unit.

VII. The Liberal Arts Degree with a Major in Art/Design

Revise Section VII. as follows:

VII. THE LIBERAL ARTS DEGREE WITH A MAJOR IN ART OR IN DESIGN STUDIES

A. Titles. The titles Bachelor of Arts and Bachelor of Science are used to designate the study of art or design studies in a liberal arts framework. For details, see Section VII.B.1. and 2., and Section VII.F.2. below. For distinctions between undergraduate liberal arts and professional degrees, see Section IV.C.

B. Purposes

1. Liberal arts degree programs with a major in art or in design studies 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 or design study is also general; there is little or no specialization. See Section IV.C., items 2.d., e., f., g. regarding areas of emphasis.

Degree titles: Bachelor of Arts in Art, Bachelor of Science in Art; Bachelor of Arts in Design Studies, Bachelor of Science in Design Studies.

- b. Degrees with liberal arts purposes that prepare students for state licensure or certification as specialist art/design teachers. These programs are reviewed using the standards in Sections VII. and XI.

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 undergraduate degree content under circumstances listed in items 2.a., b., c. Such degrees are not liberal arts degrees and are reviewed under professional degree standards in Sections VIII. and IX. (*and proposed Section X.*):

- a. Degrees that are structured as professional degrees with the title Bachelor of Science. These programs are reviewed using the standards in Sections VIII. and IX. (*and proposed Section X.*) according to the area of specialization. The standards in Section VII. (liberal arts degrees) are not applicable.

- b. 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 the standards in Sections VIII. and XI.; 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.

- c. 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 the standards in Sections VIII. and IX. (*and proposed Section X.*) according to the area of specialization. The standards in Section VII. (liberal arts degrees) are not applicable.

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

3. Appendix II.A. provides a useful guide to various purposes, issues, and NASAD standards locations applicable to all types of design curricula. It may be especially useful for institutions developing or revising curricular programs in design.

C. Curricular Structure. *(Current Text)*

D. General Studies. *(Current Text)*

E. Major in Studio Art. *(Current Text)*

F. Major in Design Studies

1. In the liberal arts design studies major with a studio orientation, normally at least 20% of the total credits are in design-oriented studio courses; at least 5% in art/design history. The total work in design is normally at least 25%. Required work in design, and any other supportive studies in the visual arts that may be required by the institution, normally total between 30-45% of the curriculum.
2. In the liberal arts design studies major with a design history or theory orientation, normally at least 15% of the total credits are in scholarly design studies; at least 5% in studio. The total work in design is normally at least 25%. Required work in design, and any other supportive studies in the visual arts that may be required by the institution, normally total between 30-45% of the curriculum.
3. The curriculum should aim primarily toward breadth of experience and understanding rather than professional specialization. The primary objective of the liberal arts curriculum is not preparation for entry into professional design practice upon graduation, and not necessarily the preparation for an eventual career in design. Liberal arts design curricula are significantly different from professional undergraduate design curricula in purpose, structure, course requirements, content, and results. The limited number of design-focused studies possible in a liberal arts degree is not intended to and thus does not develop the full range of competencies possible in the professional undergraduate degree. See item II.I.1.g.

In addition to providing the benefits of a broad general education, liberal arts design curricula can provide a general foundation for later design study toward professional competency in design practice, or in scholarly areas such as design history and criticism, or for future studies in business, technology, planning, architecture, and many other fields.

4. For the purpose of this section, studio includes, but is not limited to the development of design basics and may provide introductory studies in one or more of the design program areas outlined in Section IX. (proposed Section X.).
5. In addition to the general studies competencies outlined in Section VII.D. above, basic studies in the following areas are especially relevant to gaining an introductory understanding of various areas of design practice, including the work of interdisciplinary design teams, and to research and the scholarly study of design: anthropology and cultural studies, business, communications and rhetoric, computer science, engineering, psychology and human factors, and history.
6. Upon graduation, students must possess:
 - a. Technical skills, perceptual development, and understanding of design and other principles of visual organization sufficient to achieve basic visual communication using one or more media associated with design.

- b. Basic ability to demonstrate how relationships among design principles and the material qualities of objects are incorporated into the production of design work, and how they contribute in terms of use and interpretation.
- c. Functional knowledge of how the design of communication, products, environments, systems, and services both reflects and shapes various aspects of the context in which they are produced.
- d. Understanding of the various levels at which design problems can be formulated and addressed, and the ability to discern observable or potential consequences of specific design action in large, complex systems.
- e. Ability to identify differences among audiences/users for design, and an understanding of how audience/user values and behaviors are reflected in the design of communications, products, environments, and services.
- f. Understanding of design process, including abilities to consider probable or potential future conditions, think divergently in the generation of multiple solutions, and use design principles and elements of the design process to converge on ideas and results that are effective in realizing project purposes.
- g. Awareness of the critical perspectives in the evaluation of design, including the history of ideas about the role of design in culture and of ideas informing design practice over time.
- h. For students emphasizing design scholarship, the ability to use overview knowledge of design practice, history, theory, criticism, and technology and the tools and techniques of research, scholarship, and communication in the production of scholarly analytical work about design.

G. Major in Art History. *(Current Text)*

H. Major in Museum Studies. *(Current Text)*

I. Major in Art Education. *See Section XI.*

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IX. Specific Professional Baccalaureate Degrees in Art and Design

Change title of Section IX. and add introductory text as follows:

IX. Specific Professional Baccalaureate Degrees in Art

The professional undergraduate degree in a visual art specialization is structured to provide in-depth, formal education that will prepare students for entry into professional practice or advanced, professionally oriented study upon graduation. “Bachelor of Fine Arts” is the typical rubric signifying the undergraduate professional degree. Common content and competency development standards for all professional undergraduate degrees in visual art are found in Section VIII. above. The several items in Section IX. indicate content and competency standards for majors in various specific visual art fields in addition to the those in Section VIII. for all majors.

New visual arts fields and sub-specializations continue to be developed beyond those listed in Section IX. The Commission on Accreditation reviews new or experimental curricular programs not listed here in terms of general standards frameworks applicable to the professional undergraduate degree in the visual arts, with particular attention to consistency among purposes, title, content, and competencies required for graduation.

For further information about the relationship of the professional undergraduate degree in an art field specialization to other professional and liberal arts degrees, see Sections IV.C. and VII.

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IX. Specific Professional Baccalaureate Degrees in Art and Design

Delete current Section IX.U. Theatre Design.

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Proposed changes and additions to the current text: Standards for Professional Baccalaureate Degrees in Design are presented in separate Section X. with new introductory paragraphs and Sections A. and B. Standards for professional undergraduate degrees in fine arts areas remain in Section IX. Current Section X. becomes Section XI. and so forth.

X. SPECIFIC PROFESSIONAL BACCALAUREATE DEGREES IN DESIGN

The professional undergraduate degree in a design specialization is structured to provide in-depth, formal education that will prepare students for entry into professional practice upon graduation. This is the case whether the degree rubric is Bachelor of Fine Arts with a design specialization or another appropriate title.

Appendix II.A. provides a useful guide to various purposes, issues, and NASAD standards locations applicable to all types of design curricula. It may be especially useful for institutions developing or revising curricular programs in design. For further information about the relationship of the professional undergraduate degree in a design field specialization to other professional and liberal arts degrees, see Appendix II.A., especially Sections 5. and 6.

A. Common Curricular Elements Incorporated in All Specific Professional Undergraduate Degrees in Design

Common critical elements in the strategic environment for design impact, are reflected, and are integrated differently in the work of various design specializations, and thus, in the realization of curricular programs to develop the student competencies required to begin professional practice in those specializations.

Specific detailed competency development decisions regarding these common elements are the prerogatives of institutions. However, to maintain fundamental curricular currency with developments in each field, each professional undergraduate program in design is expected to prepare students to understand and work with the following in terms of their area of specialization or focus.

1. **Context.** The role of the designer is not only to achieve the goodness of fit between form and context, but also to determine how much of the surrounding context will be considered as a specific design problem is addressed and solved. Basic competence in both framing and solving design problems is essential for graduates. In all design specializations, this competence includes knowledge of and ability to address the following:
 - a. *Usefulness.* The value of communication, objects, environments, or services to persons and society.
 - b. *Usability.* The cognitive or physical ease, efficiency, and satisfaction of people as they learn and use communication, objects, products, environments, systems, or services.
 - c. *Desirability.* The perceived emotional, social, or cultural benefits of communication, objects, products, environments, systems, or services.

- d. *Sustainability*. The consequences of design in interdependent systems, lifespan of designed objects, and use and disposal of resources.
 - e. *Feasibility*. The technological ability to produce and/or disseminate and/or distribute communication, objects, environments, or services.
 - f. *Viability*. The economic potential and consequences, for example, for return on investment, economic sustainability, and growth.
- 2. Complexity.** The context for design problem solving is increasingly complex and design activity is typically nested within a web of interconnected systems. Basic understanding of how such complexity is addressed and expressed in design practice is essential. Competencies include familiarity with:
- a. *Trans-disciplinary/interdisciplinary collaboration*. Basic understanding of the nature, content, and process of trans/interdisciplinary work, including experiences working in trans-disciplinary teams toward the solution of design problems. To address critical aspects of the content component, where possible, curricula and courses should facilitate understanding of the relevance of knowledge in a variety of fields associated with addressing complex design issues and problems. Fields include the sciences, social sciences, humanities, and business, and other fields associated with various areas of specialization.
 - b. *Designing at the level of systems*. Basic knowledge of means for considering, evaluating, and anticipating the consequences of design action in a variety of systems, even when working at the level of products and components. This competence is normally developed through studio and other studies and activities.
 - c. *Geographic dispersal of effort*. Basic understanding of the management and labor structures and issues associated with the design, production, dissemination, and distribution of communication, goods, and services in the global context. Students should be encouraged to gain work experience in settings that represent a variety of economic and social opportunities.
 - d. *Issues of lifespan and sustainability*. Ability to justify the use of resources and identify long-term consequences of design action in their solutions to problems.
- 3. Designing for and with people.** Contemporary design practice addresses varying levels of responsibility between designers and users. For example, control for design decisions can shift proportionally from project to project. Knowledge and skills to understand and begin to work in this environment are essential. Competencies include the ability to:
- a. Choose and apply research and other methods for understanding potential users' wants, needs, and patterns of behavior.
 - b. Recognize social, cultural, and perspective differences on scales ranging from individual to global.
 - c. Consider and evaluate strategies for addressing or resolving competing values in the process of finding design solutions.
 - d. Work with issues and projects associated with participatory design and its processes.
- 4. Technology.** A rapidly evolving technological context presents both challenges and opportunities for design education. While the resources of institutions may limit how quickly programs can respond to industry changes in specific software and hardware, overarching knowledge and skills for working with the impact of technology on design are essential. Competencies include the ability to:

- a. *Learn how to learn technology.* Because change will be a constant, students' technological studies and experiences need to prepare them to learn new technologies on an ongoing basis.
 - b. *Make critical choices among different technologies.* Through various curricular studies and experiences, students are expected to become critical users of technology, able to match technological choices to specific problems and their respective contexts.
 - c. *Design tools and systems* – The democratization of technology places a greater burden on designers in certain specializations to invent the systems through which users create their own experiences. For students majoring in those specializations, competencies include basic understanding of the development of such systems and of the fundamental relationships between the invention of systems and the invention of technology. Experience in projects associated with the invention of technology as well as its use is strongly recommended.
5. **Research.** Research is an integral component in designing for and with people in a context that encompasses complexity and technology. Research sensibilities and comprehensive capabilities are gained through study and practice over a lifetime. At the undergraduate professional degree level, basic understanding of research methods, and the ability to read and use findings in studio projects are essential. This competence includes basic knowledge and skills to develop research-supported design decisions for specific circumstances that address:
- a. What people want and need.
 - b. What is needed that does not exist.
 - c. How people learn and know.
 - d. What particular contexts demand.
 - e. How things get planned, produced, and distributed.
 - f. The effects of design action on people, communities, the environment, and the future.
 - g. Tools, theories, and methods for exploring these issues.

B. Common Essential Resource-based Opportunities and Experiences for All Students Enrolled in Professional Undergraduate Design Degrees. Institutions must provide the following in terms of each specific specialization or field of design it offers.

- 1. Easy access to studios appropriately equipped for teaching, learning, and work. See Section II.F.
- 2. Easy access to libraries with (1) appropriate design collections in the field of specialization, (2) resources that are current and appropriate to the specific curricula being offered, and (3) reference material in other relevant disciplines, such as the social sciences and the humanities. See Section II.G.
- 3. Easy access to tutorials that develop software and other technical capabilities. See Section IV.B.1.
- 4. Easy access to appropriately equipped labs and technological support necessary for the execution of design solutions. See Section II.F.
- 5. Continuous regular access to instruction and critique under faculty with educational and professional backgrounds in the area of design specialization. Instruction for the number of students enrolled, and sufficient numbers of qualified faculty to provide the diversity of expertise required for a comprehensive current education in the field of specialization. See Section II.E.

Proposed retitling and revision of the current Graphic Design text (IX.K.)

- C. Communication Design.** Communication designers work in static and dynamic formats, such as print-based design, interactive media, and environmental applications to address functional communication needs. They focus on relationships among audience, context, and content. Artifacts and services created by communication designers may interpret, inform, instruct, persuade, or entertain. Communication designers address the physical, cultural, and technological aspects of specific situations and the cognitive and social behaviors of users. They work with integration and process. They have a symbiotic relationship with technology and are both users and drivers of technological innovation. Designers address problems at various scales ranging from project components to complex systems that encompass intersections among communication and various social, cultural, technological, economic, physical, and service contexts.

Only curricular programs with sufficient coursework and competency development in the creation of new visual form, and strategies in which form is critical to achieving communication, are appropriately titled “communication design,” “visual communication design,” or an equivalent as described in paragraph 5 below.

Other curricular programs such as those for journalism and mass communications, marketing, management of technology, and graphic applications such as drafting may use the term “communications” in titles and descriptions. However, these programs are distinct from professional undergraduate communication design programs in purpose, content, and graduation requirements. They are identified by different titles. They are not structured to address the formal and thinking competencies at levels that define the creative work of professional communication designers. This distinction between communication design curricular programs and other curricular programs remains even though specific courses normally available through other programs, such as communications theory and concepts, may be valuable for communication design students.

Only professional undergraduate degree programs structured to develop the composite set of competencies listed in item X.C.3. below prepare students for entry-level professional practice in communication design. Such programs must be represented and taught primarily by instructors with appropriate communication design education and professional experience. Normally, such programs require at least four years of full-time study or the equivalent.

Titles normally used to identify four-year professional programs with a major structured to prepare students for entry-level professional practice are Bachelor of Fine Arts in Communication Design, Bachelor of Fine Arts in Visual Communication Design, Bachelor of Fine Arts in Graphic Design, Bachelor of Fine Arts in Advertising Design, Bachelor of Communication Design, or Bachelor of Graphic Design. See also Section VII.B.2. Other communication-based design specializations such as interaction design, experience design, wayfinding, and information design may be designated as majors or emphases. Such programs are reviewed using communication design standards and must include sufficient content requirements in the field designated as a major or area of emphasis.

Only institutions with a sufficient number of qualified communication design faculty, technological resources, a comprehensive curriculum, and core and specialized courses in communication design have the prerequisites to offer these degrees or other degrees with different titles having objectives to prepare students for entry-level professional practice in communication 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 communication design as indicated below and in Section VIII.

b. **Guidelines.** Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in communication design comprise 25-35% of the total program; supportive courses in design, related technologies, and the visual arts, 20-30%; studies in art/design histories and theory, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses in design, related technologies, and the visual arts; and studies in visual arts/design histories and theory 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 Section VIII.A.6.). Curricular requirements and strong advising should direct students to general studies that support their study in design. Appropriate areas of study for all communication design majors include communication theory, writing, psychology, sociology, anthropology and cultural studies, and business, as well as the humanities.

Designers benefit from studies that develop understandings of globalization in terms of its various meanings for design practice. Professional degree programs with a specific focus such as 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. Coursework in the major should make use of concepts and skills acquired through study in areas other than design.

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

a. The ability to conceive and to design visual communications and systems involving various integrations of the elements of professional practice outlined in items 3.b. through g. below.

b. Understanding and use of basic visual communication principles and processes, including but not limited to:

(1) Understanding of how communication theories, principles, and processes have evolved through history and the ability to use this knowledge to address various types of contemporary problems.

(2) Understanding of and ability to develop strategies for planning, producing, and disseminating visual communications.

(3) Functional knowledge of creative approaches, and the analytical ability to make appropriate, purpose-based choices among them, and to use such approaches to identify communication opportunities and generate alternative solutions.

(4) Ability to plan the design process and construct narratives and scenarios for describing user experiences.

(5) Fluency in the use of the formal vocabulary and concepts of design—including content, elements, structure, style, and technology—in response to visual communication problems. Studies in critical theory and semiotics are strongly recommended.

(6) Ability to develop informed considerations of the spatial, temporal, and kinesthetic relationships among form, meaning, and behavior and apply them to the development of various types of visual communication design projects.

(7) Ability to use typography, images, diagrams, motion, sequencing, color, and other such elements effectively in the contexts of specific design projects.

- c. Ability to incorporate research and findings regarding people and contexts into communication design decision-making, including but not limited to:
 - (1) Ability to frame and conduct investigations in terms of people, activities, and their settings, including, but not limited to using appropriate methods for determining people's wants, needs, and patterns of behavior, and developing design responses that respect the social and cultural differences among users of design in local and global contexts.
 - (2) Understanding of design at different scales, ranging from components to systems and from artifacts to experiences.
 - (3) Ability to exercise critical judgment about the student's own design and the design of others with regard to usefulness, usability, desirability, technological feasibility, economic viability, and sustainability in terms of long-term consequences.
- d. Acquisition of collaborative skills and the ability to work effectively in interdisciplinary or multidisciplinary teams to solve complex problems.
- e. Understanding of and the ability to use technology, including but not limited to:
 - (1) Functional understanding of how to continue learning technology, recognizing that technological change is constant.
 - (2) Ability to conduct critical evaluations of different technologies in specific design problem contexts, including the placement of technical issues in the service of human-centered priorities and matching relationships between technologies and the people expected to use them.
 - (3) Functional capability to shape and create technological tools and systems to address communication problems and further communication goals.
 - (4) Ability to recognize and analyze the social, cultural, and economic implications of technology on message creation and production and on human behavior, and to incorporate results into design decisions.
- f. Understanding of and ability to use basic research and analysis procedures and skills, including but not limited to:
 - (1) Acquisition of research capabilities and skills such as using databases, asking questions, observing users, and developing prototypes.
 - (2) Ability to use analytical tools to construct appropriate visual representations in the execution of research activities.
 - (3) Ability to interpret research findings practically and apply them in design development.
 - (4) Ability to support design decisions with quantitative and qualitative research findings at various stages of project development and presentation.
- g. Functional knowledge of professional design practices and processes, including but not limited to professional and ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights.
- h. Experience in applying design knowledge and skills beyond the classroom is essential. Opportunities for field research and experience, internships, collaborative programs with professional and industry groups, and international experiences are strongly recommended. Such opportunities to become oriented to the working profession should be supported through strong advising.

4. **Relevant Competency Recommendations for Specialized Programs** (*in addition to those stated above for all communication design programs, and those stated for all professional degree programs*):
 - a. For communication 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 communication design programs with a special emphasis in design planning and strategy, design experiences should include working in interdisciplinary teams, using existing and planning original research, systems-level analysis and problem solving, writing for business, developing understandings of business/design interfaces, and the application of management, communication, and information theories.
5. **Essential Resource-based Opportunities.** See Section X.B.

Proposed revision of the current Fashion Design text (IX.E.)

- D. **Fashion Design.** Fashion designers integrate the visual and technical aspects of wearing apparel to produce products and services. They 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. See also Section VII.B.2.

Only institutions with a sufficient number of qualified fashion design faculty, technological resources, a comprehensive curriculum, and core and specialized courses in fashion design have the prerequisites to offer this fashion design degree or other degrees with different titles having objectives to prepare students for entry-level professional practice 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.
 - b. **Guidelines.** Curricula to accomplish this purpose that meet the standards previously 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/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** (*see Section VIII.A.6.*). Studies related to anthropology, business, psychology, and sociology, are particularly useful for fashion designers.
 3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all professional degree programs in Sections VIII.B. and 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. 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. Ability to design for a number of markets based on a working knowledge of the characteristics and organization of those markets.
- e. Acquisition of collaborative skills and the ability to work effectively in interdisciplinary or multidisciplinary teams.
- f. Foundational knowledge of the history of fashion design, including but not limited to the influences of works and ideas on the evolution of fashion design study and practice over time and across cultures.
- g. Functional knowledge of professional design practices and processes, including but not limited to professional and ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights.
- h. Functional knowledge of basic business practices including, but not limited to entrepreneurship, marketing, accounting, and manufacturing; and basic practices associated with the overall business of fashion such as ethics, intellectual property, labor issues, and decisions associated with ecological and social responsibility and sustainability.
- i. 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.
- j. Easy access to studios and libraries with appropriate fashion design resources.
- k. Experience in applying design knowledge and skills beyond the classroom is essential. Opportunities for field research and experience, internships, collaborative programs with professional and industry groups, and international experiences are strongly recommended. Such opportunities to become oriented to the working profession should be supported through strong advising.

4. Essential Resource-based Opportunities. See Section X.B.

Proposed revision of the current Industrial Design text (IX.M.)

- E. Industrial Design.** Industrial designers create and develop concepts and specifications that optimize the function, value, and aesthetics of products, environments, systems, and services for the benefit of user, industry, and society. Industrial design involves combinations of the visual arts disciplines, sciences, and technology, and requires problem-solving and communication skills.

Only professional undergraduate degree programs structured to develop the composite set of competencies listed in item 3. below prepare students for entry-level professional practice in industrial design. Such programs must be represented and taught primarily by instructors with appropriate industrial design education and professional experience. Normally, such programs require at least four years of full-time study or the equivalent. See III.A.1.

Titles normally used to identify professional undergraduate programs (four or five years) with a major structured to prepare students for entry-level professional practice are Bachelor of Fine Arts in

Industrial Design (BFA), Bachelor of Industrial Design (BID), or Bachelor of Science in Industrial Design (BSID). The titles “product design,” “process design,” and “systems design” normally refer to areas encompassed by the profession of industrial design.

Only institutions with a sufficient number of qualified industrial design faculty, technological resources, a comprehensive curriculum, and core and specialized courses in industrial design have the prerequisites to offer these degrees or other degrees with different titles having objectives to prepare students for entry-level professional practice in industrial design.

NOTE: When preparing information for review by NASAD, all professional undergraduate degree programs, regardless of length in years or credit hours, must calculate ratios of coursework distributions 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.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards previously 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/design histories and theory, 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 and theory 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 Section VIII.A.6.). Studies in the physical and natural sciences, the social and behavioral sciences, quantitative reasoning, and the humanities are important for industrial designers. Students should be able to make connections among these disciplines and their work in industrial design.

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

- a. Ability to design products and systems, including but not limited to a foundational understanding of how products and systems are made; what makes them valuable; how they are developed, realized, and distributed; and how they are related to environmental and societal issues and responsible design.
- b. Ability to use technologies and tools associated with multi-dimensional design representation, development, dissemination, and application.
- c. Foundational knowledge of the history of industrial design, including but not limited to the influences of works and ideas on the evolution of design study and practice over time and across cultures.
- d. Fundamental knowledge of user experience, human factors, applied ergonomics, contextual inquiry, user preference studies, and usability assessments.
- e. Ability to research, define, and communicate about problems, variables, and requirements; conceptualize and evaluate alternatives; and test and refine solutions, including the ability to synthesize user needs in terms of value, aesthetics, and safety.
- f. Ability to communicate concepts and specifications in verbal, written, and multiple media at levels ranging from abstraction and sketches, to detailed multi-dimensional, functional, and visual representations.

- g. Functional knowledge of professional design practices and processes, including but not limited to ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights.
- h. Knowledge of basic business practices and their relationship to industrial design as well as the ability to investigate and reconcile the needs related to entrepreneurship, marketing, engineering, manufacturing, servicing, and ecological and social responsibility in the process associated with specific design projects.
- i. Acquisition of collaborative skills and the ability to work effectively in interdisciplinary or multidisciplinary teams.
- j. Opportunities for advanced undergraduate study in areas that intensify skills and concepts, and that deepen and broaden knowledge of the profession of industrial design.
- k. Experience in applying design knowledge and skills beyond the classroom is essential. Opportunities for field research and experience, internships, collaborative programs with professional and industry groups, and international experiences are strongly recommended. Such opportunities to become oriented to the working profession should be supported through strong advising.

4. Essential Resource-based Opportunities. See Section X.B.

Proposed revision of the current Interior Design text (IX.N.)

- F. Interior Design.** Interior designers address the visual, technical, functional, and aesthetic aspects of inhabited spaces. Interior designers integrate art and design concepts, space analysis and planning, and knowledge of materials, furnishings, and construction necessary to produce finished interior environments that interpret and serve the specific needs of clients and users.

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 Interior Design. In some cases, institutions use the designation Bachelor of Fine Arts in Interior Architecture. Degrees with a major in Interior Architecture are separate and distinct from degrees in architecture that lead to and enable professional practice in architecture. See also Section VII.B.2.

Only institutions with a sufficient number of qualified interior design faculty, technological resources, a comprehensive curriculum, and core and specialized courses in interior design have the prerequisites to offer these interior design degrees or other degrees with different titles having objectives to prepare students for entry-level professional practice in interior 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 interior design as indicated below and in Section VIII.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards previously 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/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** (see Section VIII.A.6.). Studies in architecture, business, planning, psychology, and sociology are particularly useful for interior designers.

- 3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all professional degree programs in Sections VIII.B. and C.*):
- a. Ability to conceive of and design for interior spaces, incorporating and integrating the knowledge and skills listed in 3.b. through j. below.
 - b. 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, principles of organization and expression, and design problem solving.
 - c. Ability to apply design and color principles in a wide variety of residential and nonresidential projects. This requires an in-depth knowledge of the aesthetic and functional properties of structure and surface, space and scale, materials, furniture, artifacts, textiles, lighting, acoustics, heating and cooling systems, air quality systems, and the ability to research and solve problems creatively in ways that pertain to the function, quality, and effect of specific interior programs.
 - d. Understanding of the technical issues of human factors and basic elements of human behavior, including areas such as programming, environmental control systems, anthropometrics, ergonomics, proxemics, wayfinding, sustainability, universal design, and design for the physically/mentally challenged. In making design decisions, the ability to integrate human-behavior and human-factor considerations with project goals and design elements is essential.
 - e. Knowledge of the technical aspects of construction and building systems, and energy conservation, as well as working knowledge of applicable legal codes, contract documents, specifications protocols, schedules, and regulations related to construction, environmental systems, accessibility, and human health and safety, and the ability to apply such knowledge appropriately in specific design projects.
 - f. Ability to hear, understand, and communicate to the broad range of professionals and clients involved or potentially involved the concepts and requirements of 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. Capabilities with technical tools, conventions of rendering and representation, global measuring systems, and systems of projection, including perspective, are essential. Competence with technologies applicable to interior design is also essential. The ability to work on teams is essential.
 - g. Functional knowledge of production elements such as installation procedures, project management, schedules, and specification of materials and equipment.
 - h. Acquisition of collaborative skills and the ability to work effectively in interdisciplinary or multidisciplinary teams.
 - i. Functional knowledge of the history of art, architecture, decorative arts, and interior design, including but not limited to the influences of work and ideas on the evolution of interior design practice.
 - j. Functional knowledge of professional design practices and processes, including but not limited to professional and ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights.
 - k. Functional knowledge of basic business practices including, but not limited to entrepreneurship, marketing, accounting, and manufacturing; and basic practices associated with the overall business of interior design such as ethics, intellectual property, labor issues, and decisions associated with ecological and social responsibility and sustainability.

- l. The ability to gather information, conduct research, and apply research and analysis to design projects. Familiarity with research theories and methodologies related to or concerned with interior design is essential.
- m. Experience in applying design knowledge and skills beyond the classroom is essential. Opportunities for field research and experience, internships, collaborative programs with professional and industry groups, and international experiences are strongly recommended. Such opportunities to become oriented to the working profession should be supported through strong advising.
- n. Experience with a variety of professional practices and exposure to numerous points of view in historic and contemporary interior design.

4. Essential Resource-based Opportunities. See Section X.B.

Proposed revision of the current Textile Design text (IX.T)

- G. Textile Design.** Textile designers address the aesthetic and technical aspects of fabrics and related textile arts to produce products and services. They 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. See also Section VII.B.2.

Only institutions with a sufficient number of qualified textile design faculty, technological resources, a comprehensive curriculum, and core and specialized courses in textile design have the prerequisites to offer this textile design degree or other degrees with different titles having objectives to prepare students for entry-level professional practice 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.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards previously 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/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** (see Section VIII.A.6.). Studies in anthropology, business, material culture, 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 Sections 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, technologies, 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 woven, printed, and knit fabrics and in contemporary fabric structures.

- c. Ability to determine design priorities and alternatives; research, define, and evaluate criteria and requirements; and coordinate project elements in multimedia, high tech, and advanced applications.
- d. Acquisition of collaborative skills and the ability to work effectively in interdisciplinary or multidisciplinary teams.
- e. Understanding of the history of textile design.
- f. Functional knowledge of professional design practices and processes, including but not limited to professional and ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights.
- g. Functional knowledge of basic business practices including, but not limited to entrepreneurship, marketing, accounting, and manufacturing; and basic practices associated with the overall business of textiles such as ethics, intellectual property, labor issues, and decisions associated with ecological and social responsibility and sustainability.
- h. 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.
- i. Experience in applying design knowledge and skills beyond the classroom is essential. Opportunities for field research and experience, internships, collaborative programs with professional and industry groups, and international experiences are strongly recommended. Such opportunities to become oriented to the working profession should be supported through strong advising.

4. Essential Resource-based Opportunities. See Section X.B.

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XIV. Admission to Graduate Study

Amend item B. as follows:

- B. Completion of Previous Degree Programs.** Completion of an appropriate undergraduate program or the equivalent is required for graduate study in art and design. Through portfolio review, transcript documentation, art/design major degree completion, and/or other means determined by the institution, all students admitted initially to graduate study in art/design shall demonstrate prior achievement in terms of their readiness to undertake graduate studies in their major field. (See Standards for Accreditation, Section VII. or VIII.) Admission to doctoral programs in art history, art education, design, 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.

XVI. Specific Terminal Degree Programs

Proposed revision of the current text, adding new language and sections on design

XVII. SPECIFIC TERMINAL DEGREE PROGRAMS (current XVI.)

A. The Master of Fine Arts and Equivalents

1. **Purpose.** The Master of Fine Arts degree title is appropriate only for advanced graduate-level programs that focus on studio practice in some aspect of art or design. Studio or practice-based master's degrees with other titles must meet the standards below if they are to be considered terminal master's degrees and thus equivalent to the MFA. See section XVI.A.6. The art and design professions and the academy recognize the MFA and equivalent programs as the terminal degrees for practitioners and educators in the studio arts or design. Therefore, MFA and equivalent programs must exhibit the professional intensity and high standards expected of all terminal degree programs. For the remainder of this section, the terms Master of Fine Arts or MFA include both MFA and equivalent programs with other titles.
2. **Credit Requirements.** A Master of Fine Arts program requires the equivalent of at least two years of full-time graduate study, with a minimum of 60 semester hours or 90 quarter hours.
3. **General Requirements: Art.** (Current Text)
4. **General Requirements: Design.** The competencies outlined below are essential in enabling degree holders to combine and synthesize critical elements associated with advanced, highly skilled, analytically-based studio work in design
 - a. Advanced professional competence in a specific design specialization or some aspect of studio-based design practice.
 - b. Professional depth of knowledge and achievement demonstrated by a significant body of studio-based design work.
 - c. Ability to integrate and synthesize information associated with an area of specialization, including the ability to reach and articulate conclusions as an individual designer.
 - d. In-depth understanding of the consequences of design in various contexts, including those that involve relationships among the elements of complex interacting systems; and the ability to frame and conduct investigations of such systems in relationship to design practice.
 - e. Ability to explore and develop design methods and tools that are appropriate to supporting collaborative work, engaging human-subject research, and addressing complex problems.
 - f. Ability to apply existing research methods from professional design practice and make judgments about the appropriateness of specific research methods and strategies for the specific nature of a design task.
 - g. Ability to conceive and produce studio work that is speculative and propositional; for example, what design can achieve economically, socially, culturally, and technologically.
 - h. Ability to integrate into design practice the knowledge, perspectives, and values gained through the study of design precedents, fields related to design, and modes of inquiry in design and other fields.
 - i. Ability to use analytical tools, design processes, technologies, and bibliographical resources to develop concepts, reveal patterns of information, and create rationales for specific design solutions or projects.

- j. Ability to communicate clearly in speech and writing about design practice and research to the public and various professional communities.
 - k. Understanding of the nature of leadership in design practice and functional development of the organizational and critical skills necessary to assume such leadership.
- 5. Preparation for Teaching Design.** Basic understanding of, and experience in, curriculum and pedagogy in preparation for college teaching is strongly recommended for all candidates for the MFA in Design. Associated mentoring by experienced design teachers is also strongly recommended.

When preparation for teaching is published as a significant goal of a particular program, curriculum and pedagogy knowledge and skills are essential, and academic studies in design or related fields should occupy at least 20% of the total credits for the degree.

Historical knowledge of the evolution of design education from craft to profession, including current developments that alter professional expectations, is essential.

Reflection on the teaching/learning paradigm, clarity in teaching goals relative to the curriculum, and appropriate original research to assess learning and adjust teaching strategies are desirable.

- 6. Program Components: Art.** *(Current Text)*
- 7. Program Components: Design.** Specific programs and procedures applicable to awarding the MFA degree are determined by the institution. Standards and guidelines providing a framework for these specific decisions are outlined in Section XIII.C. The necessary components of Master of Fine Arts degrees are:
- a. Advanced studio practice.
 - b. Academic studies concerned with design and design-associated research, including, as appropriate, studies in the humanities, sciences, and social sciences.
 - c. Work in both studio and academic studies that fosters abilities to integrate knowledge and skills associated with art/design practice and to make connections and integrations with other fields appropriate to the individual's program of study.
- 8. Curriculum Structure and Degree Titles.** *(Current Text)*
- 9. Published Objectives.** *(Current Text)*
- 10. Admission, Retention, Advisement.** *(Current Text)*
- 11. Faculty.** *(Current Text)*
- 12. Student Assessments.** *(Current Text)*
- 13. Presentation of Work.** *(Current Text)*

B. Doctoral Degrees

- 1. Purpose.** Doctoral degrees are earned only in graduate programs that emphasize research or scholarship in some aspect of art and/or design.
- 2. Time Requirements.** Doctoral programs require the equivalent of at least three years of 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.

4. **Qualifying Prerequisites: All Programs.** (*Current Text*)
5. **Qualifying Prerequisites: Design Programs.** In addition to qualifying prerequisites for all programs as listed above, candidates for the Ph.D. in Design normally demonstrate the following as a prerequisite to qualifying for the degree:
 - a. Ability to identify and pursue design research problems, topics, and opportunities consistent with their areas of content expertise, including but not limited to the ability to extend the knowledge base of the field by framing and exploring questions that address matters of professional, social, and user interest and value.
 - b. Ability to describe and work within the advanced conceptual and critical frameworks associated with the student's design research work and final project.
 - c. Ability to construct and articulate conceptual frameworks in reference to theories and the work of scholars and practitioners in design and other fields.
 - d. Ability to pose hypotheses and to integrate and synthesize information, data, analysis, and opinion in developing and producing design research.
 - e. Understanding of various quantitative, qualitative, and mixed research methods, and the ability to use this understanding in constructing and executing specific research plans.
 - f. Understanding of research ethics and procedures related to the use of human subjects.
 - g. Skills in using scholarly techniques to produce professional-level design scholarship. Normally, essential scholarly techniques include, but are not limited to compiling bibliographies; developing arguments about the place, value, and influence of work; writing literature reviews; choosing, developing, and using methodologies that are cogent and understandable; providing evidence of research findings; and putting research into contexts through documentation and publication.
 - h. Abilities to communicate research findings directed to the professional design and/or broader scholarly communities.
6. **Final Project.** (*Current Text*)
7. **Content Areas.** (*Current Text*)

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**XX. Specific Operational Standards for All Institutions of Higher Education
for which NASAD is the Designated Institutional Accreditor**

Section 2. Procedural Requirements

Insert new item D. as follows:

- D. **Notification Rule.** As a USDE recognized accrediting agency, NASAD is required to report to the U.S. Secretary of Education enrollment information under the following circumstances if the institution offers distance or correspondence education: an increase in headcount enrollment for the institution of fifty percent or more within the HEADS Data Survey, compiled by NASAD. If the fifty-percent threshold is reached or exceeded, this fact is provided to the Secretary within thirty days of the close of the HEADS project each year. The institution will also be notified at the same time NASAD notifies the Secretary, except in cases where provisions of Article IV., Section 10. [to become Part II., Article IV., Section 4) of the *Rules of Practice and Procedure* are applicable.

Reletter remaining items.

PROPOSED APPENDIX I.E.

STANDARDS AND GUIDELINES FOR PROFESSIONAL UNDERGRADUATE DEGREES WITH A MAJOR IN GENERAL DESIGN

PLEASE NOTE: *The set of standards below does not apply to undergraduate professional degree programs with majors in communication design, fashion design, industrial design, interior design, textile design, or in any other specific design specialization. Those standards are located in Sections X.C. through G. and in Appendix I.F. as applicable.*

Section 1. Curricular Standards

The professional undergraduate degree with a major in general design provides students with a grounding in fundamental design principles, techniques, and content. It is not equivalent to a major in a specific design specialization. It differs from such majors in purpose, course requirements, and expected results.

The extent of the difference depends on specific institutional purposes and requirements for each general design degree. For example, general design degrees can provide a foundation for the post-baccalaureate acquisition of additional competencies associated with practice in specific design specializations, or they can provide studio-based surveys of design that support further study in history, theory, criticism, or research. They can also focus on the acquisition of understanding needed to connect design thinking with business, technology, planning, and other fields.

NASAD standards are applied according to specific program purposes and content present in individual institutions.

All programs in this category must meet NASAD standards in Section IV.A. and elsewhere regarding declaration of specific program purposes; relationships among purposes, content, and curriculum requirements; and program components and resources. They must also meet standards in Section II.I.1.g. regarding title/content consistency.

Normally, the title Bachelor of Fine Arts is used to identify a professional undergraduate degree with a major in general design.

A. 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 general design as indicated below and in Sections VIII. and X.A.
- 2. Guidelines.** Curricula to accomplish this purpose that meet the standards previously 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/design histories normally total at least 65% of the curriculum (see Section III.C. regarding forms of instruction, requirements, and electives).

- B. Recommendations for General Studies** (see Section VIII.A.6.). Designers benefit from studies that develop communication, planning, research, and business skills, and from knowledge in the physical and natural sciences, the social and behavioral sciences, and the humanities. Curricular requirements and strong advising should direct students to general studies that specifically support their degree requirements and graduation expectations in design.

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

1. Comprehensive overview understanding of design, including its fields of practice, modes of inquiry, and their various purposes; its uses of media; its methods of creation, investigation, development, and production; and its connections and ways of responding to context, complexity, people, technology, research, and associated fields.
2. Ability to create visual form in response to a range of issues characteristic of design problems that demonstrates thorough understanding of principles of visual, spatial, and/or temporal organization.
3. An understanding of various techniques, technologies, media, and materials, including their roles in the creation, production, and use of visual and other forms of design, and their uses in various areas of professional practice.
4. Comprehensive understanding of various design connections with planning and strategy; local and global perspectives; engineering, manufacturing, and marketing relationships; and scales ranging from components to systems and from artifacts to experiences.
5. General understanding of the design process and its application, including knowledge and skills in problem identification, research and information gathering, analysis, alternative solutions generation, prototyping and user testing, results evaluation, and design project organization.
6. General understanding of principles that define how various design specializations respond to people, settings, and activities and application of these principles in making judgments about existing design solutions.
7. Foundational knowledge of a broad range of design history, theory, and criticism, including but not limited to the influences of works and ideas on the evolution of design practice over time and across cultures, and an understanding of the similarities, differences, relationships, and major achievements among the various design fields and specializations.
8. Ability to recognize and articulate overarching concerns that define design responsibility, such as ethical, legal, global/cultural, economic, and environmental issues.
9. Experiences that develop abilities to work in design and multidisciplinary teams are essential.
10. Opportunities for internships, collaborative programs, and other field experiences associated with developing a breadth of understanding in design are strongly recommended.
11. Opportunities to acquire knowledge and skills to analyze and create design responses addressing cultural differences among local and global users are strongly recommended.

D. Relevant Competencies for Emphases (*in addition to those stated for all general design programs, those stated for all professional undergraduate degree programs, and those stated for all professional undergraduate design programs*). Four of many possible emphases follow. Please note that the Bachelor of Fine Arts in General Design is a studio-based degree, and that emphases are not equivalent to majors (see Section IV.C.2.).

1. For general programs intended to provide a basis for post-baccalaureate study toward professional competency in a design specialization, students normally develop introductory and basic-level knowledge and skills in the specific area of specialization. Appropriate standards from Section X.C. through H. are used as guidelines.
2. For general programs with a special emphasis in design studies, students normally develop basic overview understandings in areas such as design history, theory, criticism, and the relationship of design to other fields of inquiry and action.

3. For general programs with a special emphasis on design entrepreneurship, students normally develop abilities to understand and integrate design knowledge and skills with creative design development, business, marketing strategies, and their relationships.
4. For general programs with an emphasis on the development of design generalists that support management, research, and other design-associated endeavors, students normally develop basic knowledge and skills in design associated with areas such as design strategy, systems analysis, and the application of management, communication, and information theories.

Section 2. Resources

See Sections II. and X.B.

PROPOSED APPENDIX I.F.

STANDARDS AND GUIDELINES FOR PROFESSIONAL UNDERGRADUATE DEGREES WITH MAJORS IN NEW, DEVELOPING, OR UNIQUE SPECIALIZED DESIGN FIELDS

PLEASE NOTE: *The set of standards below does not apply to undergraduate professional degree programs with majors in communication design, fashion design, industrial design, interior design, textile design, or sub-specializations thereof, irrespective of specific title. Those standards are located in Sections X.C. through G.*

The standards below provide institutions, visitors, and the Commission on Accreditation with a generic standards framework for professional undergraduate degrees with a major in a specific designated field not encompassed in the design specializations list immediately above.

The standards below are for degrees intended to prepare students for entry-level professional practice in the designated field upon graduation.

Section 1. Curricular Standards

All degree programs in this category must meet NASAD standards in Section IV.A. and elsewhere regarding declaration of specific program purposes; relationships among purposes, content, and curriculum requirements; and program components and resources. They must also meet standards in Section II.I.1.g. regarding title/content consistency.

NASAD standards are applied according to program purposes and content in relationship to the nature and content of the designated area of specialization.

In addition to standards in this Appendix, references to standards in Sections X.C. through G. may or may not be indicated depending on program purposes and content.

Titles normally used to identify professional undergraduate degree programs with a major structured to prepare students for entry-level professional practice are Bachelor of Fine Arts (BFA) [in the area of specialization], or Bachelor of Science (BS) [in the area of specialization].

To offer professional undergraduate degrees in specialized design fields, institutions must have as prerequisites, a sufficient number of faculty qualified specifically in the area of specialization, as well as technological resources, curricula, and core and specialized courses consistent with the preparation of professionals in the area of specialization.

A. 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 a new, developing, or unique specialized field of design as indicated below and in Sections VIII. and X.A.

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

B. Recommendations for General Studies (*see Section VIII.A.6.*). Curricular requirements and strong advising should direct students to general studies that support their studies in the area of design specialization and other required studies in design. These may include, but are not limited to studies in the physical and natural sciences, the social and behavioral sciences, and the humanities. Studies in communication, planning, business, and technology are usually useful for designers. Students should be able to make connections among these disciplines and their work in the area of specialization.

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

1. Ability to conceive and to produce design in the area of specialization, including but not limited to the ability to apply design principles and associated competencies to develop design projects or work incorporating and integrating the knowledge and skills listed in C.2. through 13. below.
2. Foundational understanding of how the area of specialization works; its value definitions and criteria; its creation, development, realization, and distribution mechanisms; its relationships to other professions and issues; and its engagement with matters and ranges of scale, for example, from components to systems, from artifacts to experiences.
3. Ability to use techniques, technologies, and tools associated with professional practice and achievement in the area of specialization. Normally, this includes competencies in representation, development, dissemination, and application of design in two or more dimensions.
4. Ability to exercise critical judgment and make functional, purpose-based, project-specific choices among creative approaches, techniques, technologies, and tools to produce work in the area of specialization.
5. Ability to develop strategies for planning, producing, and disseminating work in the area of specialization.
6. Foundational knowledge of the history of design associated with or precursor to the area of specialization, including but not limited to the influences of works and ideas on the evolution of design study and practice over time and across cultures.
7. Foundational knowledge of a broad range of design history, theory, and criticism, including but not limited to the influences of works and ideas on the evolution of design practice over time and across cultures, and an understanding of the similarities, differences, relationships, and major achievements among the various design fields and specializations.
8. Fundamental knowledge of user perceptions, human factors, and user evaluation mechanisms associated with the design specialization.
9. Ability to research, define, and communicate about problems, variables, and requirements; conceptualize and evaluate alternatives; and test and refine solutions, including the ability to synthesize user needs in terms of value, aesthetics, and safety.
10. Ability to communicate concepts and operational issues associated with the area of specialization in verbal, written, and multi-media levels, including but not limited to detailed functional and visual representations and use of appropriate technologies.

11. Functional knowledge of professional practices and processes associated with or applicable to the area of specialization, including areas such ethics, intellectual property, laws and regulations, operational norms, and global applications.
12. Knowledge of basic business practices and their relationship to the area of specialization, including but not limited to entrepreneurship, marketing, and accounting, and the nature of decisions associated with ecological and societal responsibility.
13. Ability to work effectively in multidisciplinary teams.
14. Opportunities for internships, collaborative programs, and other field experiences associated with the area of specialization are strongly recommended.
15. Opportunities to acquire the knowledge and skills to create design responses addressing cultural differences among local and global users are strongly recommended.

Section 2. Resources

See Sections II. and X.B.

PROPOSED APPENDIX II.A.

NASAD ADVISORY STATEMENT ON DESIGN CURRICULA IN HIGHER EDUCATION

PLEASE NOTE: *This Appendix is an informational document, not an NASAD standards document. It provides references to the principal standards associated with specific topics within this Appendix. NASAD accreditation standards for or associated with various design programs are provided only in the standards sections of the NASAD Handbook.*

The selected references in this Appendix are provided for information only. All standards published in the Handbook are used as applicable in accreditation contexts.

In this Appendix, the word "Section" refers to a specified portion of either the NASAD Standards for Accreditation or an Appendix, both found in the Handbook. When a Roman numeral follows "Section," the reference is found among Standards items I. through [to be renumbered as] XXI. When an Arabic number follows "Section," the reference is found within this Appendix unless another Appendix is specified.

APPENDIX OUTLINE

Section 1. Basics

- A. Design
- B. Design Curricula
- C. Content and Time
- D. Pathways
- E. Accurate Representation
- F. Career Preparation and Entry

Section 2. Appendix Information

- A. Appendix Scope
- B. Appendix Purposes

Section 3. Institutional Purposes, Engagement, and Choices

- A. Institutional Purposes for Design
- B. Institutional Curricular Engagement
- C. Institutional Content Choices
- D. Institutional Content Choices, Degrees, and Titles
- E. NASAD Standards

Section 4. Design Content

- A. Design Perspectives and Their Relationships to Curricular Content and Purpose
- B. Design Practice Specializations
- C. Research and Professional Design Practice
- D. Design and Other Fields: Curricular Connections and Distinctions

Section 5. Basic Degree and Program Frameworks, Content, and NASAD Standards Locations

- A. Different Purposes, Frameworks, and Content for Undergraduate Professional and Liberal Arts Degrees
- B. Undergraduate Art and Design Degrees with Design Content
- C. Different Frameworks and Content for Two-Year Programs
- D. Different Frameworks and Content for Graduate Degrees
- E. Certificate and other Non-Degree-Granting Programs
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Section 6. Professional Undergraduate Design Degrees: Institutional Planning Considerations

- A. Purposes
- B. Educational Responsibilities
- C. Full Curricular Content and Competency
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- E. Public Information
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Section 7. Resources, Operations, and Public Information

Section 1. Basics

A. Design

The field of design is large. It encompasses many professional design specializations, and has connections with many other disciplines and areas of endeavor. It focuses primarily on the creation of communications, products, and environments but also involves the development of strategies and services. It is defined by its relationships to context, people, and technology, and it is informed by research. It is integrative, innovative, and dynamic. It both generates and responds to change.

As with all fields, design may be studied from different perspectives, for different purposes, and at varying levels of breadth and depth.

Types and levels of specialization, critical perspectives, and contexts for application result in many approaches to design. Further, how design disciplines interact with one another and with other fields shape strategies for design education. Such issues produce a complex environment for making specific decisions about design curricula in higher education.

This Appendix presents, annotates, and delineates elements in the complex environment in which design is taught and practiced. It correlates definitions and purposes. It takes into account professionally rooted design practices that are normally pursued by colleges, schools, and departments of design, or art and design, and that are covered by the NASAD Standards for Accreditation. It also addresses the potential for new forms of practice and emerging collaborations among less traditional combinations of disciplines.

B. Design Curricula

Curriculum development results in educational systems intended to build student understandings, competencies, and proficiencies in design over a relatively short period of time.

Design curriculum developers face many possibilities, and different choices will produce different results.

In successful curricula, purposes are realistic and well matched to resources and the strategic environment within and outside the institution. They are clearly articulated and adapt to changes in conditions over time.

This Appendix presents and annotates fundamental purposes, possibilities, choices, results, and their relationships, and references them in terms of NASAD standards for specific types of design degrees.

C. Content and Time

Curricular content is intended to develop competencies related to the design field, to provide the basis for future study and professional growth, and to lay the groundwork for adaptive practice as conditions change after the student graduates. Competency is not necessarily determined by time spent, but time is essential to competency development, especially when entry-level professional proficiency for design practice is the goal.

This Appendix focuses on various relationships between content and time in the preparation of designers, design scholars, and teachers of design. NASAD standards provide additional detail about these relationships.

D. Pathways

Design understandings, competencies, and proficiencies may be gained in many ways. These include, but are not limited to curricular programs, internships, apprenticeships, individually directed development, work experiences, and professional development.

This Appendix and the accompanying NASAD standards focus on pathways organized as higher education curricular programs, each with specific competency development and completion requirements.

E. Accurate Representation

All curricular pathways do not lead to the same result upon graduation. Therefore, each design curricular offering must be presented accurately in terms of what students are able to do immediately upon graduation. In other words, in terms of the specific pathway just completed at the institution, not in terms of what individuals accomplish after gaining additional knowledge and skills elsewhere after graduation.

This Appendix and NASAD standards address fundamental distinctions critical to accurate representation.

F. Career Preparation and Entry

Career preparation, entry, and prospects for advancement are centered in the acquisition of competencies requisite for practice in specific fields of design.

When institutions seek to offer degree programs focused on preparation for professional practice, they are accountable to certain expectations and standards in the field. Such realities inform decisions about purposes, perspectives, entrance qualifications, content, curricula, breadth and depth, and competency development. Graduation requirements and public information describing programs must be accurate and consistent with these realities.

Baccalaureate preparation for career entry into a professional design practice specialization requires significant amounts of time in highly focused, advanced study in that specialization.

This Appendix presents basic information about career preparation and entry and provides references to detailed content and curricular requirements provided in the NASAD standards.

Section 2. Appendix Orientation

A. Appendix Scope. This Appendix addresses design both comprehensively and in some detail. It focuses primarily on the teaching and learning of design and design-related subjects for various purposes and at various levels of higher education.

B. Appendix Purposes.

This Appendix is intended to:

1. Provide an overview of basic options and issues institutions face in developing, operating, and evolving curricular programs in design.
2. Outline fundamental principles and concepts associated with design education and indicate where they are addressed in the NASAD accreditation standards.
3. Delineate differences among purposes, types, content, and lengths of courses and programs and the various results that can be expected immediately upon completion.
4. Support institutional efforts to maintain the internal integrity of individual curricular programs, and provide clear, accurate information to students and the public.
5. Describe correlations between program purposes and resources.
6. Incorporate fundamental principles of academic integrity, public information, and program operations into a framework that facilitates creativity in local decisions about purposes for and programs in design.
7. Support the continuing advancement of design as concept and practice, including exploration and development of new content areas and connections with other disciplines.

Section 3. Institutional Purposes, Engagement, and Choices

A. Institutional Purposes for Design

Design is a vast territory for practice, study, and action. It is each institution's responsibility to choose from among the myriad possibilities and develop its specific purposes for design study. These choices and purposes then determine the goals, objectives, basic types of instructional programs offered, levels of engagement, and resources necessary for success.

Basic institutional purpose areas for design include, but are not limited to programs focused on one or more of the following:

1. Professional design practice – preparation in the skills, knowledge, and predispositions that serve current and future definitions of professional practices as they relate to communication, products, environments, and services.
2. Design studies – research and critical analysis of the impact of design on people, places, and activities, now and in the past; studies of the role of design in shaping the physical, cognitive, social, cultural, technological, and economic aspects of context; and surveys of design disciplines.
3. Design thinking – design as a mode of inquiry or as process-oriented content (visualization or prototyping, for example) that is relevant to problem-solving in a variety of subject areas other than design.

A single institution may have several different design offerings, each with a different purpose and curricular focus.

Please note the important distinction between purpose and content. For example, degrees focused on design practice require attention to areas of research and scholarship, but research and scholarship knowledge and skills, though essential parts of those degrees, are not the primary focus.

Related Handbook References:

General Information – Sections II.A.1.d., II.A.2.a., II.A.2.c., II.A.2.d., and II.A.2.e.

Undergraduate Programs – Sections IV.A. and IV.B.

Graduate Programs – Section XIII.A.

Non-Degree-Granting Programs – Section XVII.

B. Institutional Curricular Engagement

1. Types and Extent

Institutions teaching design have many choices regarding the types and extent of curricular engagement.

a. At the undergraduate level, these include but are not limited to:

- (1) Curricular programs leading to degrees or other credentials with a professional major in a specific design specialization for career entry into that specialization immediately upon completion of the degree;
- (2) Curricular programs leading to degrees or other credentials with a general major in design without an area of professional design specialization;
- (3) Curricular programs leading to liberal arts degrees or other types of majors in design studies;
- (4) Curricular programs for other non-design professional or liberal arts majors that require some design coursework or offer minors but do not prepare students for professional practice in a design specialization; and
- (5) Coursework and/or experiences in design that are elective or open by published admission criteria to students who are not pursuing a design degree, emphasis, minor, or any other credentials in design.

b. At the graduate level, design programs focus on advanced practice and research in various proportions and combinations.

Related Handbook References:

Undergraduate Degree Structures – Section IV.C.

Two-Year Degree-Granting Programs – Section VI.

Graduate Programs – Section XIII.

Non-Degree-Granting Programs – Section XVII.

2. Accurate Career Preparation Information

Only curricula described in Section 3.B.1.a.(1) of this Appendix are specifically structured to prepare for career entry as a professional in a design specialization upon graduation.

Depending on their content and graduation requirements, curricula described in Section 3.B.1.a.(2) may or may not prepare for career entry into any specific design specialization upon graduation.

Curricula described in Section 3.B.1.a.(3)(4)(5) of this Appendix provide important avenues for the study of design, and the basis for future competency development, but they are not structured to prepare students fully for career entry as professional designers upon graduation.

Related Handbook Reference:

Published Materials and Web Sites – Section II.I.

C. Institutional Content Choices

For each design program offered, each institution makes specific curricular content choices and completion requirements.

NASAD standards require that these choices be consistent with purposes, and if applicable, with the requirements of any field chosen as an area of specialization.

These choices include, but are not limited to what subjects are to be studied, the amount of time and emphasis each subject is given, the levels of achievement expected in specific subject and content areas, the relationships among required subject and content areas, and the competency expectations for completion or graduation.

Related Handbook Reference:

Time, Proportions, and Competencies – Section III.B.

D. Institutional Content Choices, Degrees, and Titles

Institutions are responsible for choosing degree and program titles consistent with purposes, content, and completion competencies. In the case of professional degrees in design specializations, institutions are encouraged to make titles consistent with accepted terminology in the corresponding area of professional design practice.

Related Handbook Reference:

Title/Content Consistency – Section II.I.1.g.

E. NASAD Standards

NASAD standards provide a framework within which institutions pursue and use many different sets of purposes, structures, content choices, and titles. Each specific set chosen is addressed in a specific set of NASAD standards applicable to each design curriculum, its operation, and its public presentation.

Related Handbook References:

Curricular Standards – Sections IV. through XIX. (proposed Section XX.)

Majors, Minors, Concentrations, and Areas of Emphasis – Section IV.C.2.

Professional Undergraduate Degrees with Majors in Design – Section VIII.; Section X. (proposed)

Liberal Arts Undergraduate Degrees with Majors in Design Studies – Section VII.F. (proposed)

Terminal Graduate Degrees – Section XVI. (current) becomes Section XVII. (proposed)

Section 4. Design Content

A. Design Perspectives and Their Relationships to Curricular Content and Purpose

Design study may be based in many different philosophical perspectives, as well as serve numerous functional purposes. While it is impossible to list all possible approaches, the following examples suggest that different curricular strategies may be based on particular relationships between purpose and perspective.

- 1. Professional design practice.** Curricula with purposes linked to practice generally focus on a design specialization or segment of activity within established or emerging design professions.

Within these definitions, there are also conceptual distinctions or philosophical perspectives that shape curricular decisions without compromising the development of students' skills and knowledge for application in the field.

For example, a curriculum may not only focus on preparing students for professional positions in interaction design but also impart an overarching concern for social innovation or for enhancing the delivery of commercial services. Or, a program may view its perspective on design as pushing the limits of formal vocabularies within the demands of professional practice or as addressing a professional shift from designing artifacts to designing experiences.

Professional master's degree programs in design may differentiate graduate from undergraduate study by the development of students' research skills, while others may focus on entrepreneurship and self-publishing.

In these examples, professional preparation for design practice is not compromised by a particular philosophical position on the role of design and design education.

- 2. Design studies.** Design studies programs typically emphasize history, theory, and criticism or survey content from a range of design specializations.

Some programs may further define their purposes, for example, as preparation for graduate study in art/design history or criticism; orientation to design for students who will later choose a professional practice specialization; involvement in curatorial, journalistic, or cultural advocacy work; or general education for all students.

Within these purposes, for example, programs may view design history through the perspective of technological opportunities and economic conditions or as a chronology of artistic movements.

They may differ in their positions regarding the importance of studio-based coursework for design studies students or the relevance of particular non-design disciplines in understanding the larger context for design.

In each case, choices about what to teach and the orientation through which it is taught are in direct support of curricular purpose, but also reflect a philosophical position toward the field.

- 3. Design thinking.** Design thinking may be viewed as a process and as a cognitive predisposition.

Some programs prepare students to apply innovation processes professionally in a design specialization or as strategy in business. They may focus on methods, collaborative problem solving, entrepreneurship, management, or other content related to particular roles for design in practice.

Other programs may view design as a third discipline, between the sciences and the humanities, which involves knowledge, critical and creative thinking skills, and attitudes that are relevant to any kind of problem solving.

The relationships between purposes and perspectives in this case may arise directly from the student population they serve.

While the relationships between purposes and perspectives guide curricular decisions, there is no single path implied by the adoption of particular positions on design or design education.

B. Design Practice Specializations

There are many design practice specializations.

Historic examples include communication design, fashion design, industrial design, interior design, and textile design.

There are many other titles indicating areas of recent focus or areas of greater focus within a larger specialization. Examples include, but are not limited to interaction design, experience design, wayfinding, information design, product design, design strategy, game design, and advertising design. New specializations are expected.

Institutions choosing to offer studies in or about a particular specialization are also choosing to provide the curricular and resource support essential for acquiring the appropriate knowledge and skills given the specified type and level of study.

Institutions choosing to provide professional practice preparation in a specialization are choosing to make a significant level of perpetual commitment to support the requisite focused curriculum and provide associated resources. See Sections 6. and 7. of this Appendix.

The same principle applies to programs focused on the preparation of researchers and scholars of design at advanced levels, or on any other design-related subject, such as design pedagogy.

C. Research and Professional Design Practice

Studies that build general competencies in research skills are essential in professional undergraduate degree programs in design. Research competencies include, but are not limited to the application of research methods, tools, and theories; use of research findings in design projects; and development of research-supported design decisions.

Research is relevant to all professional design specializations and problem contexts at some level and is informed by knowledge and methods from within and outside the design disciplines. NASAD guidelines recommend selected studies in the sciences, the social sciences, and the humanities for specific professional undergraduate degrees in design practice specializations.

The intensity of study and application of research skills rises in complexity as courses and degree levels rise from basic to advanced, and as students gain practice.

Related Handbook Reference:

The Role of Research within Professional Undergraduate Design Degrees – Section X.A.5.
(proposed)

D. Design and Other Fields: Curricular Connections and Distinctions

Design is associated with the knowledge, methods, and history of many fields and professions. Design curricula often include content or coursework in fields outside of design, as appropriate to education in a design specialization. Different professional fields often share interest in particular content but normally address different purposes, perspectives, and definitions in its study, and produce different results.

It is critical to make and respect distinctions between types and purposes of various disciplinary programs so that design content is not confused or conflated with that of another field and so that students are not misled about the nature, purposes, and level of competencies they gain in specific curricula either in design or in other fields. Study in related fields outside the design major may be critical to a design education.

A number of the many areas where connections may be important and distinctions essential are design and technology, digital media, fine arts, the sciences, computer science and engineering, business, communications, journalism, and planning.

Related Handbook References:

Studies Combining Art/Design, Business, Design Management, Arts Administration (AACSB and NASAD Statement) – Appendix I.B.

ABET and NASAD Statement on Degree Programs Combining Studies in Art and/or Design and Electrical/Computer Engineering – Appendix I.C.

Section 5. Basic Degree and Program Frameworks, Content, and NASAD Standards Locations

A. Different Purposes, Frameworks, and Content for Undergraduate Professional and Liberal Arts Degrees

The overarching purposes and professional preparation expectations for undergraduate professional degrees in design differ greatly from the purposes and expectations associated with the liberal arts degrees in design studies. Curricular frameworks and content for these two types of degrees also differ.

Related Handbook References:

Types of Undergraduate Degrees (Normal Curricular Distributions) – Section IV.C.1.

Credit and Time Requirements – Section III.A.

Time, Proportions, and Competencies – Section III.B.

Time Distributions and Degree Integrity – Section IV.C.1.c.

B. Undergraduate Art and Design Degrees with Design Content

1. Professional Undergraduate Degrees with Majors in Design Specializations

Four-year professional undergraduate degrees that meet NASAD standards for specific design specializations – communication design, fashion design, industrial design, interior design, textile design, etc. – address development of the common body of knowledge and skills required for career entry as a designer upon graduation.

In order to develop requisite competencies, degrees in this category normally require at least 65% of the course credit to be in design and design-related subjects, with 25% of the course credits within this 65% devoted specifically to the particular area of design specialization designated by the degree title.

Related Handbook References:

Undergraduate Degree Designations – Section IV.C.1.a.

Preparation for Professional Practice – Section IV.C.1.b.(2)

Undergraduate Degrees: Time Distributions and Degree Integrity – Section IV.C.1.c.

All Professional Undergraduate Degrees – Section VIII.

Specific Professional Baccalaureate Degrees in Design – Section X. (proposed)

[Communication Design (X.C.), Fashion Design (X.D.), Industrial Design (X.E.),

Interior Design (X.F.), Textile Design (X.G.)]

Standards and Guidelines for Professional Undergraduate Degrees with Majors in New, Developing, or Unique Specialized Design Fields – Appendix I.F. (proposed)

2. Professional Undergraduate Degrees with Majors other than a Design Specialization

There exist various degrees that meet NASAD standards which involve limited studies in one or more design specializations but which are not intended to prepare the student for career entry as a designer in an area of specialization upon graduation. These include, but are not limited to majors in general design and majors in fine arts fields and specializations.

Required or elective coursework in one or more design specializations may serve a variety of purposes in degree programs with majors other than a design specialization.

A course in a design specialization may constitute an elective for a general or non-specialized design major or an art major. In some cases, a set of courses in one or more design specializations may constitute an area of emphasis, concentration, or minor.

These professional degrees in majors other than a design specialization do not address comprehensive development of the common body of knowledge and skills required for career entry as a designer in a specialized design field upon graduation. However, these degrees allow for the acquisition of certain aspects of the common body of knowledge and skills, and these degrees with specialized design content can help provide a background for future study and career development in a design specialization, or for further design associated work, or for work in other disciplines and professions.

Related Handbook References:

Undergraduate Degree Designations – Section IV.C.1.a.

Preparation for Professional Practice – Section IV.C.1.b.(2)

Time Distributions and Degree Integrity – Section IV.C.1.c.

All Professional Undergraduate Degrees – Section VIII.

Common Curricular Elements for All Professional Undergraduate Degrees –
Section X.A. (proposed)

Specific Professional Baccalaureate Degrees in Design – Section X. (proposed)

**Standards and Guidelines for Professional Undergraduate Degrees with Majors
in General Design** – Appendix I.E. (proposed)

3. Undergraduate Liberal Arts Degrees

Normally, undergraduate liberal arts degrees in art or in design studies require 30-45% of the total course credit to be in the creation and study of the visual arts or design. The remainder of the coursework is across a range of fields.

The liberal arts degree places design studies in the context of a broad and extensive program of general studies in a variety of subjects. It distributes curricular time in favor of general studies. Normally, the purpose is to provide an orientation to design that can be the basis for future study in design practice; in a scholarly area, such as design history, theory, or criticism; or for future studies in business technology, planning, architecture, and many other fields.

Related Handbook References:

Undergraduate Degree Designations – Section IV.C.1.a.

Undergraduate Degree Purposes – Section IV.C.1.b.

Undergraduate Degrees: Time Distributions and Degree Integrity – Section IV.C.1.c.

Purposes of the Liberal Arts Degree – Section VII.B.

Curricular Structure of the Liberal Arts Degree – Section VII.C.

The Liberal Arts Degree with a Major in Design Studies – Section VII.F. (proposed)

C. Different Frameworks and Content for Two-Year Programs

Two-year programs that include design normally fall into one of three categories: (a) curricular offerings in design as an element of general or liberal education without the intention of training for a design occupation, (b) degrees in design intended to prepare students for transfer to either a professional baccalaureate degree in an area or specialization of design, or a liberal arts degree in design studies, (c) degrees, certificates, or curricular offerings that have a technical or specific occupational emphasis in one aspect of design.

Curricular distributions include design according to the specific framework chosen, and the content areas of design or associated fields being addressed.

Related Handbook References:

Two-Year Degree-Granting Programs – Section VI.

For standards applied to the first two years of transfer programs according to purpose, please consult the applicable *Handbook* references contained in Section 5.c.2. of this Appendix.

D. Different Frameworks and Content for Graduate Degrees

Frameworks for graduate degree include the initial Master's degree, normally requiring at least 30 semester hours, and terminal degrees that require additional time. In design, there are two terminal degrees: the Master of Fine Arts or an equivalent and the Doctor of Philosophy. The terminal MFA requires at least 60 semester hours.

Research is important in all graduate programs, but there are distinctions between programs that are primarily focused on the preparation of design scholars and researchers, and those primarily focused on the advanced preparation of practicing designers.

Graduate degree frameworks are also informed by choices of content or practice specialization.

Related Handbook References:

Graduate Degree Purposes and Principles – Section XIII.A.

Initial Graduate Degrees in Design – Section XV.A.

Initial Graduate Degrees in Design Research and Scholarship – Section XV.C.

Specific Terminal Degree Programs – Section XVI.

The Master of Fine Arts and Equivalents – Section XVII.A. (proposed)

Doctoral Degrees – Section XVII.B. (proposed)

E. Certificate and other Non-Degree-Granting Programs

Frameworks for non-degree-granting programs in design are determined by program purposes and curricular requirements. Content is specified consistent with these frameworks.

Related Handbook Reference:

Non-Degree-Granting Programs – Section XVII.

F. Curricular Experimentation and Innovation

NASAD recognizes that design and its specializations are always evolving, and that there are many ways to achieve excellence. Purposes, programs, and resources may be blended to achieve specific purposes. Innovative and carefully planned experimentation is encouraged. Careful planning involves developing a course or program that extends or explores new design requirements or possibilities, attends to student needs and responses, and is subject to critical evolution and amendment. It also involves developing working relationships among program purposes, content, curriculum distribution, completion requirements, and public information, including titles and descriptions.

Related Handbook References:

Evaluating, Planning, and Projections Standards – Section II.L.1.a.

Evaluation, Planning, and Projections Guidelines – Sections II.L.2.a., II.L.2.b., and II.L.2.f.

Flexibility and Innovation – Section III.M.

Section 6. Professional Undergraduate Design Degrees: Institutional Planning Considerations

A. Purposes

As noted above, institutions determine the purposes for design study that their courses and curricula will pursue. Each purpose chosen carries its own necessities and its opportunities for program distinctiveness and creativity.

This principle applies to all undergraduate professional design degrees and to majors in various specific design specializations.

Related Handbook References:

- Fundamental Purposes** – Section IV.A.1.
- Resources and Components** – Section IV.B.
- Basic Degree Designations** – Section IV.C.1.a.
- Basic Degree Purposes** – Section IV.C.1.b.(2)

B. Educational Responsibilities

Institutions have a special responsibility if they choose to offer one or more professional undergraduate degrees with a major in a field of design, whether the degree rubric is BFA or another appropriate title.

Such degrees are intended to provide the in-depth education that will prepare students for entry into professional design practice upon graduation. This includes meeting current knowledge and skill thresholds, but also the kinds of knowledge and skills needed to learn, grow, evolve, and advance as their fields and specific work change over time. This means being able to think and create fluently *in* a field of design, a task more advanced than how to operate design-related technologies or do specific projects.

Related Handbook References:

- Evaluation Mechanisms within Professional Degree Programs** - Section III.B.4.
- Quality Policies** – Section III.N.
- All Professional Undergraduate Degrees** – Section VIII., especially B. (Common Body of Knowledge and Skills) and C. (Results)
- Specific Professional Baccalaureate Degrees in Design** – Section X. (proposed)
[**Communication Design** (X.C.), **Fashion Design** (X.D.), **Industrial Design** (X.E.),
Interior Design (X.F.), **Textile Design** (X.G.)]
- Standards and Guidelines for Professional Undergraduate Degrees with Majors in General Design** – Appendix I.E. (proposed)
- Standards and Guidelines for Professional Undergraduate Degrees with Majors in New, Developing, or Unique Specialized Design Fields** – Appendix I.F. (proposed)

C. Full Curricular Content and Competency

As noted above, professional undergraduate design curricula need to include certain content and competency expectations if the requisite preparation for a particular field or specialization is to occur.

Content and competency expectations continue to evolve from what was traditionally expected in the past. Fostering evolution and maintaining currency are particular responsibilities for institutions.

Full curricular content and competency requirements for professional design degrees are outlined in the NASAD standards.

Related Handbook Reference:

- Specific Professional Baccalaureate Degrees in Design** – Section X. (proposed)

D. Partial Curricular Content and Competency

Many types of degrees may include required design courses that develop partial understanding or competency, but not the complete range of required design competencies defined in the NASAD standards for professional undergraduate degrees in design.

Students graduating with less than the full set of design competencies must gain competencies they have not acquired at a later time following graduation, if they wish to be fully qualified to practice professionally as designers in one or more fields or specializations.

See Section 3.C. and Section 5. of this Appendix for information on the relationships of content and time to competency.

Related Handbook References:

Majors, Minors, Concentrations, and Areas of Emphasis – Section IV.C.2.

Curricula for Liberal Arts Degrees with Majors in Design Studies – Section VII.F.3. (proposed)

Curricula for Professional Undergraduate Degrees in Design – Section X.A. (proposed)

E. Public Information

Accuracy is paramount. The distinction between full and partial curricular content and competency must be reflected in public information and advising.

Institutions that wish to offer undergraduate design study for purposes other than full professional preparation are encouraged to do so. However, it is unacceptable to recruit and advise students under assertions or indications that upon graduation they will be ready for employment in the field as professional designers.

Institutions publishing professional practice preparation objectives for undergraduate degrees must maintain curricula, graduation requirements, and resources consistent with the demands present in the specific design field(s) their degrees address, and in the environments for practice in those fields.

Related Handbook Reference:

Published Materials and Web Sites – Section II.I.

F. Program Resilience and Flexibility

As previously noted, professional design practice operates in a dynamic context. For this reason, professional undergraduate design curricula need capacities for flexibility and resilience. They need to be able to respond to change in measured but timely ways.

Some programs may respond to the current dynamism by anticipating modulations in the professional culture and choosing to change or innovate.

One result may be curricular structures and content requirements that depart from typical or even currently evolving patterns in either professional design, or design or fine arts education, in part because they are addressing different or new purposes or conditions or possibilities. NASAD standards are structured to encompass and respond productively to such evolution and experimentation.

Whatever an institution's approach, a commitment to offer professional undergraduate design degrees carries a commitment to engage in continuous projection, planning, and evaluation. A primary purpose is to assess the relevance of current curricula and requirements to contemporary and emerging practice in the chosen design field(s) or specialization(s) as the basis for determining and making necessary changes.

Related Handbook References:

Evaluation, Planning, and Projections – Section II.L.2.

Flexibility and Innovation – Section III.M.

Section 7. Resources, Operations, and Public Information

Design programs need resources, operational support, and public information protocols consistent with their purposes and curricula. They need the physical, organizational, and temporal spaces essential for learning, exploration, research, creativity, and innovation. NASAD standards address the following areas for all curricula, including design. The primary section location is indicated. Institutions considering curricular programs in design should review these standards as well as applicable curricular standards referenced above:

- II.A. Purposes
- II.B. Size and Scope
- II.C. Finances
- II.D. Governance and Administration
- II.E. Faculty and Staff:
- II.F. Facilities, Equipment, Health, and Safety
- II.G. Library and Learning Resources
- II.H. Recruitment, Admission-Retention, Record Keeping, and Advisement
- II.I. Published Materials and Web Sites

Section II.I. includes standards regarding accuracy of publications, title/content consistency for degrees and programs, and claims connecting program completion with preparation for work.

Section III. provides standards and information about program components. Among others, these components include credit and time requirements, distance learning, and majors based on electronic media.

Sections V., XIV., and XVIII. provide standards for admission to undergraduate, graduate, and non-degree-granting programs respectively.

Section X.B. [proposed] provides supplementary resource standards for professional undergraduate degrees in design.

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