National Association of Schools of Art and Design

HANDBOOK 2012–13

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The information contained in this edition of the NASAD *Handbook* includes revisions approved at the October 2012 Annual Meeting.

Readers are encouraged to consult the NASAD Web site for the latest information concerning policies, procedures, and proposed and/or approved standards revisions.

Institutions undergoing review for accreditation or reaccreditation should refer to the NASAD Web site for the most recent guidance and procedures for (1) self-study and (2) preparations for an on-site review. Information and all applicable forms and procedures documents can be found under Procedures for Accreditation Applications" within the section of the Web site titled Accreditation Procedures.

NATIONAL OFFICE:

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190-5248

Telephone:
(703) 437-0700

Facsimile:
(703) 437-6312

Email:
info@arts-accredit.org

Web Site:
http://nasad.arts-accredit.org

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FOREWORD

The National Association of Schools of Art and Design is composed of schools and individuals representing the highest traditions and aims in the education of the artist and designer. These members have proven, by the fact of their membership and activity in the organization, their deep interest in fostering high standards for art and design education. Through its annual meetings, NASAD provides a national forum for discussion of the broadest considerations involving the education of the artist and designer. The National Association of Schools of Art and Design has been designated by the United States Department of Education as the agency responsible for the accreditation throughout the United States of freestanding institutions, and units offering art/design and art/design-related programs (both degree- and non-degree-granting), including those offered via distance education. The Association also is a member of the Association of Specialized and Professional Accreditors.

A BRIEF HISTORY OF THE ASSOCIATION

In 1944, representatives of art schools met in New York at the Metropolitan Museum of Art by invitation of Mr. Richard F. Bach, then the museum's Dean of Education. Mr. Bach's intention was to focus attention primarily upon the new field of industrial design through the schools that had or could develop design education programs. In his first letter to the schools, he referred to the occasion as a "conference of schools of design." Because of the enthusiastic response of the schools, the meetings were continued on a conference basis until 1948. In that year, it was decided to establish a firm organizational structure and to use the meetings as opportunities to visit schools as well as to exchange ideas and consider the broad problems in art and design education.

The organization thus formed was called the National Association of Schools of Design with the following 22 schools as charter members: Auburn University, University of Alabama, Akron Art Institute, School of the Boston Museum of Fine Arts, Carnegie Institute of Technology, School of the Art Institute of Chicago, Cincinnati Art Academy, University of Cincinnati, Cleveland School of Art, Cooper Union, University of Illinois (Urbana), Kansas City Art Institute and School of Design, Maryland Institute, Massachusetts School of Art, Minneapolis School of Art, Moore Institute of Art, Philadelphia Museum School of Industrial Art (now part of The University of the Arts), Pratt Institute, Rhode Island School of Design, Syracuse University, Washington University, and School of the Worcester Art Museum.

The name of the Association was changed in 1966 to the National Association of Schools of Art, and in 1981, to the National Association of Schools of Art and Design, to reflect more accurately the broad interests of the growing organization. The membership now consists of leading art and design schools, college and university art and design departments, and artists and designers from all regions of the United States. This group has assumed increasing responsibility for the development of educational standards in art and design, and has contributed greatly to the feeling of mutual understanding and respect that now exists among schools and departments of art and design throughout the country.

The Association is governed by an elected Board of Directors representing the public interest and all the interests of the Association.

THE AIMS AND OBJECTIVES OF THE ASSOCIATION

Broadly stated, the aims and objectives of the National Association of Schools of Art and Design are as follows:

1. To establish a national forum to stimulate the understanding and acceptance of the educational disciplines inherent in the creative arts in higher education in the United States.

2. To establish reasonable standards centered on the knowledge and skills necessary to develop academic and professional competence at various program levels.

3. To foster the development of instruction of the highest quality while simultaneously encouraging varied and experimental approaches to the teaching of art and design.

4. To evaluate, through the process of accreditation, schools of art and design and programs of studio instruction in terms of their quality and the results they achieve, as judged by experienced examiners.

5. To assure students and parents that accredited institutions offering art and design programs provide competent teachers, adequate physical plant and equipment, and sound curricula, and are capable of attaining their stated objectives.

6. To counsel and assist schools in developing their programs and to encourage self-evaluation and continuing studies toward improvement.

7. To invite and encourage the cooperation of professional art and design groups and individuals of reputation in the field of art and design in the formation of appropriate curricula and standards.

8. To establish a national voice to be heard in matters pertaining to the visual arts and design, particularly as they would affect member schools and their stated objectives.

ARTISTIC AND ACADEMIC QUALITY

In the context of educational institutions, artistic and academic qualities are:

1. Developed primarily by individual students, faculty, and administrators.

2. Produced by focusing on one or more disciplines, bodies of content, or processes.

3. Enabled by fundamental capabilities, clear purposes, high aspirations, and sufficient time and supporting resources.

4. Exemplified in a work or works in one or more disciplines.

5. Evaluated in terms of past and current exemplary work in one or more fields.

6. Presented institutionally and programmatically when individuals achieve at high levels consistently over long periods.

Accreditation and other services of NASAD support artistic and academic excellence with:

1. Threshold standards that define the fundamentals of quality and thus provide a framework supporting specific institutional and individual purposes.

2. Review procedures that evaluate relationships among purposes, art/design and other disciplines, capabilities, aspirations, and resources, all in the context of each institution's mission and achievements.

3. An approach that encourages connections and integrations between artistic and academic achievement.

4. A philosophy that promotes creativity in the definition, pursuit, and evaluation of artistic and academic quality.

THE ASSOCIATION'S ROLE AS A SPECIALIZED, PROFESSIONAL ACCREDITING AGENCY

NASAD recognizes the need to find ways of clarifying and maintaining standards in art and design through the responsible education of artists and designers. By means of accreditation, it can encourage those institutions that consistently give students a sound basis for significant future accomplishments in art and design. Accreditation also imposes on those institutions the responsibility for continual effort to strengthen art and design education in general–in both accredited and not-yet-accredited schools. In addition, it provides a basis for public recognition of an institution's quality.

The acceptance of NASAD as the only recognized accrediting agency covering the whole field of art and design has placed upon the Association the following responsibilities: maintenance of high educational standards; safeguarding the profession against inadequately prepared educators and practitioners; dissemination of information on accreditation to institutions, counselors, teachers, parents and students; guarding against improper noneducational pressures of individuals and institutions; and consideration of other important educational problems and issues. The Association recognizes and accepts these responsibilities.

In 1970, two divisions of accredited membership were organized. Division I membership included degree-granting schools and departments whose predominant purpose and enrollment was professional education in the studio arts and/or design. Division II membership included degree-granting schools and departments whose predominant purpose and enrollment was quality education in the studio arts and/or design as a curricular majors within a general liberal arts program.

In 1980, Division III was added for non-degree-granting schools whose predominant purpose and enrollment was professional education in the studio arts and/or design.

In 1985, the membership voted to eliminate divisional status. Institutions are now categorized as not-for-profit or proprietary, private or public, and degree-granting and/or non-degree-granting.

The Association also maintains categories of affiliation for non-accredited institutions, individuals, and professional organizations.

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CONSTITUTION

Adopted:
Kansas City, Missouri, June 18, 1948

Revised and Amended:
October 1975, October 1976, October 1977, October 1978, October 1979,
October 1981, October 1984, October 1986

ARTICLE I
NAME

The name of the Association shall be "National Association of Schools of Art and Design."

ARTICLE II
OBJECT

The Association is established to develop a closer relationship among schools and programs of art and design for the purpose of examining and improving practices and professional standards in art and design education.

ARTICLE III
MEMBERSHIP AND AFFILIATION

Accredited institutional membership and professional organization affiliation shall be open to institutions and organizations in the United States meeting the qualifications and requirements of the Association. Individual membership and non-accredited institutional affiliation shall be available to institutions and individuals who meet the qualifications and requirements of the Association.

Each accredited institutional member and each professional organization affiliate shall have one vote and shall designate a voting delegate to the Association.

ARTICLE IV
DUES

To meet the expenses of the Association, an annual fee shall be paid by each member, the amount to be determined by the Board of Directors.

ARTICLE V
GOVERNMENT

The government of the Association shall be vested in the Board of Directors, its Officers, and the Executive Committee of the Board of Directors. The officers shall be the President, Vice President, Secretary, Treasurer, and the Executive Director, *ex officio*. The Board shall have a minimum of nine members including the officers.

ARTICLE VI
COMMISSIONS AND COMMITTEES

Section 1. There shall be a Commission on Accreditation.

Section 2. Other committees and commissions may be established to carry out the programs of the Association.

ARTICLE VII
ELECTIONS

There shall be an annual election with a slate of officers to be prepared by the Committee on Nominations.

ARTICLE VIII
MEETINGS

There shall be an Annual Meeting of the Association and an annual meeting of the Board of Directors, and such special meetings of the Association, its Board of Directors, its Executive Committee, and its Commission on Accreditation as may be deemed appropriate.

ARTICLE IX
LEGAL STATUS OF THE ASSOCIATION

NASAD is incorporated as a not-for-profit corporation in the State of New York.

The Association was granted corporate status by the State of New York on June 26, 1970, which Certificate of Incorporation is on file in the NASAD National Office in Reston, Virginia.

Tax-exempt status under Section 501(c)(3) of the Internal Revenue Code was awarded the Association by the Department of the Treasury, Internal Revenue Service, in correspondence dated August 27, 1974. Under this exemption, donors may deduct contributions to NASAD as provided in Section 170 of the Internal Revenue Code. Bequests, legacies, devises, transfers, or gifts to NASAD are deductible for federal estate and gift tax purposes relative to Sections 2055, 2106, and 2522 of the Code.

ARTICLE X
DISPOSITION OF ASSETS

In the event that this Association should ever be dissolved and cease to exist, the Officers shall have the power and are hereby authorized to dispose for cash all property and securities belonging to the Association. The amount of such cash less necessary expenses shall be added to any existing bank balance on hand. At the discretion of the Officers holding office at the time of dissolution, the total sum shall be spent for some educational project in the fields of art and design, this action to be taken within approximately one year from date of dissolution. If during this period of one year, one or more of the Officers should cease to function for any reason, the remaining Officers are hereby authorized and directed to elect a new Officer or Officers from representatives of member institutions at the time of said dissolution.

ARTICLE XI
AMENDMENTS

The Constitution of the Association may be amended by a two-thirds vote of the delegates present at an Annual Meeting at which a quorum is present, provided a written notice of the proposed amendment, with Board review and recommendation, be sent to all institutional members at least four weeks before said meeting.

BYLAWS

ARTICLE I
MEMBERSHIP

Section 1. Membership. Institutions meeting Association standards for accreditation shall be accorded Membership following review under applicable NASAD procedures.

It is the policy of the Association to re-examine accredited institutional members on a regular cycle, the period of which shall not exceed ten years. However, the Commission on Accreditation has the authority to require re-examination at any time upon prior notification to the institution.

Institutions eligible to apply for Membership include independent art/design schools, colleges, universities, two-year institutions, and institutions offering graduate work only. Institutions may be degree- and/or non-degree-granting.

A. Associate Membership. Associate Membership may be granted to baccalaureate and/or graduate degree-granting institutions, community/junior colleges, and non-degree-granting institutions applying for the first time that meet all curricular standards and a substantial portion of all other standards of the Association, and show promise of being able to meet completely all standards of the Association by the time of application for Membership. Accreditation with Associate Membership is valid for up to five years. At the end of this period, such institutions will be required to satisfy all criteria for Membership in the Association.

B. Membership. Membership is granted to institutions meeting all of the standards of the Association. Institutions approved for Membership are granted five-year periods of accreditation. At the end of five years, such institutions are expected to apply for renewal of Membership. Institutions approved for renewal of Membership are granted ten-year periods of accreditation.

Section 2. Special Statuses

A. Administrative Warning Status. After due notice from NASAD requesting clarification or remediation, member institutions failing to (1) pay dues or meet other financial obligations, (2) provide any response to requests of the Committee on Ethics, or (3) maintain administrative requirements of the NASAD Code of Ethics or the NASAD Rules of Practice and Procedure may be placed on administrative warning by the Commission on Accreditation. Administrative warning status may extend from one to twelve months, and is removed as soon as the administrative issue is resolved. Failure to resolve the issue may result in probation, or revocation of accreditation, and thus of Membership.

Administrative warning status is not a negative or adverse action and is not published. Institutions with administrative warning status retain accredited institutional Membership and thus do not lose their voting or other rights and responsibilities.

B. Accreditation Warning Status. After due notice from NASAD requesting clarification or remediation, any accredited member institution failing to (1) apply for reaccreditation, (2) file annual reports, or (3) provide any response to requests of the Commission on Accreditation may be placed on accreditation warning status by the Commission on Accreditation. Accreditation warning status may extend from one to twelve months, and is removed as soon as the accreditation-related issue is resolved. Failure to resolve the issue may result in probation, or revocation of accreditation, and thus of Membership.

Accreditation warning status is not a negative or adverse action and is not published. Institutions with accreditation warning status retain accredited institutional Membership and thus do not lose their voting or other rights and responsibilities.

C. Probationary Status. After due notice from NASAD, any accredited member (1) failing to respond satisfactorily to issues that resulted in being placed on administrative warning status or accreditation warning status, (2) failing to maintain the required standards, (3) failing to respond satisfactorily to the requests of the Commission on Accreditation, or (4) found to be in violation of one or more aspects of the Code of Ethics or Rules of Practice and Procedure may be placed on probation by the Commission on Accreditation with notice of right to request reconsideration. The probationary period shall extend not fewer than five months or more than five years, the specific period to be determined by the Commission at each time such action is taken. A comprehensive evaluation including a Self-Study Report and visitation may be required for the removal of probation.

Probation is not an adverse action. However, notice of probation is forwarded to the U.S. Secretary of Education, the appropriate state licensing or authorizing agency, and the appropriate accrediting agencies at the same time the institution is notified, and the public within twenty-four (24) hours of notification to the institution. All such notices are provided not later than thirty (30) days after the date of Commission action. See Rules of Practice and Procedure, Article XII., Section 2.

Institutions on probation do not lose their accredited status, nor their voting or other membership rights and responsibilities.

D. Suspension of Accreditation Status. This status can be applied only to independent institutions of higher education for which NASAD is the designated institutional accreditor. It cannot be applied to institutions with regional or other nationally recognized institutional accreditation. Automatic suspension of accreditation will occur under the following circumstances:

1. The filing of Chapter 11 or Chapter 7 bankruptcy proceedings by the institution.
2. Change in ownership or major change in control without previous notice as stipulated in NASAD policies, standards, and procedures for such institutions.
3. The establishment without prior notice of a branch campus or other entity offering degrees and programs eligible for accreditation by NASAD.
4. Significant expansion of affiliative uses of the institution's name without prior notice.

Following automatic suspension, accreditation may be reinstated only upon application to, and approval by the Commission on Accreditation. Because this suspension results without action or prior approval on the part of the Commission, this change in status does not constitute formal withdrawal of accreditation, and thus, is not an action that is subject to review of adverse decision or to appeal.

It is expected that institutions with automatic suspension status will regain their accredited status at the earliest feasible time, or resign from the Association. Failure to move expeditiously, or to establish an appropriate timeline for renewing accredited status, will result in revocation of Membership. Revocation of Membership is not automatic and must be approved by the Commission on Accreditation. Failure to move from suspended accreditation status to regular accreditation status within a period not to exceed the earlier of six months or the expiration of the institution's current accreditation period will cause the Commission on Accreditation to consider revocation of Membership.

When evidence concerning remediation of the reasons for automatic suspension is submitted and judged adequate by the Commission, reinstatement of accreditation is made, along with time and other stipulations for future reviews. If Commission action is not taken by the expiration of the previous grant of accreditation, the institution must then follow procedures for initiating accreditation.

Automatic suspension is an adverse action. Notice of automatic suspension is forwarded to the U.S. Secretary of Education, the appropriate state licensing or authorizing agency, and the appropriate accrediting agencies at the same time the institution is notified, and the public within twenty-four (24)

hours of notification to the institution. All such notices are provided no later than thirty (30) days after the date of Commission action. See Rules of Practice and Procedure, Article XII., Section 2.

Institutions with automatic suspension status are suspended as members of the Association and thus lose their voting rights during the suspension period.

Section 3. Automatic Review. If any accredited member institution of the Association is dropped from the approved list by the U.S. Department of Education, the state Board of Education, or the accredited list of its regional or other institutional accrediting agency, it shall have its status reviewed by the Commission on Accreditation. Additional conditions for automatic review applied to institutions for which NASAD is the designated institutional accreditor are found in Section XX. Specific Operational Standards for All Institutions of Higher Education for which NASAD is the Designated Institutional Accreditor. If, as the result of such automatic review, Membership in the Association is revoked, the institution may be reinstated only after an application has been reviewed and approved by the Commission on Accreditation through regular NASAD accreditation review procedures.

Section 4. Revocation of Membership. Member institutions failing to maintain the required standards, or failing to respond appropriately to administrative warning status, accreditation warning status, probationary status, or suspension of accreditation status, may have their Membership revoked by vote of the Commission on Accreditation, with notice of right to request reconsideration and right to appeal. Such institutions may apply for reinstatement through the usual Membership procedures of the Association. A request for readmission to Membership will not be considered until two years have elapsed and until any outstanding financial obligations of the applicant institution to the Association have been satisfied.

Final action to revoke Membership is an adverse action. Notice of revocation of Membership is forwarded to the U.S. Secretary of Education, the appropriate state licensing or authorizing agency, and the appropriate accrediting agencies at the same time the institution is notified, and the public within twenty-four (24) hours of notification to the institution. All such notices are provided no later than thirty (30) days after the date of Commission action. See Rules of Practice and Procedure, Article XII., Section 2.

Section 5. Requests for Reconsideration and Appeals. The Association shall provide recourse procedures for accreditation and other decisions as outlined in Articles IX. through XI. of the NASAD Rules of Practice and Procedure.

Section 6. Professional Organization Affiliation. Professional organizations meeting the following criteria as determined by the Board of Directors shall be accorded affiliate status with the Association.

Professional organizations shall be:

A. Not-for-profit organizations representing individual professionals in art, design, or art/design related disciplines.

B. National in scope and nationally representative of a field or fields in the visual arts and/or design.

C. Committed to the education of professionals in a professional field of art and/or design.

D. Operated by a duly elected voluntary board empowered to speak on behalf of its membership.

Professional organization affiliates shall agree:

A. To maintain in all of their education and other activities a posture in support of the mission, objectives, and autonomy of NASAD, including its role as the comprehensive accrediting agency for the fields of art and design.

B. To avoid using the term “accreditation” in the names of their standing committees and commissions.

C. To conduct negotiations and reconcile policy questions on a board-to-board basis.

D. To designate one voting representative and as many as four alternate representatives eligible to participate regularly and fully in NASAD meetings, committees, accreditation work, and other activities. The official representative or one of the alternates shall be a member of the professional organization's board of directors.

E. To execute a specific agreement with NASAD about the relationship of the two organizations.

F. To pay dues assessed to NASAD professional organization affiliates as determined by the NASAD Board of Directors.

Section 7. Non-Accredited Institutional Affiliation. Postsecondary institutions offering programs in the visual arts and/or design who are not yet ready to apply for accredited status, or who may not wish to seek accreditation, may become non-voting institutional affiliates.

Section 8. Individual Membership. Individuals, artists, or educators who, through their teaching and professional activity or through their interest in membership for their institutions, may both derive benefit from the Association and contribute to its effective operation, shall be accorded Individual Membership upon completion of the application process and the payment of the membership fee. Such members may serve on committees. Individual members have no vote.

The designation "Fellow" may be conferred as an honor upon an individual who has made a distinguished contribution to the work of the Association. Fellows will hold lifetime Individual Membership, with the privileges of such Membership, but may hold office or vote only if they are official representatives of member schools. The selection of Fellows shall follow procedures determined by the Board of Directors.

ARTICLE II
DUES

Section 1. Annual dues for all members and affiliates, except Fellows, are payable immediately upon notification and thereafter annually on July 1.

Section 2. Notice of non-payment of dues shall be sent to delinquent members on November 15 of each year. If the dues of any member or affiliate remain unpaid on the following February 15, said membership or affiliation may be revoked. Revocation is not automatic and must be acted upon by the Commission on Accreditation. Resignation shall not be accepted from delinquents.

Section 3. The fiscal year of the Association shall be from July 1 of one year through June 30 of the following year.

ARTICLE III
GOVERNANCE

Section 1. Officers. The Officers shall be a President, Vice President, Secretary, Treasurer, and the Executive Director, *ex officio*. Except for the Executive Director, the officers shall be the official representatives from institutions with Membership as defined in Article I., Section 1., of the NASAD Bylaws.

Section 2. Duties of Officers

A. President. The President shall act as the chief executive officer of the Association, shall have the power to appoint committees not otherwise provided for by the Constitution and Bylaws, and shall preside at all general meetings of the Association, the Board of Directors, and the Executive Committee.

B. Vice President. The Vice President shall be the President-Elect and, following election as Vice President, shall succeed to the office of President upon completion of one term as Vice President without further election. The Vice President shall, in the event of death or resignation of the President,

immediately become the President and shall serve as such and shall exercise all the powers and authority of the President until the next Annual Meeting. The Vice President shall assume the office and duties of the President for any period during which the President is temporarily unable to fulfill the function of his or her office. The Vice President shall be responsible for the program of the Annual Meeting.

C. Secretary. The Secretary shall be responsible for the minutes of membership meetings, Board of Directors meetings, and Executive Committee meetings of the Association. The Secretary shall perform all other duties specified by and inherent in the provisions of the Constitution, Bylaws, and Rules of Practice and Procedure.

D. Treasurer. The Treasurer shall be responsible for proper stewardship of the funds of the Association. The Treasurer shall present a report based on the past fiscal year to the Association at each Annual Meeting or at any other time a report may be requested by the Executive Committee or by the Board of Directors. The Treasurer shall ensure that the Executive Director prepares a proposed annual budget for review and action by the Executive Committee, arranges for a yearly financial audit of the books by a Certified Public Accountant, and maintains an itemized account of all receipts, expenditures, and investments. The Treasurer shall perform all other duties pertaining to this office.

The Treasurer shall serve with the President and Executive Director as a Finance Committee to act for the Executive Committee in any financial emergency requiring prompt settlement.

Section 3. Board of Directors

A. Unless otherwise stipulated by the Bylaws, Board members shall be elected by the voting members and affiliates of the Association from among the official representatives of institutions with Membership in the Association as defined in Article I., Section 1. of the Bylaws, and from among individuals officially representing organizations with professional organization affiliation in the Association as defined in Article I., Section 6. of the Bylaws. The Board shall be appropriately balanced to represent a variety of backgrounds and perspectives in the visual arts and design.

B. The Officers, the Chair of the Commission on Accreditation, six at-large Directors elected by the membership from a slate of nominees provided by the Committee on Nominations, and two appointed public members, together with the Immediate Past President, if eligible, shall constitute the Board of Directors. The Immediate Past President is eligible to serve as a member of the Board of Directors if affiliated with a member institution irrespective of whether or not he or she is the official representative. However, if the Immediate Past President is no longer the designated official representative, he or she may vote on the business of the Board of Directors, but will not vote on the business of the Association as an institutional representative. If the Immediate Past President is not eligible for Board service, the position will remain vacant.

Of the eleven elected Directors, at least:

1. One shall represent an institution with an emphasis on professional degree programs such as the Associate of Fine Arts, Bachelor of Fine Arts, or Master of Fine Arts.

2. One shall represent an institution with an emphasis on liberal arts degree programs such as the Associate of Arts, Bachelor of Arts, or Master of Arts.

3. One shall represent an institution that does not grant degrees.

4. One shall represent an institution with research and scholarship programs such as the Master of Arts and Doctor of Philosophy degrees.

Of the six at-large Directors, four shall represent institutions with Membership in the Association, and two are official representatives of institutions and organizations with voting powers in NASAD.

The Executive Director of the Association shall be an *ex officio*, non-voting member of the Board of Directors.

The public members of the Board shall represent the public interest. During meetings of the Board, public members shall have full privileges of the floor and full voting powers. Public members shall be appointed by the President in consultation with the Executive Committee. The terms of public members shall be one year and may be renewed upon the recommendation of the Executive Committee. Public members shall serve no more than six consecutive years.

C. Although the above procedure ensures a broad range of individual, institutional, and organizational perspectives, once elected, members of the Board shall act as individuals in accordance with the policies, procedures, protocols, interests, and autonomy of the Association. In conducting the business of the Board, members shall not serve as representatives of types of institutions or other organizations, however defined. They shall hold in confidence matters before the Board according to NASAD procedures or as determined by the Board.

D. A majority of the members of the Board of Directors shall constitute a quorum thereof. Action of the Board of Directors shall be by majority vote of those present at all meetings at which a quorum exists.

E. The Secretary of the Association shall be the Secretary of the Board of Directors.

F. The Board of Directors shall:

1. Establish policies of the Association as stipulated by the Bylaws and serve as the review and oversight body for the activities of the Association.

2. Act in an advisory capacity to the Executive Committee in its jurisdiction over and responsibility for the executive functions of the Association.

3. Establish and approve the Rules of Practice and Procedure in the NASAD *Handbook* following consultation with accredited institutional members.

4. Establish dues and fees.

5. Review the annual audited report of the Association's financial position as prepared by the Association's official auditors.

6. Vote on reports, actions, and suggestions concerned with Association policies, procedures, and accreditation standards proposed by various committees before they are presented to the Association for final action.

7. Establish written procedures for hearing an appeal of a decision by the Commission on Accreditation if that decision denies or revokes accredited institutional Membership.

8. Act on requests for affiliation from professional organizations as outlined in Article I., Section 6. of the Bylaws.

Section 4. Executive Committee

A. The executive body of the Board of Directors shall be the Executive Committee composed of the President, Vice President, Treasurer, Secretary, and the Chair of the Commission on Accreditation. The Executive Director shall be an *ex officio*, non-voting member of the Executive Committee.

B. The Executive Committee shall:

1. Implement the policy recommendations of the Board of Directors utilizing the executive functions of the Association.

2. Monitor the effectiveness of the Constitution, Bylaws, Code of Ethics, Rules of Practice and Procedure, and Standards for Accreditation, and approve procedures for their revision as appropriate from time to time.

3. Approve the annual budget and engage in long-range financial planning for the Association.

4. Fix the time and place of meetings not otherwise provided for and approve Annual Meeting programs presented by the Vice President.

5. Fill vacancies in the roster of officers and Board of Directors, with the exception of the office of President, which shall be filled by the Vice President, such appointees to hold office until the next annual meeting election.

6. Appoint and prescribe the duties of the Executive Director.

Section 5. Responsibilities

The Board of Directors and the Executive Committee shall recognize the diversity of and shall implement the needs of the membership, emphasizing the unity of purpose and objectives that binds all members.

ARTICLE IV
COMMISSION ON ACCREDITATION

Section 1. Membership. The Commission on Accreditation shall consist of a Chair, two public members, eight delegate members, and two at-large members. With the exception of the public members, the Commission shall be appropriately balanced to represent a variety of backgrounds and perspectives in the visual arts and design.

With the exception of public members, Commission members shall be elected by the voting members of the Association from a slate prepared by the Committee on Nominations. Commission members should have had experience as NASAD visiting evaluators.

A. Chair. The Chair shall be the official representative of an institution with Membership in the Association as defined in Article I., Section 1. of the Bylaws. The Chair shall be elected for a three-year term. The Chair should have served one or more terms on the Commission, and the term as Chair should be in addition to time already served as a Commission member.

B. Public Members. There shall be two public members to represent the public interest. The public members shall have full privileges of the floor and full voting powers. The public members shall be appointed annually by the President in consultation with the Executive Committee. Once appointed, public members have no reporting responsibility to the President or to the Executive Committee regarding the work of the Commission. The public members must keep the confidentiality required of all Commission members (see item F. Protocols, below). An individual shall serve no more than six consecutive years as a public member.

C. Delegate Members. The eight delegate members of the Commission on Accreditation shall be individuals who are the official representatives of institutions with Membership in the Association as defined in Article I., Section 1. of the Bylaws. The Committee on Nominations shall take into consideration representation of various types of educational institutions with balances between institutions offering professional and liberal arts baccalaureate degrees being consistent with their proportional representation in the membership as a whole. Members shall be elected for three-year terms. A member may serve a maximum of two consecutive terms. The two-term limitation applies only to consecutive terms.

D. At-Large Members. The two at-large members of the Commission shall be the official representatives of institutions with Membership as defined in Article I., Section 1. of the Bylaws, or individuals representing professional organization affiliates of NASAD. Members shall be elected for three-year terms. A member may serve a maximum of two consecutive terms. The two-term limitation applies only to consecutive terms.

E. Recorder. The Executive Director or his or her agent shall serve as the Recorder of the Commission. The Recorder of the Commission shall have no vote.

F. Protocols. Although the above procedure ensures a broad range of individual, institutional, and organizational perspectives, once elected or appointed, members of the Commission shall act as individuals in accordance with the standards, policies, procedures, and autonomy of the Association. In conducting the business of the Commission, they shall not serve as representatives of types of institutions or other organizations, however defined. They shall hold in confidence the actions of the Commission and the discussions leading to them.

Section 2. Vacancies. A vacancy in the office of Chair of the Commission shall be filled by majority vote of the Executive Committee. A vacancy occurring elsewhere in the Commission shall be filled by Presidential appointment. Any incumbent so elected or appointed shall serve until the next annual meeting election. When necessary, temporary replacements or consultants for the Commission meeting may be appointed by the Executive Director from among individuals previously elected to the Commission by the membership.

Section 3. Authority. The Commission shall apply the accreditation standards of the Association. It shall determine qualifications of institutions desiring accreditation or reaccreditation, and, after thorough examination in accordance with Association procedures, take action on behalf of the Association. It also shall have the power to investigate the maintenance of standards and the observance of published commitments in any member institution. The Commission shall cooperate with regional and national accrediting associations and other agencies concerned with accreditation.

ARTICLE V
STANDING COMMITTEES

The Standing Committees of the Association shall be as follows:

A. Committee on Nominations
B. Committee on Ethics

Section 1. Committee on Nominations. The Committee shall consist of five voting members as follows: (1) a Chair and two other voting members appointed by the Board of Directors, and (2) two voting members elected by the membership. The Chair shall serve for one year. Members shall serve for two years with one to be elected by the membership and one to be appointed by the Board each year. Voting members of the Committee on Nominations must be official representatives of member institutions and shall be representative of different geographical areas and types of institutions. The Committee shall prepare a slate of nominees for offices to be filled each year and present the slate for vote by the membership at the annual meeting of the Association.

Members of the Committee are ineligible for nomination to elected office by the Committee on which they are serving.

The Committee, in consultation with the Board of Directors, shall nominate persons to be considered for election as Fellows of the Association. Further, the Committee shall nominate persons to be considered as recipients of Citations from the Association. The Committee shall seek nominations from the membership.

Section 2. Committee on Ethics. The Committee shall consist of a Chair and two members, each of whom shall serve three-year terms. The Chair shall be elected at an Annual Meeting by majority vote of those eligible to vote as defined in Article III. of the Constitution of the Association. The other two members shall be appointed by the Board of Directors. The Executive Director or his or her agent shall be the Recorder for the Committee on Ethics. The Recorder shall have no vote. The Committee shall act on all questions regarding any violations and penalties for violations of any Article of the NASAD Code of Ethics by members of the Association, it being understood that before any final action or penalty can be imposed upon a member, the action of the Committee on Ethics must be approved by the Commission on Accreditation, this as outlined in Article VIII., Section 1. of the Rules of Practice and Procedure.

The infraction of any Article of the Code of Ethics shall be reported to the Executive Director, such report including specific charges and evidence in support thereof. The Executive Director shall then follow the Procedures for Reviewing Complaints Directed Against Member Institutions of the National Association of Schools of Art and Design (Article VIII., Rules of Practice and Procedure).

ARTICLE VI
ELECTIONS AND APPOINTMENTS

Section 1. Duties of the Committee on Nominations. Each winter, prior to the election, recommendations for nominees to office shall be solicited from the membership and forwarded to the Chair of the Committee on Nominations. The Committee on Nominations shall take all advice into account, but having done so, shall have the independence and responsibility to develop a proposed slate based on its best judgment. In advance of the Annual Meeting, the Committee on Nominations shall submit a slate of nominees to the Executive Director. The Executive Director shall forward the slate to institutional representatives providing an opportunity for anonymous write-in nominations. Between the opening of the Annual Meeting and the election itself, opportunity will be provided for additional nominations. Write-in nominations received at the Annual Meeting shall be considered valid only if signed by an institutional representative. Write-in nominations for any given post from five percent of the membership will cause the name to appear on the ballot. The Chair of the Committee on Nominations shall conduct the election.

Section 2. Terms of Office. With the exception of Committee on Nominations personnel, all elected positions in the Association carry three-year terms. Terms begin following the close of each Annual Meeting. All office holders may succeed themselves for a second term with the exception of the following who may serve one term only: President, Vice President, Chair of the Commission on Accreditation, Chair of the Committee on Nominations, Members of the Committee on Nominations. An office holder may be re-elected to the same office after a lapse of at least one term.

ARTICLE VII
MEETINGS

Section 1. The Annual Meeting of this Association is normally held during the third week of October. The Board of Directors is empowered to designate a different date if such seems to be in the best interest of the Association. An appropriate registration fee may be assessed, the amount to be approved by the Board.

Section 2. The NASAD Annual Meeting is primarily concerned with the provision of a national forum for the consideration of standards, techniques, and policies relevant to the organization and operation of art and design institutions and programs. The Annual Meeting is controlled solely by the Association; the Association does not provide commercial exhibit space, condone presentations or other public activities promoting the welfare or programs of any specific institution, nor approve of other activities that might reduce the professional and autonomous character of the meeting. The Association welcomes with appreciation the interest of institutions and industry representatives who wish to communicate with attendees by hosting social functions consistent with the Annual Meeting policies of the Association.

Section 3. A member institution failing to send an official representative to two (2) successive Annual Meetings may be placed on probation or have its Membership revoked by majority vote of the Commission on Accreditation. Written appeal may be made to the Commission, which shall have discretionary power, after hearing, to reinstate the institution whose Membership has been revoked.

Section 4. The annual meeting of the Board of Directors shall take place prior to the Annual Meeting of the Association.

Section 5. A special meeting of the Board of Directors may be called at any time and place by the President, or on the request of a majority of the Board upon not less than two weeks notice to each member thereof.

Section 6. The Executive Committee of the Board of Directors shall meet twice annually and, in addition, may meet at the request of the President or at the request of two members of the Executive Committee.

Section 7. At special meetings of the Board of Directors, Commission, or Committees, only such business may be transacted as has been stated in the call for the meeting.

Section 8. A majority of the members of the Board of Directors or of the Commission or any Committee shall constitute a quorum thereof.

Section 9. A quorum at any regular meeting of the Association shall consist of a majority of official representatives of accredited member institutions holding Membership or Associate Membership.

Section 10. Attendance at all business meetings of the Association may be restricted, by decision of the presiding officer, to official representatives and alternates.

Section 11. A conference telephone call 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.

ARTICLE VIII
EXECUTIVE DIRECTOR

Section 1. The Executive Director shall be appointed by the Executive Committee.

Section 2. The Executive Director shall be the chief staff officer of the Association. It shall be the primary duty of the Executive Director to carry out the policies established by the Association and to operate the National Office of the Association. He shall serve as archivist for all minutes and records of the Association.

Section 3. The Executive Director shall conduct the official correspondence of the Association and send out official notices. He shall notify all members thirty days in advance of the date and place of Annual Meetings, and also notify all members of committees, the Commission on Accreditation, and the Board of Directors of the date and place of meetings, whenever called. He shall notify all officers, directors, and members of the Commission and committees of their election or appointment.

Section 4. The Executive Director shall prepare the agenda of the Executive Committee, Board of Directors, and the Commission on Accreditation and the dossiers of institutions being reviewed by the Commission, and shall make other arrangements for meetings of the Commission, and committees. He shall be responsible for the records of the Commission. The Executive Director or his or her agent shall serve as recorder for meetings of the Executive Committee, the Board of Directors, and the membership.

Section 5. The Executive Director shall prepare for the Annual Meeting of the Association in coordination with the Vice President.

Section 6. The Executive Director shall consult with the Treasurer, maintain the financial records of the Association, prepare an annual budget for review and approval by the Executive Committee, and arrange for an annual financial audit by a Certified Public Accountant.

He shall receive applications for Membership and present them to the Commission for action. He shall bill and process dues and examination fees, sending proper auditing information to the Treasurer.

The Executive Director shall serve as an authorized signer of Association checks. He shall constitute, with the President and Treasurer, a Finance Committee to act for the Executive Committee in any financial emergency requiring prompt settlement.

Section 7. The Executive Director shall represent NASAD at meetings of other educational associations in consultation with the President and shall establish liaisons with other educational associations and related governmental agencies.

He shall answer inquiries about NASAD and shall gather and disseminate to the membership and appropriate agencies information, statistical and otherwise, about art and design in higher education.

Section 8. The Executive Director shall be an officer of the corporation and shall be an *ex officio*, non-voting member of the Executive Committee and Board of Directors. The Executive Director shall receive instructions from both of these bodies consistent with provisions of the Bylaws.

ARTICLE IX
AUDITS

A professional audit of the Association's financial records shall be conducted by a Certified Public Accountant prior to each Annual Meeting. The Accountant's statement regarding the audit shall be incorporated in the Treasurer's Report to the Association and shall become part of the permanent record of the Association. The Board of Directors has the right to appoint an audit committee to examine the books at any time.

ARTICLE X
ACCREDITATION STANDARDS

Section 1. The accreditation standards of the Association shall be established and amended by a majority vote of the membership present and voting at any Annual Meeting at which a quorum is present, provided that written notice of the proposed changes, with Board review and recommendation, be sent to all accredited members at least four weeks prior to said meeting.

Section 2. The procedures for developing proposals to establish and amend the standards shall be approved by the Executive Committee from time to time in a manner appropriate to the nature and scope of such projected changes. Such procedures shall include the establishment of appropriate comment periods in addition to the legal notice required in Article X., Section 1.

Section 3. The Executive Director shall be authorized to accept comment on a continual basis for review by the Executive Committee.

Section 4. Institutional members of NASAD are responsible for participating in all revisions and additions to the standards as well as maintaining compliance with all standards as they are developed.

ARTICLE XI
COUNCIL OF ARTS ACCREDITING ASSOCIATIONS

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. It also 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 3. 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 or other entities thereof. Each organizational member retains its own authority as an autonomous organization.

ARTICLE XII
CODE OF ETHICS

A Code of Ethics shall be established by the membership to define standards of professional conduct for member institutions, their employees, and representatives.

ARTICLE XIII
CITATIONS

The Association may award Citations to individuals who have had distinguished careers in the visual arts or design or in the education of visual artists or designers. The awarding of such Citations, which normally takes place at the Annual Meeting, shall be at the discretion of the Executive Committee, which shall select the annual recipient(s) in consultation with the Committee on Nominations.

ARTICLE XIV
PARLIAMENTARY AUTHORITY

The meetings of this Association and its commission and committees shall be governed by Robert's Rules of Order (newly revised) in all cases where said rules do not conflict with the Constitution and Bylaws of the Association. The President shall have the power to appoint a parliamentarian as appropriate.

ARTICLE XV
AMENDMENTS

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 Board review and recommendation, be sent to all institutional members at least four weeks prior to said meeting.

CODE OF ETHICS

ARTICLE I
BASIC RESPONSIBILITIES

Section 1. Each institution shall ensure that administrators, faculty members, and staff understand and abide by (a) the ethical and operational procedures and codes subscribed to by the institution, including the NASAD Code of Ethics and Rules of Practice and Procedure, and (b) the laws and regulations applicable to the work of the institution as ratified, implemented, and adjudicated by federal, state, and local authorities.

Section 2. An institution's personnel shall not discredit other member institutions by disparaging the character, nature, quality, value, or scope of their courses of instruction or services; or by imputing to them dishonorable conduct, or by adversely reflecting on them in any other material respect.

ARTICLE II
STUDENT RECRUITMENT

Section 1. Recruitment policies and procedures shall demonstrate concern for the needs of students, the institution, and the national effort in the education and training of art/design professionals.

Section 2. It is ethical for an institution to utilize procedures and techniques to develop a student body with the highest possible qualifications. However, such procedures and techniques must be applied in a national framework of common practice as outlined in this Code to protect the interests of both students and institutions.

Section 3. Institutions shall meet NASAD standards regarding published materials and Web sites in fulfillment of their responsibility to provide accurate public information.

Section 4. Students are free to attend the institutions of their choice. However, at an appropriate point in time, a commitment in writing must be made between students and institutions. At such a point, administrators, faculty members, students, and all other parties involved must clearly state the nature of these commitments, the schedules for their implementation, and the conditions under which such commitments may be released by any or all of the parties.

ARTICLE III
TRANSFER STUDENTS

No member institution may actively recruit a student presently enrolled in another institution, unless the student will complete the normal program of study prior to the proposed time of transfer. It is ethical, of course, to accept for transfer a student who applies for admission to the new school of his or her own volition.

ARTICLE IV
FACULTY APPOINTMENTS

Section 1. Article IV. of the NASAD Code of Ethics is intended to apply to the conduct of member institutions and their employees or agents who are involved in the negotiation of faculty employment agreements or appointments on behalf of their respective institutions. It is not intended to govern the activities of individual faculty members who may seek employment with other institutions. The purpose of the provision is to encourage communications between institutions so as to avoid, to the extent possible, last-minute disruptions in faculty coverage that could significantly impact an institution's ability to fulfill its artistic and academic obligations to its students.

Section 2. Inquiries about an individual's interest in and conversation concerning a new, full-time academic appointment are in order at any time of the year.

Section 3. Institutions hiring faculty who are employed full-time at other institutions under a written contract that contemplates continuation of such employment for some or all of the next academic year shall be mindful of their responsibility to secure the approval of the chief administrative officer of the original institution when an employment offer in the form of a written contract is made during, or so close to the ensuing academic period as to threaten major disruptions in the original institution's ability to fulfill its artistic and academic obligations to its students during that period.

Those institutions using an academic calendar should contact the chief administrative officer of the original institution when such offers of employment are made after April 1 for the following academic year.

ARTICLE V
COMPLIANCE

If the parties involved cannot resolve an alleged violation, an appeal, in the form of a detailed letter, shall be filed with the NASAD Executive Director, who shall then institute the process outlined in the Procedures for Reviewing Complaints Directed Against Member Institutions of the National Association of Schools of Art and Design (see Rules of Practice and Procedure).

ARTICLE VI
AMENDMENTS

The Code of Ethics may be amended by a majority vote of the delegates present at any Annual Meeting at which a quorum is present, provided a written notice of the proposed amendment, with Board review and recommendation, be sent to all institutional members at least four weeks prior to said meeting.

RULES OF PRACTICE AND PROCEDURE

ARTICLE I
INSTITUTIONAL MEMBERSHIP

Section 1. Accreditation. Associate Membership and Membership in the National Association of Schools of Art and Design signify accreditation.

Accreditation is a process whereby an association or agency recognizes an institution as having met certain qualifications or standards. This process focuses on two principal concerns: educational quality and institutional probity.

The review of educational quality is made according to nationally recognized standards developed by the Association with the full participation of its member institutions. These standards are applied as appropriate to the objectives of the institution. The appropriateness of the institution's objectives is also considered.

The review of probity is made by judging whether the institution is indeed providing the educational services it says it is offering to the public and whether its own stated operational procedures are being followed.

The two processes basic to all accreditation are institutional self-study and peer evaluation, both occurring on a regular cycle.

The self-study is designed to produce comprehensive effort on the part of the institution to evaluate its own program while considering its objectives, publicly or otherwise stated.

Peer evaluation provides professional, objective judgment from outside the institution and is accomplished through on-site visitation, a formal Visitors' Report, and Commission review.

The basic goals of accreditation are:

A. To foster excellence in education through the development of criteria, standards, and guidelines for assessing educational effectiveness.

B. To encourage improvement through continuous self-study and planning.

C. To assure the educational community, the general public, and other agencies or organizations that an institution or program has both clearly defined and appropriate objectives, maintains conditions under which their achievement can reasonably be expected, appears in fact to be accomplishing them substantially, and can be expected to continue to do so.

D. To provide counsel and assistance to established and developing institutions and programs.

E. To encourage the diversity of American education, and allow institutions to achieve their particular objectives and goals.

F. To endeavor to protect institutions against encroachment which might jeopardize their educational effectiveness or academic freedom.

Section 2. Determination of Readiness for Application. All institutions are advised to determine their readiness to apply for Membership by consulting Article I. of the Bylaws; the Basic Criteria for Membership; and by self-evaluation in terms of the appropriate operational and curricular standards published by NASAD.

Each applicant must agree to abide by the Constitution and Bylaws, the operational and curricular standards, the Code of Ethics, and the Rules of Practice and Procedure adopted by the Association.

Members and affiliates of the Association are responsible for annual dues as stipulated in Article II. of the Bylaws.

Section 3. Curricular Requirement and Review Scope

A. Institutions volunteer to become members of NASAD. Therefore, the institution is the accredited unit and designated as such in NASAD publications, even though NASAD may be acting at the institution as a specialized accrediting association.

B. Applicant and continuing member institutions agree to work cooperatively with NASAD to ensure that all appropriate art and design programs are included in evaluations associated with obtaining, continuing, renewing, and publishing notices of Membership following protocols for determining inclusion approved by the NASAD Executive Committee.

C. The Commission will grant Membership or renewal of Membership only when every curricular program leading to a degree or other postsecondary credential, or record of completion in a field or specialization of art or design, and the institution's art and design programs as a whole meet the published standards of the Association. This includes, but is not limited to, programs at the undergraduate and graduate levels, and distance and correspondence learning programs, if offered. It also includes programs developed in the interim between full reviews.

D. In applying items A. and C., the Commission considers the purposes and content of each program, particularly in terms of the extent to which it has its core or basis in the knowledge and skills associated with one or more fields or specializations in art or design as defined in the NASAD standards. NASAD does not review programs that have their core or basis in fields or specializations outside those normally associated with art and design, even if such programs have curricular requirements in art or design. NASAD does review multidisciplinary programs where a field or specialization of art or design is the primary discipline or an equal partner.

E. NASAD standards and policies state that administrative organization is the prerogative of individual institutions. Therefore, in applying A., C., and D., the Commission reviews eligible programs of study irrespective of their title or administrative location.

F. In order to be consistent in applying the requirements of this section, NASAD, the Commission, and the institution will consider eligibility for inclusion under NASAD protocols every program in art and design administered by:

   1. a unit designated art, design, or art and design;
   2. the dean responsible for such units; and
   3. units designated with other descriptors if 25% of the program offered requires study in studio or studio-related art and design and/or art teaching.

G. In a field of specialization where NASAD has a professional organization affiliate, NASAD will review for accredited status single professional undergraduate degree programs (Bachelor of Fine Arts or equivalent structure) or graduate programs with majors in that specialization occurring in not-for-profit, multidisciplinary colleges and universities where all other NASAD eligibility conditions are met. Accredited status will be awarded only when all major programs in that specialization, undergraduate or graduate, meet NASAD standards and guidelines. Eligibility and membership rules for such situations will be approved and published by the NASAD Board of Directors to supplement policies, standards, and procedures applicable to all member institutions.

   NASAD publications will show a distinction between accreditation of specific programs institution-wide (as outlined in items A. through F. of this section of the Rules of Practice and Procedure), and accreditation of single programs (as described under item G., paragraph 1 of this section of the Rules of Practice and Procedure).

H. Some institutions have degree-granting and non-degree-granting units. A common example is a postsecondary degree-granting unit with administrative responsibility for an affiliated program or unit

that does not grant degrees but that offers pre-professional and/or avocational work in the visual arts and/or design to children, youth, and adults in the surrounding community. All such programs are reviewed as functional parts of the total curricular effort of the art/design unit. After action by the Commission on Accreditation, such non-degree-granting program operations are listed in NASAD publications indicating the title of the administrative component (i.e., community education program, preparatory program, laboratory school, etc.). Such programs are thus included in the institution's accredited institutional membership.

Section 4. Accreditation and Institutional Autonomy. NASAD has established standards for accreditation that are applied only at the invitation of institutions. These standards are developed and approved by accredited member institutions acting autonomously. The standards provide benchmarks for reviewing the extent to which operational, curricular, and evaluative functions associated with particular degree programs and areas of study are being fulfilled.

As they evolve, NASAD standards for accreditation are continuously designed to allow considerable variation within broad principles applicable to degree programs and areas of study. Failure to meet the exact provisions of a specific standard will not preclude accreditation if it can be shown that artistic, intellectual, educational, and developmental functions indicated by the standard are and can continue to be fulfilled by appropriate means.

NASAD standards are applied with profound respect for the rights and responsibilities of institutions and programs to identify, designate, and control: (a) their missions, goals, and objectives; (b) artistic, educational, and philosophical principles and methodologies used to pursue functions implicit in their various missions, goals, and objectives; (c) specific works, texts, and other teaching materials utilized for study and presentation; (d) agendas and areas of study pursued through scholarship, research, criticism, and policy development; (e) specific personnel choices, staffing configurations, and other operational decisions; and (f) content and methodologies of tests, evaluations, and assessments.

Respect for institutional mission as required in Article I., Section 4., paragraph 3 above and throughout the Association's published materials includes respect for religious mission.

Section 5. Withdrawal. Any institution holding any accreditation has the right to withdraw from such membership at any time.

ARTICLE II
APPLICATION FOR MEMBERSHIP AND RENEWAL OF MEMBERSHIP

Section 1. Application Materials. The Association publishes documents providing detailed descriptions of all aspects of the application process. These and the appropriate application forms are available from the NASAD Web site.

Section 2. Application Fees. An application for Membership or renewal of Membership, accompanied by the application fee in the form of a check made payable to the Association, should be filed with the National Office.

The application fee covers the cost of the accreditation process. NASAD evaluators receive no compensation.

In addition to the application fee, all institutions are responsible for reimbursement to the Association of expenses incurred by the visiting evaluators. Expense reimbursement is due and payable when requested by the National Office.

Application fees for institutional Membership are $500 for each of the first two evaluations. Application fees for each subsequent visit are $400 for institutions with graduate programs and $300 for all other institutions. However, should an institution renewed for a ten-year period request an evaluation visit in fewer than seven years following the previous visitation, or should a visitation be required for the removal

of probation, a $500 application fee will be assessed. There is no application fee for non-accredited institutional affiliation, professional organization affiliation, or for individual membership.

Section 3. NASAD Evaluators Serving Other Agencies. When an institution specifically requests an NASAD visitor as part of a visitation (i.e., with regional and/or specialized accrediting agency) in which NASAD Membership or renewal of Membership is not involved, the agency served will be responsible for all arrangements.

Section 4. Application Procedures. Institutions making application for Membership or renewal of Membership shall follow the procedures outlined by the Association, including preparing a Self-Study Report and arranging for an on-site evaluation.

At least two visiting evaluators are required for each on-site visitation. In all cases, the specific size and composition of the total team is determined according to NASAD visitation procedures.

Applicant degree-granting institutions for which regional accreditation is not available will be evaluated by a visiting team normally composed of at least four persons: two persons to evaluate the art/design component(s) of the program, one of whom shall be designated as the team chairman; one person to evaluate the program in general education; and one person to evaluate the financial stability and business policies of the institution.

An institution may withdraw its request for accreditation at any time prior to the accreditation decision made by the Commission on Accreditation.

An institution has the right to seek legal counsel during all phases of the accreditation process.

Associate Membership or Membership shall become effective after positive action by the Commission on Accreditation. Continuation of accredited status is contingent upon meeting NASAD requirements, including payment of annual dues.

ARTICLE III
INSTITUTIONAL PROCEDURES

Section 1. NASAD Objectives and Standards. Member institutions must support the objectives of the Association and maintain in their daily operations the curricular, ethical, and operational standards of the Association as outlined in the NASAD *Handbook*.

Section 2. Degree Titles. 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, unit locations, and resource availability are important elements in determining an institution's program offerings, but they are not appropriate criteria for assigning degree titles.

Section 3. Institutional Code of Ethics. Although only federal and state governments shall have legal jurisdictional powers and responsibilities in matters of public law, institutional members of the Association should develop an appropriate code of ethical standards governing institutional and programmatic practices that recognizes social concerns relevant to quality education.

Section 4. Honorary Degrees. Members of the Association shall not grant honorary degrees to members of their own faculties, except upon the retirement of the candidate from active service.

Section 5. Disclosure of Professional Certification, Registration, and Licensure Requirements. Members of the Association having degree programs in art education and/or art therapy shall state in their institutional catalogs the registration, certification, and licensure to which their curricula will lead.

Section 6. Catalogs. Members of the Association shall provide in their institutional catalogs complete descriptions of each course offered.

Section 7. Credit for Short-Term Workshops. For specific references to NASAD policies on credits, see Standards for Accreditation, Section III.A. Normally, a semester hour of credit represents three hours of work each week, on average, for a semester of fifteen to sixteen weeks. Correspondingly, a quarter hour of credit represents three hours of work each week for a period of ten or eleven weeks. Credit 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 or graduate degrees in art/design at their own institutions.

Section 8. Annual Reports to NASAD

A. Statistical Report

The Higher Education Arts Data Services (HEADS) Data Survey requests statistical information regarding art and design program operations and achievements. This report is required annually of all NASAD accredited postsecondary institutions.

B. Accreditation Audit

This audit:

1. Verifies the accuracy and currency of information including degree and programs offerings, administrative personnel, and contact information.
2. May indicate the need to file an application for Plan Approval for new curricula or Substantive Change in the period between full accreditation reviews. See Rules of Practice and Procedure, Articles V. and VI. Notification regarding new curricula or substantive change on the annual Accreditation Audit is not a substitute for the required application for Plan Approval or Substantive Change.
3. Is required annually of all accredited NASAD member institutions.

C. Affirmation Statement

1. Verifies that all curricular programs under the purview of NASAD, thus meeting NASAD eligibility requirements for review and/or listing (a) have been approved or (b) have been or will be submitted for review.
2. Verifies that all substantive changes eligible for review that are past, current, or projected (a) have been approved or (b) have been or will be submitted for review.
3. Verifies that all submissions for review and approval indicated in items C.1. and 2. above will be forwarded to NASAD in a manner and on a schedule consistent with NASAD rules and guidelines.
4. Verifies continuing compliance with NASAD accreditation standards or reports changes that would affect or otherwise require a review for compliance with NASAD accreditation standards.
5. Is required annually of all accredited NASAD member institutions.

Notifications regarding new or current curricula or substantive change on the Affirmation Statement are not substitutes for any required applications for Plan Approval or Substantive Change.

D. Supplemental Annual Report

This report is required annually only from institutions for which NASAD may serve as the designated institutional accreditor. Specific information regarding this report is outlined in Standards for Accreditation, item XX., Section 2.A.

Section 9. Closing an Institution or Program. Members of the Association shall advise NASAD as far in advance as possible prior to the closing of an accredited institution or an accredited art/design unit within an institution. Advance notice allows the development of appropriate procedures to protect the degrees received from the accredited institution by former and current students and to provide for safekeeping of important records.

ARTICLE IV
ASSOCIATION PROCEDURES

Section 1. Association Policies and the Public Interest. The National Association of Schools of Art and Design has established standards and guidelines for educational programs in the visual arts and design, a Code of Ethics, Rules of Practice and Procedure, Bylaws, and other policy statements to govern its activities conducted on behalf of member institutions, students, and the public.

While the policies, standards, and procedures of the Association (a multi-state national organization) have been recognized by the federal government for its purposes, the Association is a voluntary, nongovernmental agency. As such, it does not have the responsibility or the staff to exercise the regulatory control of state and federal governments, or to apply their mandates regarding collective bargaining, affirmative action, and the like. Also, the Association does not substitute for or replace the function of the civil or criminal courts.

Institutions may wish to review the publications and policies of other governmental and nongovernmental agencies; however, NASAD does not enforce the standards of other accrediting agencies, other associations, nor of other governmental or nongovernmental organizations.

NASAD works strictly according to its own rules and standards and expects that institutions and those involved in the accreditation process on behalf of the Association will apply these with integrity, imagination, and an attitude of humane concern for student and public interests.

Section 2. Conflict of Interest. NASAD works to avoid conflict of interest or the appearance of conflict of interest in any aspect of its accreditation activities and in its other operations. The Association expects all individuals involved in any relationship with NASAD to declare potential conflicts of interest as they appear. Questions concerning conflicts of interest should be addressed to the office of the Executive Director.

With regard to financial matters that come before the Executive Committee or Board of Directors, if an issue involves potential conflict of interest for a member, it is the responsibility of that member to: (a) identify the potential conflict in any area where they, their families, employees, or close associates could or would receive benefit or gain; (b) not be present or otherwise participate in discussion of or vote on the issue, program, or motion being considered, both to be recorded in the minutes of the Executive Committee or Board.

In official decision making and in the accreditation process, potential conflict of interest may arise based on personal associations, past or projected affiliations, past or current financial relationships, geographic proximity, or for other reasons.

No member of the Commission on Accreditation or the Committee on Ethics shall participate in any way in decisions in which he or she has a pecuniary or personal interest (or the appearance of same) or with respect to which, because of present institutional or program association, he or she has divided loyalties or conflicts (or the appearance of same) on the outcome of the decision. This restriction is not intended to prevent participation and decision-making in a general run of cases that do not directly or substantially affect the institution or program with which the member of the Commission or Committee on Ethics is associated or its competitive position with a neighboring institution or program under review.

If a conflict of interest issue arises, the matter shall be forwarded to the Executive Director, who shall gather information, solicit advice as appropriate, and attempt to resolve the matter to the satisfaction of all concerned, consistent with the published policies and procedures of the Association and with consideration of standard practice within the postsecondary accreditation community. Should the Executive Director be

unable to achieve resolution, he or she shall bring the matter to the Executive Committee. The Executive Committee shall seek resolution through procedures developed to address the specifics of each case.

Section 3. Bonding. Association officers and staff with financial responsibilities shall be identified by the Bylaws or by the Executive Director and be bonded in a manner approved by the Executive Committee.

Section 4. Non-Discrimination Policy. It is the policy of the National Association of Schools of Art and Design that no person shall be subject to discrimination in any relationship with the Association because of sex, race, color, creed, religion, or national origin.

Section 5. Consulting Service. Upon request, the Association will supply a consulting service to schools and units (members and non-members) having questions relative to their future development or to assist in the resolution of problems.

Resource persons to provide information about NASAD are also available on the same terms as those for consultants.

In special circumstances, and at its discretion, the Association, including its Commission on Accreditation, may suggest to a member school that it take advantage of the consulting service to assist in the resolution of troublesome problems.

Requests for this service should be sent to the NASAD National Office.

Section 6. Orientation and Training of Personnel. Prior to or at the beginning of service, and as appropriate as service continues, the Association orients or trains members of the Board of Directors, Commission on Accreditation, Committee on Ethics, and National Office staff in a manner consistent with the nature and scope of their respective duties and responsibilities. For individuals involved in accreditation reviews, orientation and training includes the Association's responsibilities regarding distance and correspondence education. Orientation and training is conducted through written materials and through various interactive means. The requirements of this section also apply to the members of any Appeals Committee established for a specific review as provided for in Article VIII. below.

Section 7. Third-Party Comment. Consistent with national accreditation practice and U.S. Department of Education regulations, a notice indicating opportunity for third-party comment is published on the NASAD Web site for a specific period during the application process for NASAD Membership or renewal of Membership. To be considered as part of an NASAD accreditation review, third-party comment must be in written form and signed, meet all NASAD written eligibility criteria and all other requirements for third-party comment, and be subject to review and written response by the institution being reviewed prior to initial action regarding the Membership or renewal of Membership by the Commission on Accreditation. Consistent with the principles and requirements of Article XIV. of the Rules of Practice and Procedure, NASAD will not make publicly available any information provided in third-party comment or an institution's response to third-party comment or any correspondence related to third-party comment.

Governing statements and requirements regarding rules and processes for third-party comment are approved by the Board of Directors and are located in Association publications outlining various procedures for NASAD accreditation reviews.

NOTE: Overall procedures are always available; detailed procedures are published during each specific period prior to Commission meetings when third-party comment may be submitted.

The third-party comment process and the Association's complaint procedure outlined in Article VIII. below are not the same, and neither one is a substitute for the other.

Section 8. Information Reviews and Requests. Information provided by institutions in annual statistical reports (HEADS), Accreditation Audits, Affirmation Statements, and in Supplemental Annual Reports, applications for Commission review in various categories, and in other categories is subject to regular review by the National Office staff, and as applicable under NASAD procedures and rules, the Commission on

Accreditation. The staff and/or the Commission may seek additional information and documentation to (a) clarify conditions at or the status of an institution with regard to one or more issues, (b) request documentation regarding improvement or remediation, (c) produce the basis for a determination by the Commission regarding the institution's current or continuing compliance with applicable NASAD standards or rules, or (d) fulfill any other purpose associated with maintaining the requirements for accredited institutional Membership.

With regard to all such reviews and requests, accreditation status is determined and maintained only by action of the Commission on Accreditation. However, under a restricted number of specified conditions, accreditation status may be suspended automatically for independent institutions of higher education for which NASAD is the designated institutional accreditor. See Bylaws, Article I., Section 2.D.

Section 9. Commission Policy Concerning Continuous Deferrals. After the second consecutive deferral of an application of a member institution for failure to meet a specific standard, the Commission on Accreditation shall adopt one of the following motions upon third consideration of the application:

A. To approve the application.

B. To approve the application with a request for a progress report.

C. To require a response for the next Commission meeting showing cause why the institution
   1. should not be placed on probation, or
   2. should not have its membership revoked.

D. To place the institution on probation.

E. To revoke membership.

Section 10. Policies and Rules Concerning USDE Title IV

A. Under regulations of the United States Department of Education (USDE) applicable to institutions participating in Title IV of the Higher Education Act (HEA) and therefore to the programs of those institutions, NASAD must notify the U.S. Secretary of Education (the Secretary) of the name of any institution or program it accredits that NASAD has reason to believe is failing to meet its Title IV HEA program responsibilities, or is engaged in fraud or abuse, along with NASAD's reasons for concern about the institution or program.

B. If the Secretary requests, NASAD must provide information that may bear upon an accredited institution's compliance with its Title IV HEA program responsibilities, including the eligibility of the institution or its programs to participate in Title IV HEA programs.

C. Under USDE regulations, NASAD, at its sole discretion based on a specific review of the circumstances applicable to each need to contact USDE under provisions of item A. above, has the authority to decide whether the contact will be confidential to the Secretary alone or whether the institution will also be informed of the contact.

D. Under USDE regulations, if USDE contacts NASAD under provisions of item B. above and requests that the contact remain confidential, NASAD must honor that request. Otherwise, unless USDE has informed the institution or indicated that it will do so, NASAD will inform the institution of the contact by USDE.

NOTE: Institutions participating in Title IV programs under the federal Higher Education Act have multiple compliance and reporting requirements directly to USDE, the agency with primary and ultimate administrative responsibility for decisions regarding institutional eligibility and compliance with all statutes and regulations associated with Title IV. Accreditation by an independent but federally recognized agency or association is one of many federally-established eligibility criteria for institutional participation in Title IV. Only one agency serves this role for each institution. Consistent with their scope, specialized accrediting organizations that are

federally recognized may have accreditation responsibilities for programs within an institutionally accredited multi-purpose institution. Accreditation focuses on academic and closely associated operational issues that by statute are not within the purview of the federal government. In this and other ways, independent accreditation organizations and USDE are separate with regard to some functions and connected with regard to other functions.

The policies and rules in Section 10. above are intended to establish protocols for the flow of information between federally recognized institutional and specialized accreditors and USDE in cases where practices or conditions at an institution observed by accreditors or USDE produce concerns about Title IV compliance or fraud and abuse. The text of these rules in their virtually identical USDE and NASAD versions do not indicate the assumption of USDE's Title IV responsibilities by NASAD, or the assumption of NASAD's accreditation and any accreditation-linked Title IV responsibilities by USDE, including the review procedures normally associated with fulfilling the respective sets of responsibilities.

Section 11. Procedures if an Institution Closes. If an NASAD accredited institution closes without a teach-out plan or agreement, NASAD works with the U.S. Department of Education and the appropriate state agency, to the extent feasible, to assist students in finding reasonable opportunities to complete their education without additional charge.

This expression of intent to provide assistance does not indicate or constitute a financial or educational obligation on the part of NASAD to institutions, students, or their representatives.

Section 12. Commission Procedures in Extreme Matters of Institutional Viability and Integrity

A. When the Commission has cause to believe that an institution's non-compliance with NASAD consensus-based standards and/or Code of Ethics threatens its fundamental viability or integrity because:

   1. The fundamental purposes of the institution or art/design unit cannot be fulfilled; or

   2. There are serious conditions that cause major adverse effects on the overall financial viability or operational integrity of the institution or art/design unit; or

   3. The program or programs, or courses or study, described in the academic catalog of the institution cannot be delivered; or

   4. The institution or art/design unit is deliberately misrepresenting itself or its program(s) to students and the public in categories of published information required by NASAD standards.

   The Commission on Accreditation may request that the institution provide written information documenting the relationship between conditions at the institution and/or the art/design unit and compliance with applicable NASAD standards.

B. If information is not forthcoming within the time stipulated, or the Commission finds that, with respect to the institution or the art/design unit, institutional viability has been lost, is in jeopardy, or that institutional integrity has been seriously undermined, the Commission may:

   1. With regard to an institution that is an applicant but not yet a member, cease the application process.

   2. With regard to a member institution,

      a. Issue an order requesting that the institution show cause why its membership status should not be revoked, and providing an appropriate timeline for reply and suggested corrective actions; or

b. In extreme cases, immediately sever the relationship between the institution and NASAD by revoking accreditation.

The institution may appeal the decision of the Commission in accordance with the NASAD Appeals Procedure.

ARTICLE V
SUBSTANTIVE CHANGE

Section 1. Procedure. Institutions are required to gain prior approval of substantive change occurring between regular accreditation visits. Substantive changes occurring during accreditation review periods are reported and considered as part of the self-study, on-site visit, and Commission review. The Association also offers the opportunity for member institutions to receive an optional non-binding consultative review of proposed substantive changes by the Commission on Accreditation prior to submission of an official request for substantive change. Procedures and forms for substantive change may be obtained from the NASAD Web site.

Under certain conditions, on-site visits may be required by NASAD *Handbook* provisions or at the request and discretion of the Commission.

Section 2. Definition. *Substantive change* includes, but is not limited to:

A. Any fundamental change in the established mission, goals, or objectives of the institution or art/design unit.

B. Any change in the legal status or form of control of the institution.

C. The acquisition of any other institution or any program or location of another institution.

D. The addition or amendment of curricular programs that represent a significant departure, in terms of either the content or method of delivery, from those that were offered when NASAD most recently evaluated the institution. This provision includes significant changes made in conjunction with a change from quarter hours to semester hours or vice versa.

E. The addition of courses or programs at a degree or credential level other than the curricular level(s) included in the institution's current accreditation.

F. A change from clock hours to credit hours or vice versa. *[Explanatory note: clock-hour systems measure course length in terms of the total number of hours devoted to face-to-face instruction. Credit-hour systems, on the other hand, assign numerical credit to courses based both on the number of instructional hours per week over a standard academic term (semester or quarter) and the amount of preparatory time per week that students must spend outside the classroom. For NASAD standards on computing credit hours, see Standards for Accreditation, Section III.A.]*

G. A substantial increase or decrease in

   1. the number of clock or credit hours awarded for successful completion of a program; or

   2. the length of a program.

H. Starting a branch campus or extension program, regardless of how many such campuses or extension programs have been approved previously by NASAD.

I. Participation in an agreement to teach-out students from an institution or program that is closing. See Rules of Practice and Procedure, Article VII.

J. The addition of a permanent location at a site at which the institution is conducting a teach-out for students of another institution that has ceased operating before all of the students previously enrolled at the closed institution have completed their programs of study.

K. If NASAD accreditation enables the institution to seek eligibility to participate in Title IV Higher Education Act (HEA) programs, the entering into a contract under which an institution or organization not approved to participate in Title IV HEA programs offers more than 25 percent of one or more of the NASAD accredited institution's educational programs.

L. Other major changes that would impact continuing compliance with NASAD standards applicable to degrees and programs being offered.

Section 3. Specific or Comprehensive On-Site Evaluations. In most cases, applications for approval regarding substantive changes can be reviewed through written documentation. However, substantive changes proposed or made may result in the necessity of on-site verification regarding the specific change or changes, with or without the need for additional documentation. On-site verification may be stipulated by provisions in published NASAD standards and procedures, or required by the Commission.

In certain cases, changes proposed or made may result in a requirement to conduct a comprehensive on-site review with full documentation, under conditions and during a period to be stipulated by the Commission on Accreditation. Criteria for requiring a comprehensive review in the context of substantive change include, but are not limited to:

A. A fundamental, comprehensive change of purposes resulting in complete replacement, in terms of content, of substantially all of the educational program(s) previously reviewed and approved with a substantially different set of programs. (Changes of this magnitude normally do not include evolutions or consolidations of previously-approved programs, deletions of specific programs when multiple programs are offered, title changes to existing or continuing programs consistent with NASAD standards, or the additions of new programs as addressed in Article VI. below); and/or

B. Indications from documentation that changes could affect the ability of the institution or the art/design unit as a whole to fulfill its purposes, maintain fundamental financial viability or operational integrity, or deliver the entire set of curricula offered or proposed to be offered in the catalog; and/or

C. Documented conditions causing the Commission to act under provisions of the Bylaws, Article IV., Section 3. concerning the maintenance of standards and the observance of published commitments by accredited institutions.

Section 4. Additional Standards and Procedures. Additional standards and procedures regarding substantive change in certain cases for institutions for which NASAD is the designated institutional accreditor are found primarily in Standards for Accreditation, item XX., Section 2.

All standards and procedures published by the Association are applicable as appropriate to reviews regarding substantive change.

Section 5. Accreditation Record Date. The date of formal notification of Commission or other official action is the effective accreditation record date of any approval of substantive change.

ARTICLE VI
NEW CURRICULA: PLAN APPROVAL AND FINAL APPROVAL FOR LISTING

Section 1. Procedure. When instituting new curricula, member institutions are required to submit documentation to the Commission on Accreditation in order to remain in compliance with Article I., Section 3., of the NASAD Rules of Practice and Procedure. This includes the addition of programs and degrees to be reviewed and listed by NASAD at a degree or credential level other than the curricular level(s) included in the institution's current accreditation.

The Association also offers the opportunity for member institutions to receive an optional consultative review of proposed new curricula by the Commission prior to the submission of an official request for Plan Approval.

Submission procedures and forms regarding applications for reviews of new curricula may be accessed from the NASAD Web site. There are separate procedures for Plan Approval and Final Approval for Listing.

The Commission does not ordinarily send visitors to examine a new curriculum. However, an on-site evaluation is strongly recommended as part of the Plan Approval process when an institution plans to offer an initial or terminal graduate degree in art/design for the first time.

Section 2. Plan Approval. Plan Approval is required after institutional approval and before students are admitted into a new degree program. The application for Plan Approval normally includes information concerning the structure of the new curriculum as well as information and documentation concerning areas such as faculty, library, equipment, and/or other resources necessary for its support.

When the curriculum has received Plan Approval, the program is listed in NASAD publications in italics.

Section 3. Final Approval for Listing. Final Approval for Listing is granted when the Commission on Accreditation has reviewed an application including validation of the Plan Approved curriculum through transcript evidence. Three transcripts must be provided for each undergraduate curriculum or non-degree-granting program. Two transcripts must be submitted for each graduate program.

When the curriculum has received Final Approval for Listing, the program is listed in NASAD publications in regular type.

Section 4. Accreditation Record Date. The date of formal notification of Commission action is the effective accreditation record date for Plan Approval and/or Final Approval for Listing for new curricula.

ARTICLE VII
TEACH-OUT PLANS AND AGREEMENTS

This article applies only to institutions for which NASAD is the designated institutional accreditor. See Rules of Practice and Procedure, Article V. Substantive Change; Standards for Accreditation, Sections XX. and XXI.

Section 1. Conditions of Applicability

NASAD will require any institution it accredits as the designated institutional accreditor to submit a teach-out plan requesting Commission review and action upon the occurrence of any of the following events:

A. The U.S. Secretary of Education notifies NASAD that the Secretary has initiated an emergency action against an institution, in accordance with section 487(c)(1)(G) of the HEA, or an action to limit, suspend, or terminate an institution participating in any Title IV, HEA program, in accordance with section 487(c)(1)(F) of the HEA, and that a teach-out plan is required.

B. NASAD acts to withdraw, revoke, or suspend the accreditation of the institution.

C. The institution notifies NASAD that it intends to cease operations entirely or close a location that provides one hundred percent of at least one program.

D. A state licensing or authorizing agency notifies NASAD that an institution's license or legal authorization to provide an educational program has been or will be revoked.

E. The institution stops offering an educational program before all students enrolled in that program complete the program or transfer to another program.

Section 2. NASAD Actions

If one or more conditions stipulated in Section 1.A. through E. occurs:

A. NASAD will evaluate the teach-out plan to ensure it provides for the equitable treatment of students under criteria established by NASAD, specifies additional charges, if any, and provides for notification to the students of any additional charges.

B. If NASAD approves a teach-out plan that includes a program that is accredited by another recognized accrediting agency, it will notify that accrediting agency of NASAD's approval.

C. NASAD may require an institution it accredits to enter into a teach-out agreement as part of its teach-out plan. See Standards for Accreditation, item XX., Section 1.J. and Section 2.E.

D. NASAD will require an institution it accredits that enters into a teach-out agreement, either on its own or at the request of NASAD, with another institution to submit that teach-out agreement to NASAD for approval. See Rules of Practice and Procedure, Article V. Substantive Change. NASAD will review and take positive action on the teach-out agreement only if the agreement is between institutions that are accredited by NASAD or another accrediting agency recognized by the U.S. Secretary of Education; is consistent with all applicable NASAD standards, the NASAD Code of Ethics, and the NASAD Rules of Practice and Procedure, as well as applicable federal and state regulations; and provides for the equitable treatment of students in terms outlined in Section 3. immediately below.

Section 3. Review Criteria

A. The institution responsible for teaching-out students must have the necessary experience, resources, and support services to:

   1. Provide an educational program that is of acceptable quality and substantially similar in function, content, structure, and scheduling to that provided by the institution that is ceasing operations either entirely or at one of its locations; and

   2. Remain stable, carry out its mission, and meet all obligations to existing students.

B. The institution responsible for the teach-out must demonstrate that it can provide students access to the program and services without requiring them to move or travel substantial distances and that it will provide students with information about additional charges, if any.

ARTICLE VIII
PROCEDURES FOR REVIEWING COMPLAINTS DIRECTED AGAINST MEMBER INSTITUTIONS OF THE NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

Section 1. Purpose

A. NASAD. Occasionally, NASAD receives complaint inquiries or complaints against member institutions. The policies and procedures in Article VIII. are only for the purpose of addressing questions of compliance with NASAD standards, procedures, rules, and the Code of Ethics as published in the NASAD *Handbook,* including any addenda to the *Handbook* current at the time of the inquiry or complaint. These texts and their interpretation by NASAD staff and elected personnel are the sole bases for reviewing complaints. NASAD does not consider complaints on issues that are beyond the scope of these documents.

B. Potential Complainants. Individuals considering filing a complaint against an NASAD member institution must give careful consideration to the nature of the potential complaint and match what they hope to achieve with the means, procedures, and remedies available. Accrediting organizations are non-governmental and thus, do not have governmental powers. Their scopes of review are limited, operating only within their own published materials. Many types of complaints fall outside the purview of accrediting bodies and can only be addressed and adjudicated by the internal complaint procedures of educational institutions, or by external structures such as law enforcement agencies, courts of law, state or federal administrative agencies, or private sector organizations associated with business practices or dispute resolution. Matters of a criminal nature are the responsibilities of law enforcement, public prosecutors, or the attorneys general of the several states. Individuals with intentions of filing a complaint against a member institution should ensure that the nature and intent of the complaint falls within the scope of NASAD by studying Section 2. of this Article.

Section 2. Eligibility

A. General Principles

1. NASAD policies and procedures for reviewing complaints are not judicial (parties are not found guilty; awards are not made; reversals of decisions cannot be mandated); they serve only as a method or means to communicate allegations, determine facts, and resolve issues within the stated purposes and scope of NASAD accreditation and membership, (i.e*.,* whether the institution is in compliance with the NASAD consensus-based standards, rules, and Code of Ethics currently in effect).

2. In order to be considered, complaints must report and document conditions that jeopardize the overall quality of an institution's educational program in art and design and/or the general welfare of the art/design unit to the extent that the institution is no longer in compliance with NASAD standards or requirements. Unless documentation shows a pattern of behavior, action, or inaction that impairs attainment of the institution's stated purposes or otherwise suggests direct violation of NASAD standards, rules, and/or Code of Ethics for member institutions, the Association is not authorized to intervene.

B. A complaint may be eligible for review if:

1. It is presented in writing.
2. It is forwarded to the NASAD National Office by U.S. Mail or courier service. Email, facsimile, and verbal transmissions are not acceptable.
3. It is signed by the complainant.

NOTE: NASAD will not confirm receipt of or respond to complaints that do not meet the requirements outlined in items B.1., 2., and 3. above.

4. It includes a signed copy of the NASAD Official Complaint Form.

5. It presents itemized issues or concerns directly related to specific NASAD standards, rules, or the Code of Ethics as published in the NASAD *Handbook* and any addenda to the *Handbook* current at the time of the complaint, and includes specific, factual documentation corroborating each concern raised.

6. It presents evidence that the institutional review or grievance procedures available and applicable to the complaint and complainant have been completed or exhausted.

7. It is not subject to the criteria set forth in item C. below.

C. A complaint is not eligible for review if:

1. It contains inflammatory and/or undocumented defamatory statements regarding an individual or an institution.

2. It alleges criminal conduct.

3. It seeks a review or adjudication of individual problems or grievances with an institution or its decisions regarding issues such as, but not limited to:

   a. student admission;
   b. retention;
   c. dismissal;
   d. application of academic policies;
   e. granting or transfer of credits;
   f. grades and other evaluations;
   g. scholarship awards;
   h. fees;
   i. disciplinary matters;
   j. collective bargaining;
   k. faculty appointments and dismissals; or
   l. other contractual rights and obligations.

4. It is filed at a time when an NASAD third-party comment procedure regarding the same institution, instituted by all or virtually all of the same parties, and addressing all or substantially all of the same issues, is in any stage of review.

5. It is or constitutes a request to serve as a grievance or appeals body when the outcome of institutional grievance or appeals procedures is unsatisfactory to the complainant.

6. It is, at the time of filing the complaint, the subject of administrative or institutional proceedings that have not been completed, or if such proceedings are known to the complainant to be scheduled.

7. It is the subject of prosecution or litigation in which the NASAD member institution or its employees are in any way engaged. This requirement applies to the specific issue(s) addressed in the complaint, not to prosecution or litigation on other matters.

8. It seeks action or otherwise seeks to engage the Association in matters associated with compensation, damages, redress, or readmission on behalf of an individual or group.

9. It is submitted on behalf of another individual.

10. It is a copy of a complaint submitted to other entities or parties.

11. It has not been submitted to, and fully processed and exhausted by, the institution's own complaint or grievance procedure.

12. It has been submitted for review by another accrediting association with broader institutional responsibility than that of NASAD.

13. It is beyond the scope of the art and design program or the jurisdiction of NASAD at a multidisciplinary institution.

14. It repeats substantially the same allegations by the same party regarding the same institution that has previously been the subject of a completed review by the NASAD Committee on Ethics or

Commission on Accreditation, or under the third-party comment procedure by the NASAD Commission on Accreditation.

15. It is the subject of published articles that have resulted from attempts by the complainant to focus public attention on the behavior, actions, or inactions of the institution that is the subject of the complaint immediately prior to and especially during the course of the NASAD Complaint Procedure.

Section 3. Authority

A. NASAD is a voluntary association of schools of art and design. The only requirement of its members is compliance with its published consensus-based standards, rules, procedures, and Code of Ethics. The sole and final authorities regarding compliance are the elected officials and staff of NASAD operating under the requirements and procedures of the Association's *Handbook*, and any addenda to the *Handbook* current at the time of the complaint.

B. Procedural authority for the review of complaints outlined in Article VIII. is vested in the Executive Director of NASAD.

C. Decision-making authority regarding complaints under Article VIII. is vested as specified in the various provisions of this Article.

D. The Executive Director shall have the authority to stop the complaint process at any point or any time upon the appearance of evidence that would disqualify the complaint under policies outlined above, or in Article IV., Section 1. of the Rules of Practice and Procedure, or if the complaint otherwise moves beyond the scope or jurisdiction of the Association.

Section 4. Time

A. Review Schedules

1. The Association will resolve complaints against member institutions in a timely manner, moving as quickly as feasible between stages of the complaint procedure.

2. The Executive Director shall have the authority to establish timelines for each specific step of the process.

3. Unless circumstances require alternative timeframes, as determined by the Executive Director:

   a. Thirty (30) business days is the period for each stage outlined in Sections 6., 8., or 9. below.

   b. Business to come before the Committee on Ethics or the Commission on Accreditation will be scheduled at regular meetings of these groups.

4. The time required to conduct inquiries in Section 7. below may vary based on the nature and circumstances of the complaint, as determined by the Executive Director.

B. Time Restrictions

Except under circumstances the Executive Director deems extraordinary, complaints will not be considered after two or more years from the date of the last incident or incidents that are the subject of the complaint.

Section 5. Multiple Complaints. If numerous individual complaints over time suggest a pattern of noncompliance by the institution, the Committee on Ethics or the Commission on Accreditation may be informed during the course of a review under the terms outlined in Sections 8. and/or 9. of this Article.

Section 6. Initial Review

A. Consistent with provisions outlined in Section 4. above, the National Office staff will acknowledge a formal written complaint within fifteen (15) business days of its receipt.

B. Within thirty (30) business days after acknowledging receipt of the complaint, the National Office staff will:

   1. Review the complaint and its documentation.

   2. Determine whether the complaint meets the eligibility criteria outlined in Section 2. above.

   3. Inform the complainant regarding the disposition of the complaint using one of the following statements:

      a. No further action will be taken because the complaint does not meet the eligibility requirements of Section 2., or there is insufficient documentation.

      b. The decision regarding further action is postponed while the complainant is given twenty business days to provide additional documentation. The complainant is then informed that the decision regarding the complaint is that described in either Section 6., items B.3.a. or c.

      c. The complaint has sufficient substance to warrant the opening of a proceeding for further review.

C. The Executive Director of NASAD, at his or her sole discretion, makes the final determination regarding all provisions of Section 6., including determination whether the complaint raises issues that are directly relevant to an institution's accreditation or membership status.

Section 7. Executive Director Negotiations

A. If the decision in the initial review is to open a proceeding as specified in Section 6., item B.3.c., the Executive Director of NASAD contacts the art/design executive of the institution against which the complaint has been filed, advises of the complaint, provides the complaint and documentation submitted by the complainant, and seeks information from the institution(s) involved regarding circumstances surrounding the complaint. The Executive Director may also seek additional information from other sources, as he or she deems appropriate.

B. The Executive Director, using procedures and personnel he or she determines, and in correspondence with the institution(s) and the complainant, attempts to negotiate, mediate, or otherwise develop a resolution of the complaint without further formal action. The Executive Director may appoint an agent to serve on his or her behalf. The Executive Director or his or her agent may recommend mediation or arbitration by third parties.

C. If the complaint is resolved, the Executive Director informs the complainant and the institution(s) in writing.

D. If the complaint is not resolved, the Executive Director initiates a Committee on Ethics review (see Section 8.) or a Commission on Accreditation review (see Section 9.) as appropriate.

Section 8. Committee Review of Complaints Involving the Code of Ethics

A. The Executive Director develops a dossier containing the following:

   1. The formal complaint with complete documentation.

2. Information obtained from the institution(s) involved regarding the circumstances surrounding the complaint.

3. Information from the procedure outlined in Section 7.

4. The relevant section(s) of the Code of Ethics.

B. The Executive Director informs the Committee on Ethics that a complaint has been filed and places the dossier on the agenda of the Committee.

C. The Committee on Ethics reviews the dossier and formulates a decision concerning the case. Possible decisions are:

1. The institution is found to be in compliance with the Code of Ethics.

2. The institution is found to be generally in compliance with the Code of Ethics, but the complaint has merit in this particular circumstance.

3. The institution is found to be not in compliance with the Code of Ethics.

D. If the recommendation is C.1., the complainant and the institution are so informed in writing by the Executive Director.

E. If the recommendation is C.2. or C.3., the Committee on Ethics may require the institution to submit a response within a specified time showing satisfactory resolution of the complaint and compliance with the Code of Ethics. The response may require the report of an on-site consultant. The procedure for establishing and operating such consultancy shall be that in effect for on-site accreditation visits.

The Committee on Ethics shall review the response when received and take one of the following actions:

1. Accept the response and consider the complaint resolved. The institution and complainant are notified in writing; the action is not made public.

2. Accept the response and consider the complaint resolved, but request a progress report(s) to determine further compliance with the Code of Ethics. The institution and complainant are notified in writing; the action is not made public.

3. Acknowledge receipt of the response, but consider the complaint unresolved and the institution to be in noncompliance with the Code of Ethics. In this case, the Committee on Ethics may recommend to the Commission that the institution be placed on probation and required to submit a probationary response to the Committee on Ethics within a specified time. Public notice follows NASAD rules regarding probation. Upon receipt of the probationary response, the Committee on Ethics recommends that the Commission either remove probation or revoke membership. Membership status is made public through appropriate published materials.

4. If the initial reply is not received within the specified time, the institution is placed on probation by the Commission; public notice follows NASAD rules regarding probation. The institution is requested to submit a probationary response within a specified time.

5. If a probationary response is not received within the specified time, the membership of the institution is revoked and membership status is made public through appropriate published materials.

F. Either the complainant or the institution may appeal any decision of the Committee on Ethics consistent with eligibility requirements of the applicable procedures outlined in Articles IX. through XI. of the Rules of Practice and Procedure.

Section 9. Commission Review of Complaints Involving the Standards of the Association

A. The Executive Director develops a dossier containing the following:

   1. The formal complaint with complete documentation.

   2. Information obtained from the institution(s) involved regarding the circumstances surrounding the complaint.

   3. Information from the procedure outlined in Section 7.

   4. The relevant section(s) of the standards of the Association.

B. The Executive Director informs the Commission on Accreditation that a complaint has been received and places the dossier on the agenda of the Commission.

C. The Commission reviews the dossier and formulates a decision concerning the case. Possible decisions are:

   1. The institution is found to be in compliance with the standards.

   2. The institution is found to be generally in compliance with the standards, but the complaint has merit in this particular circumstance.

   3. The institution is found to be in noncompliance with the standards.

D. If the recommendation is C.1., the complainant and the institution are so informed by the Executive Director.

E. If the recommendation is C.2. or C.3., the Commission may require the institution to submit a reply within a specific time showing satisfactory resolution of the complaint and compliance with the standards. The reply may require the report of an on-site consultant. The procedure for establishing and operating such consultancy shall be that in effect for on-site accreditation visits.

   The Commission shall review the reply when received and take one of the following actions:

   1. Accept the reply and consider the complaint resolved. The institution and the complainant are notified in writing; the action is not made public.

   2. Accept the reply and consider the complaint resolved, but request a progress report(s) to determine future compliance with the standards. The institution and complainant are notified in writing; the action is not made public.

   3. Acknowledge receipt of the reply, but consider the complaint unresolved and the institution to be in noncompliance with the standards. In this case, the Commission may recommend that the institution be placed on probation and required to submit a probationary reply to the Commission within a specified time. Public notice follows NASAD rules regarding probation. Upon receipt of the probationary reply the Commission either removes probation or revokes membership. Membership status is made public through appropriate published materials.

   4. If the initial reply is not received within the specified time, the institution is placed on probation by the Commission; public notice follows NASAD rules regarding probation. The institution is requested to submit a probationary reply within a specified time.

   5. If a probationary reply is not received within a specified time, the membership of the institution is revoked and membership status is made public through appropriate published materials.

F. Either the complainant or the institution may appeal any decision of the Commission consistent with eligibility requirements of the applicable procedures outlined in Articles IX. through XI. of the Rules of Practice and Procedure.

ARTICLE IX
REQUESTS FOR RECONSIDERATION OF ACTIONS BY THE COMMISSION ON ACCREDITATION

Section 1. Actions Eligible for Reconsideration. A request for reconsideration may be filed with the Executive Director of NASAD regarding the following actions: denial of Membership, or denial of renewal of Membership, or revocation of Membership, or the placing of an institution on probation, or denial of a request for approval of new curricula.

In eligible cases, a request for reconsideration is not a precondition for filing an appeal of an adverse decision described in Article X.; a request for reconsideration may precede but may not follow an appeal of an adverse decision.

Section 2. Disclosure and Confidentiality. The reconsideration process operates under the NASAD Rules of Practice and Procedure statement on Disclosure and Confidentiality. NASAD considers the reconsideration process to be confidential and, at all times during the course of the reconsideration, will maintain complete confidentiality of all documents and information supplied or reviewed during the reconsideration, as well as the deliberations and decision-making process relating to reconsideration or the Commission action under the reconsideration process. However, should a potential or actual petitioner publicly disclose a pending or actual reconsideration or decision based on such reconsideration, or publicly characterize or make misleading or inaccurate representations about the reconsideration process, the decision that may be, or is subject to, the reconsideration process, or the concluding decision, whether before, during, or after the reconsideration, NASAD reserves the right to respond immediately and publicly through the appropriate medium or media to correct or clarify such inaccurate or misleading representations or characterizations.

Statements regarding disclosure and confidentiality appearing in the NASAD Rules of Practice and Procedure are consistent with NASAD's responsibility under law and regulation to inform various governmental authorities when decisions are reached at the conclusion of accreditation or reconsideration procedures.

Section 3. Grounds for Reconsideration. In the event of a decision by the Commission on Accreditation in the categories outlined in Section 1. of this Article which cannot be resolved through normal procedures, the grounds for reconsideration shall be allegations concerning bias, injustice, departure from stated procedures, factual error of such magnitude as to warrant reconsideration in this manner, failure to consider all the evidence and documentation presented in favor of an application, or new evidence that would affect the decision.

Section 4. Procedures for Reconsideration

A. Not later than thirty (30) days from the date of the Commission Action Report, the institution shall notify the Executive Director of NASAD in writing of its intention to seek reconsideration of the decision, and not later than sixty (60) days from the same date, it shall submit written documentation supporting its request.

B. The Executive Director shall determine whether the request for reconsideration meets criteria necessary to proceed as outlined in this Article, and so inform the institution.

C. If the request meets the criteria, the Executive Director places the request for reconsideration on the next agenda of the Commission on Accreditation.

D. The Commission acts on the request using its normal procedures, and the institution is informed of the Commission's action within thirty (30) days after the Commission's action is completed.

E. The status of any institution shall remain unchanged during the reconsideration. There shall be no public notice of the decision until the review is completed and a final determination in the matter is reached.

Section 5. Special Rule Concerning Financial Standards

A. An institution may seek reconsideration of the following Commission actions: denial of membership, denial of renewal of membership, or revocation of membership under this rule if all of the following conditions are met:

   1. The adverse action listed in Section 5.A. above is based solely and exclusively on failure to meet a standard or criterion concerning finances.

   2. There is significant financial information that was not available to the institution prior to the Commission decision to take an action listed in Section 5.A. above.

   3. The new financial information bears materially upon the financial deficiencies identified by the Commission.

   4. Within thirty (30) days from the date of the Commission Action Report, the institution has notified the NASAD Executive Director in writing of its intent to seek reconsideration under this rule.

   5. Within sixty (60) days from the date of the Commission Action Report of the same date indicated in item 4., the institution has submitted documentation supporting its request along with a notarized statement signed by the chief executive officer of the institution stating the following: [Name of institution] understands and agrees that any determination by NASAD made with respect to the request for reconsideration, new information submitted by the institution, or any decision or action described in any item of Article IX is not separately appealable, and thus not eligible for further reconsideration or appeal.

B. The Executive Director of NASAD selects three (3) reviewers with the advice and unanimous consent of the President, Vice President, Treasurer, and Secretary of NASAD, to the extent that such offices are then filled. Those selected shall not have participated in any phase of the decision listed in Section 5.A. above. The three reviewers determine whether the documentation submitted meets the criteria of significance and materiality indicated in Sections 5.A.2. and 3. above. The Executive Director shall serve as non-voting secretary to the review committee.

C. Following review and decision of the review committee, the Executive Director either informs the institution that the reconsideration may proceed, or that the reconsideration is terminated and that the institution is not eligible for further reconsideration or appeal.

D. If the reconsideration proceeds:

   1. The Executive Director places the request for reconsideration on the next agenda of the appropriate Commission.

   2. The Commission acts on the request using its normal procedures, and the institution is informed of the Commission's action within thirty (30) days after the Commission's action is completed.

E. When the institution is informed of the Commission's decision, the institution is notified that the decision is not separately appealable and thus not eligible for further reconsideration or appeal.

F. The status of any institution shall remain unchanged during the reconsideration. There shall be no public notice of the decision until the reconsideration review is completed and a final determination in the matter is reached.

ARTICLE X
APPEALS OF ADVERSE DECISIONS CONCERNING ACCREDITED INSTITUTIONAL MEMBERSHIP

Section 1. Definition. An adverse decision shall be defined as a decision of the Commission on Accreditation that denies or revokes accredited institutional Membership. *(For purposes of this statement, "accredited institutional Membership" includes Associate Membership and Membership, both of which carry accreditation status.)*

Section 2. Procedural Authority. Consistent with Article III., Section 3.F.7. of the Bylaws, the Board of Directors shall adopt written procedures for the Association to use in considering the appeal of an adverse decision of the Commission on Accreditation. These procedures shall be consistent with and supportive of all sections of Article X. of the Rules of Practice and Procedure.

Section 3. Counsel. The institution and any other party participating in the appeal determines the extent to which it will be advised or represented by legal counsel in any aspect of the appeal process for which it is responsible or in which it participates.

Section 4. Disclosure and Confidentiality. The appeals process operates under the NASAD Rules of Practice and Procedure statement on disclosure and confidentiality. NASAD considers the appeals process to be confidential and, at all times during the course of the appeal, will maintain complete confidentiality of all documents and information supplied or reviewed during the appeal, as well as the deliberations and decision-making process relating to the appeal or the decision under appeal. However, should a potential or actual appellant publicly disclose a pending or actual appeal or appeal decision, or publicly characterize or make misleading or inaccurate representations about the appeals process, the decision that may be, or is subject to, an appeal, or the appeals decision, whether before, during, or after the appeal, NASAD reserves the right to respond immediately and publicly through the appropriate medium or media to correct or clarify such inaccurate or misleading representations or characterizations.

Statements regarding disclosure and confidentiality appearing in the NASAD Rules of Practice and Procedure are consistent with NASAD's responsibility under law and regulation to inform various governmental authorities when decisions are reached at the conclusion of accreditation or appeals procedures.

Section 5. Grounds for Appeal. The grounds on which an institution may appeal a decision of the Commission which denies or revokes accredited institutional Membership shall be (a) that the Commission's decision was not supported by substantial evidence in the record upon which the decision was based; and/or (b) that the Commission in making its decision departed significantly from its written procedures.

Section 6. Meaning of Appeals Decisions. Decisions on appeals concern only matters outlined in Section 5 (a) and (b) above. After the appeals process is complete, decisions concerning accredited institutional Membership remain the responsibility of the Commission on Accreditation. Decisions on appeals are made only on evidence available at the time of the decision being appealed.

Section 7. Time of Filing an Appeal. An institution wishing to appeal a decision of the Commission on Accreditation shall file with the Executive Director of the Association either in person or by certified mail not later than thirty (30) days following the date of the Commission's action letter a notice of intent to appeal, which shall be the official action of the governing board of the institution, along with the required filing fee determined as policy by the Board of Directors and published in the written procedures for appeals noted in Article X., Section 2. of the Rules of Practice and Procedure. The institution shall file with the Executive Director of the Association either in person or by certified mail not later than thirty (30) days following the date of its notice of intent to appeal a written appeal document setting forth evidence and argument in support of its appeal. Failure of an institution to file notice of intent to appeal, the required filing fee, or its appeal document within these timelines shall void the appeal.

Section 8. Initial Response. The NASAD Executive Director shall ensure that the institution's appeal document meets all preconditions for review by an appeals committee. Immediately upon receiving an appeal document that meets all preconditions for review, the Executive Director shall forward to the Chair of the Commission on

Accreditation a copy of the document and shall acknowledge receipt of the document in writing to the art/design executive and the chief executive officer of the institution. Within thirty (30) days of receipt of the appeal documents, the Chair of the Commission shall provide a written response to the appeal stating the reason for the decision. The response shall be sent to the Executive Director, who forwards copies to the art/design executive and the chief executive officer of the institution filing the appeal.

Section 9. Appeals Committee

A. The Executive Director, with the approval of the President, Vice President, Secretary, and Treasurer, shall appoint the chair and members of an ad hoc appeals committee comprising three to five persons, depending on the scope, nature, and content of the issues involved. One member shall be a public member who meets NASAD qualifications for public members. None of the appeals committee members shall have been members of the Commission that made the original decision. Appeals committee members must be qualified by education and experience at least equivalent to those eligible to serve on an accrediting commission.

B. Each person invited to participate in the appeals committee shall be asked to consider whether any conflict of interest or a perception thereof arises from service on the committee. Conflict of interest includes, but is not limited to, participating in any way in the process leading to the decision being appealed; coming from the same state as the institution appealing; having any prior or projected alumni, employment, or financial relationship, or having any other prior or projected relationship with the appealing institution or a competitive institution that could influence or be construed as influencing the outcome of the appeal. If conflict of interest is found, that person may not serve on the appeals committee. In addition, appeals committee members are subject to NASAD policies concerning conflict of interest.

C. The appeals committee shall receive from the institution making the appeal written materials detailing its appeal and, from the Chair of the Commission on Accreditation, a written response to the appeal, and will hear in person representatives of the institution and of the Commission who choose to appear.

Section 10. Decision on an Appeal. After following requisite procedures, considering the appeal and responding to it only in terms of one or both of the grounds for appeal in Section 5., and making judgments based solely on NASAD published standards and procedures and the documentation provided, the appeals committee's final decision shall be either to (a) deny the appeal and sustain the decision of the Commission or (b) sustain the appeal and remand the decision to the Commission for reconsideration by identifying specific issues the Commission must address, including but not limited to the appeals committee's decision regarding amendments to or a reversal of the original decision. In making its final decision, the Commission must act in a manner consistent with the appeals panel's decisions or instructions.

The final decision of the appeals committee shall be distributed to the art/design executive and the chief executive officer of the institution and to the Chair of the Commission whose decision is being appealed.

An institution's continuing disagreement with a final decision of the appeals committee to deny the appeal shall be settled by arbitration in accordance with the Rules of the American Arbitration Association. Arbitration considers only items (a) and (b) of the Grounds for Appeal outlined in Section 5. of this Article.

Section 11. Reconsideration by the Commission. If the appeal is denied, the matter is closed, and thus the Commission has no power to consider new evidence produced since the original decision.

If the appeal is sustained and decision remanded to the Commission, the institution shall make one of two of the following choices within thirty (30) days of the date of the letter to the institution announcing the decision of the appeals committee, and the Commission will act in the timeframe indicated:

A. The institution informs the NASAD Executive Director that it wishes to add nothing to the record prior to reconsideration by the Commission. The institution is not assessed an additional fee for Commission consideration.

Within ninety (90) calendar days of the date of the response indicating this choice, the Commission will take action and inform the institution following the stipulations of Article X.

An institution's continuing disagreement with a final decision of the Commission to deny the appeal shall be settled by arbitration in accordance with the Rules of the American Arbitration Association. Arbitration considers only items (a) and (b) of the Grounds for Appeal outlined in Section 5. of this Article.

B. The institution informs the NASAD Executive Director that it asks the Commission to take into account changes made by or occurring in the institution since the original decision. In this case, the Commission in its reconsideration shall utilize written materials submitted by the institution, and may utilize a team visit to the institution and such other procedures as are appropriate in respecting the decisions and addressing issues identified by the appeals committee and in reaching a new decision on the institution's accreditation and thus Membership. The institution may be assessed such fees as are established by the Association for such procedures. The institution is responsible, however, for reimbursing the expenses of any NASAD visitors according to NASAD procedures.

Within thirty (30) calendar days of the date of the response indicating this choice, the Commission will establish a final date for Commission action not to exceed one year from the date the institution is notified of the date of final Commission action.

If the institution chooses option (b), its notification must be accompanied by a notarized statement signed by the chief executive officer of the institution stating the following:

> [Name of institution] understands and agrees that any determination by NASAD made with respect to the request for reconsideration, new information submitted by the institution, or any decision or action described in any item of Article X. is not separately appealable, and thus not eligible for further reconsideration or appeal in any form, including arbitration. [Name of institution] also understands that failure to provide any or substantially different information from that previously provided to the Commission will not cancel this agreement or the schedule for final action stipulated by the Commission.

Section 12. Effective Date of Action. Until the final decision of the appeals committee, the decision under appeal shall not be in effect, and the accredited institutional Membership status of the institution shall remain as it was before the decision under appeal was made.

If the appeal is denied, the Commission decision under appeal shall become effective on the date of final adoption by the appeals committee of the recommendation that the appeal be denied and the decision be sustained.

If the appeal is sustained, the decision being appealed is void, and until the Commission takes a new action, the accredited institutional Membership status of the institution shall remain as it was before the decision under appeal was made.

Section 13. Publication of Decisions. Notices concerning appeals decisions are published by NASAD consistent with the provisions of Article XII., Section 2.

ARTICLE XI
PROCEDURES REGARDING PETITION FOR REVIEW OF DECISIONS

Section 1. Actions Eligible for Review. A petition for review of decisions may be filed with the Executive Director of NASAD regarding the following: any action by the Board of Directors, the Executive Committee, or the Committee on Ethics affecting relationships between institutions or individuals and the Association in areas outside accreditation.

Section 2. Grounds for Petitions. In the event of a decision by any of the entities outlined in Section 1. of this article which cannot be resolved through normal procedures, the basis for such petitions shall be allegations concerning bias, injustice, departure from stated procedures, factual error of such magnitude as to warrant reconsideration of the matter, failure to consider all the evidence and documentation presented, or new evidence that would affect the decision.

Section 3. Procedures for Petition

A. Not later than thirty (30) days from the date of the letter outlining the decision, the institution or individual shall notify the NASAD Executive Director in writing of its intention to seek reconsideration of the decision, and not later than sixty (60) days from the same date, it shall submit written documentation supporting such petition.

B. The Executive Director shall determine whether the petition meets criteria necessary to proceed as outlined in this Article, and so inform the petitioning party.

C. If the request meets the criteria, the Executive Director places the petition on the next agenda of the body against whose decision the petition was filed.

D. The body in question acts on the petition using its normal procedures, and the petitioning party is informed of the body's response within thirty (30) days after the body completes its response.

E. If the above procedure fails to reach a resolution of the matter, the Executive Director, with approval of the other officers, shall have the power to appoint a review panel comprising three persons, none of whom shall be members of the body against whose decision the petition is filed.

   The work of the review panel shall be conducted in such a manner to minimize costs to the petitioner and to the Association. If necessary, the review panel may conduct hearings either in person or by conference telephone call. All work of the review panel shall be conducted in accordance with due process and according to the Constitution, Bylaws, Code of Ethics, and Rules of Practice and Procedure of NASAD.

   If circumstances require the review panel to meet at a time other than the NASAD Annual Meeting, the NASAD Finance Committee shall designate a procedure for equitable distribution between the petitioning institution or individual and NASAD of all costs for such a meeting or hearing.

   The review panel may either recommend affirming the decision, or recommend that the body in question reconsider the decision, giving reasons in either case.

F. The petitioning institution or individual shall bear the cost of any transcript if so requested.

G. The NASAD Board of Directors, except for those involved in the disputed decisions or those with conflicts of interest, shall have the power to make final determination regarding petitions for review of decisions.

H. Any appeal from the final ruling of the Board of Directors, either by an institution or an individual, shall be settled by arbitration in accordance with the Rules of the American Arbitration Association.

ARTICLE XII
PUBLICATION OF ACCREDITATION ACTIONS BY NASAD

Section 1. After official notification in writing to institutions considered by the Commission on Accreditation, the Association posts a summary report of each Commission meeting to its Web site within the "Current Notices" section. This report includes all final actions concerning accreditation status in the Association, including voluntary withdrawal from accredited membership.

Section 2

A. NASAD provides written notice of the following types of decisions to the public, appropriate accrediting agencies, the appropriate state licensing or authorizing agency, and the U.S. Secretary of Education no later than thirty (30) days after it makes the decision:

   1. To award initial accreditation to an institution or program.

   2. To renew an institution's or program's accreditation.

B. NASAD provides written notice of the following types of decisions to the appropriate accrediting agencies, the appropriate state licensing or authorizing agency, and the U.S. Secretary of Education at the same time it notifies the institution or program of the decision, but no later than thirty (30) days after it makes a final decision:

   1. To place an institution or program on probation.

   2. To deny, withdraw, suspend, or revoke the accreditation of an institution or program.

C. NASAD provides written notice to the public of the decisions listed in paragraphs B.1. and B.2. of this section within twenty-four (24) hours of its notice to the institution or program.

D. For any reason listed in paragraph B.2. of this section, NASAD makes available to the public, the appropriate state licensing or authorizing agency, and the U.S. Secretary of Education, no later than sixty (60) days after the decision, a brief statement summarizing the reasons for NASAD's decision and the official comments that the affected institution or program may wish to make with regard to that decision, or evidence that the affected institution has been offered the opportunity to provide official comment, and did not choose to do so in the time stipulated.

E. NASAD notifies the appropriate accrediting agencies, the appropriate state licensing or authorizing agency, the U.S. Secretary of Education, and upon request, the public, if an accredited institution or program:

   1. Decides to withdraw voluntarily from accreditation, within thirty (30) days of receiving notification from the institution or program that it is withdrawing voluntarily from accreditation; or

   2. After due notice from the Commission stipulating one or more deadlines, allows its accreditation to lapse, within thirty (30) days of the date on which accreditation lapses.

Section 3. For the benefit of Association members, art/design organizations, educational institutions, and the general public, the Association publishes a listing of NASAD member institutions and programs in its online Directory Lists. Such listing of accredited institutions and programs is revised at least annually and subsequent to each meeting of the Commission on Accreditation. The NASAD Directory Lists of member institutions and programs include the following information:

A. The name and address of the institution.

B. The indication "Associate Member" (if applicable).

C. Dates indicating the first year of NASAD Membership, the year of the last visit for accreditation, and the academic year of the next NASAD visitation.

D. A statement of institutional characteristics indicating whether or not the institution is degree-granting and/or non-degree-granting, proprietary or not-for-profit, public or private, and a description of the administrative structure of the accredited institution or unit.

E. The names of appropriate administrative officers and NASAD representatives.

F. Telephone and facsimile numbers and email addresses.

G. Degrees and programs approved by the NASAD Commission on Accreditation.

Section 4. The Association recommends that the chief administrator of the institution or a designee, in consultation with the art/design administrator, make Association evaluation reports available to faculty members and others directly concerned. The extent to which public access may be given to the contents of evaluation reports is determined by the chief administrator of the educational institution in consultation with the administrator of the art and design program(s) offered by the institution.

Section 5. The use of excerpts from accreditation materials in advertising or promotional contexts is considered to be a violation of Articles III. and IV. of the Code of Ethics and Article XIII. of the Rules of Practice and Procedure of NASAD.

ARTICLE XIII
PRINTED RECOGNITION OF ACCREDITATION AND USE OF THE ASSOCIATION'S NAME, INITIALS, AND ACRONYM

Section 1. Accredited Membership

A. When an accredited member institution or program publishes a composite list of agencies that accredit it, NASAD must be included.

B. Clear distinctions must be made between NASAD accreditation and other organizational memberships or affiliations or approvals. Only NASAD approves all art and design-based curricula.

C. Statements regarding accredited membership must be present in the institution's catalog or other publications. These statements shall be factual, not editorial, and brief—such as:

"… is an accredited institutional member of the National Association of Schools of Art and Design (or of NASAD)"; or
"… is accredited by NASAD"; or
"… has been accredited by NASAD since [date]".

D. The institution shall publish in one or more official documents concerning its art and design program, or otherwise make available upon request, the name, address, and telephone number of NASAD.

Section 2. Advertising. In any advertising by an accredited member of the Association, statements concerning the accreditation status shall be factual, not editorial, and brief. The examples presented in Section 1.C. above should be used as guidelines.

ARTICLE XIV
DISCLOSURE AND CONFIDENTIALITY

Section 1. NASAD provides numerous services that include the publication of policy statements, reports, and surveys. These are available to the public, some for a fee. Upon request, NASAD will provide the academic and professional qualifications of the members of its policy and decision-making bodies and its administrative personnel.

Section 2. Upon request, NASAD will make publicly available all information about an institution/program that is published in NASAD literature (see Article XII., Section 3.). NASAD will also indicate whether or not an institution/program holds or has held accredited membership.

Section 3. NASAD will not make publicly available any information supplied by the institution or by representatives of NASAD in the course of the accreditation process. This includes Self-Study reports, Visitors' Reports, and correspondence. While NASAD encourages institutions/programs to make publicly available

information about their accredited status and to share accreditation materials with individuals and agencies having legitimate claim to information beyond that available to the general public, the Association regards all accreditation materials as the property of the institution. Therefore, release of these materials is either through the institution or by its permission.

Section 4. NASAD will not make publicly available any information provided in third-party comment or an institution's response to third-party comment or any correspondence related to third-party comment. See Rules of Practice and Procedure, Article IV., Section 7.

Section 5. If an institution releases information that misrepresents or distorts any action by NASAD with respect to any aspect of the accreditation process, or the status of affiliation with NASAD, the chief executive officer of the institution and the program director, where applicable, will be notified by the NASAD Executive Director and informed that corrective action must be taken. If the misrepresentation or distortion is not promptly corrected, NASAD, at its discretion, may release a public statement in such a form and content as it deems necessary to provide the correct information.

The same rule and sequence are applied to individuals and organizations misrepresenting or distorting accreditation actions of NASAD.

NASAD reserves the right to correct false or misleading information at any time.

Section 6. Certain relationships yield information which legally cannot be disclosed without the consent of the person who provides it—for example, the relationship between physician and patient, between attorney and client, between clergy and penitent, etc. Should such information, or other information that is protected under law by a comparable privilege or safeguard, come into the hands of NASAD or an NASAD evaluation team, its disclosure to persons other than the immediate recipients is forbidden.

ARTICLE XV
PAYMENT OF DUES

The annual dues for accredited members are based on the number of full-time equivalent (FTE) students served by the unit holding accreditation. From the base of the previous year, annual dues increases in each category above will be based on the Higher Education Price Index (HEPI). However, upon recommendation from the Treasurer after consultation with the Finance Committee, the Executive Committee shall have the power to set the dues no less than one percent below the HEPI and no more than two percent above the HEPI.

Current dues and fees schedules for all categories of membership are available from the NASAD National Office, and also may be found online at http://nasad.arts-accredit.org within the "Dues and Fees" section.

Annual Membership dues are payable upon notification of accreditation and annually thereafter on July 1, and are subject to change by vote of the Board of Directors.

ARTICLE XVI
AMENDMENTS

The Rules of Practice and Procedure may be amended by majority vote of the Board of Directors.

STANDARDS AND GUIDELINES FOR ACCREDITED MEMBERSHIP

I. GENERAL PRINCIPLES

In presenting the following Standards and Guidelines statements, NASAD affirms its special commitment to those principles of voluntary accreditation that encourage diversity among institutions and respect for operational integrity within institutions.

As has been the case since the founding of the Association, these Standards and Guidelines are presented as a synthesis of current thought about education and professional training in the visual arts/design to be used as part of the peer-review process of accreditation, not as a set of rules and regulations to be enforced through rigid procedures.

In this process, the Standards and Guidelines provide a basis for (1) the dialogue within the institution as part of the self-study process, (2) the institution's interaction with the visiting team, and (3) the exchange of views between the institution and the NASAD Commission on Accreditation.

Therefore, the Standards and Guidelines statements must be viewed along with the NASAD Bylaws, Code of Ethics, Rules of Practice and Procedure, and accreditation procedures if a comprehensive picture of the NASAD accreditation process is to be obtained.

The Standards and Guidelines are also intended to provide the public at large with a comprehensive document outlining the attributes of education and training programs in the visual arts/design. These attributes are presented as a framework within which each institution develops the specifics of its unique program. In no case should these Standards and Guidelines be construed as indicating standardization.

The accreditation of schools and departments of art/design is based upon:

A. The purposes set forth by the individual school.

B. The manner in which these goals and objectives relate to standards for accreditation generally characteristic of educational institutions.

C. The comprehensive presentation of the educational philosophy and concepts that determine these goals and objectives.

D. The degree to which these goals and objectives have been achieved.

Standards are applied recognizing that:

A. A unique relationship exists in each art/design unit between operations (goals, objectives, resources, policies, etc.) and programs (curricula, presentations, research, scholarship, etc).

B. Evaluation and management of this relationship are crucial to the effectiveness with which the art/design unit shapes its programs, relates them to the mission and goals of the institution, and produces educational results.

Standards concerning operations and those concerning academic programs are used in the context of this relationship as the institution undertakes self-study, as on-site visitors review the program, as the Commission reaches the accreditation decision, and as the institution continues working on its own terms to develop and evaluate its art/design programs.

The standards herein address content and competencies for various degrees and other programs in art/design. Accreditation evaluations are conducted on the basis of content and competencies rather than on course titles. Identification of specific content or competencies in the standards text does not indicate the necessity of a specific, separate course dedicated to that area.

Percentages appearing in curricular standards indicate the normal time necessary to develop (1) competence in specific areas of study and (2) the range of competencies expected of those who receive various specific degrees and credentials. Percentages are benchmarks, not calipers. Content, time, competence, and their interrelationships are the primary issues. Percentages are indicators about, not substitutes for, the development of competence.

II. INTERPRETING SPECIFIC TERMINOLOGY IN NASAD STANDARDS

When reviewing the standards of the Association, it is important to understand the specific language that is used and how that language should be interpreted.

Criteria and provisions in the text of this *Handbook* are applied with careful attention to distinctions among standards, guidelines, recommendations, and other statements:

A. Statements using terms such as *shall*, *must*, and *essential* outline threshold standards.

B. Statements using the terms *normally* or *usually* provide guidelines that indicate one or more of the numerous conditions commonly present when there is compliance with a threshold standard.

C. Statements using the terms *should*, *recommend*, or *suggest* indicate recommendations, which are actions consistent with standards compliance, but that are not in and of themselves threshold standards.

D. Other statements provide comments, definitions, and statements of fact that indicate advice or shared knowledge based on consensus of the profession.

Accreditation is based on assurance that an institution meets the threshold standards agreed upon by the Association. Guidelines, recommendations, and other statements not using the terms *shall*, *must*, or *essential*, while related to fulfillment of functions required by the standards, are not themselves threshold standards.

STANDARDS FOR ACCREDITATION

I. BASIC CRITERIA FOR MEMBERSHIP

A. Non-Degree-Granting Institutions

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

Unless specified otherwise below, regardless of institutional type, the composite institution offering non-degree-granting programs must meet the following Basic Criteria for Membership:

1. The institution shall maintain a curricular program in studio art or design at various levels according to the needs of its students.

2. The institution shall offer, as part of its regular program, studies reflecting attention to such areas as art/design history and criticism. Such studies may be in addition to, or in conjunction with, studio studies.

3. The institution offering postsecondary professional education and training programs must offer at least one non-degree curricular program at the undergraduate level requiring at least 30 semester hours or the equivalent, or one non-degree curricular program at the graduate level requiring at least 15 semester hours or the equivalent. Such institutions shall offer at least one curricular program that meets all appropriate standards that (a) has been completed by students, (b) has an enrollment of at least three students, and (c) is progressing students toward completion.

4. The institution shall have been in operation for at least three consecutive years and shall maintain its programs on a regular academic-year or year-round basis.

5. The institution's legal authority shall be stated clearly in its published materials as identified by its charter, authority to offer curricular programs, structure of control, profit or non-profit status, and affiliation, if any, with a parent or sibling organization.

6. All policies regarding the admission and retention of students, those pertaining to the school's evaluation of progress through its educational program, as well as those concerning the operation of certificate or diploma programs, shall be clearly defined in literature published by the institution.

7. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.

8. Faculty members shall be qualified for their specific teaching assignments by educational background and/or professional experience. The institution shall list its faculty in its published literature.

9. The institution shall provide in its institutional catalog a complete description of each course or program offered.

10. Although only federal and state governments shall have legal jurisdictional powers and responsibilities in matters of public law, the institution should develop an appropriate code of ethical standards governing institutional and programmatic practices that recognizes social concerns relevant to quality education.

11. The institution shall have facilities and equipment adequate to the needs of its educational program.

12. The institution shall have either library space or holdings adequate for its educational programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.

13. The institution demonstrates commitment to a program of continuous self-evaluation.

14. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering programs in art and design and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency, unless such accreditation is not available.

15. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all coursework or educational services to support its educational programs, or demonstrate that any cooperative or contracted coursework or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.

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

B. Degree-Granting Institutions

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

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

1. The institution shall maintain a curricular program of education and training in the visual arts or design.

2. The institution shall offer at least one degree program, (e.g., Bachelor of Fine Arts, Bachelor of Arts with major in Art, et al.) or shall provide the visual arts/design component of a degree program offered in conjunction with an accredited degree-granting institution.

3. The institution shall have graduated at least one class of students who have been through the institution's own program from beginning to final year, and another class shall be in readiness subject to examination.

4. Institutions offering one or more graduate programs as their only degree programs shall have graduated at least two students from at least one graduate program that meets all applicable standards, and shows evidence of continuing enrollment. If institutions offer undergraduate and graduate programs, graduate programs must have graduate students matriculated or in residence, or have received Plan Approval from the Commission on Accreditation.

5. The institution's legal authority shall be stated clearly in its published materials as identified by its charter, authority to grant degrees, structure of control, profit or non-profit status, and affiliation, if any, with a parent or sibling organization.

6. All policies regarding admission and retention of students, as well as those pertaining to the school's evaluation of progress, shall be clearly defined in literature published by the institution.

7. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.

8. Faculty members shall be qualified for their specific teaching assignments by educational background and/or professional experience. The institution shall list its faculty in its published literature.

9. The institution shall have facilities and equipment commensurate with the needs of its educational program.

10. The institution shall have library space and resources commensurate with the needs of its educational program.

11. The institution demonstrates commitment to a program of continuous self-evaluation.

12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering degrees in art and design and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency.

13. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all coursework or educational services to support its educational programs, or demonstrate that any cooperative or contracted coursework or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.

II. PURPOSES AND OPERATIONS

A. Purposes of the Institution and Art/Design Unit

1. Standards

a. Each institution chooses the specific terminology it uses to state its purposes. Although terms such as vision, mission, goals, objectives, and action plans are widely used, specific terminologies and the structures they imply are not required.

b. There must be one or more statements indicating overall purposes. For independent art/design institutions, at least one statement must apply to the institution as a whole. For multi-purpose institutions, at least one statement must apply to the institution and at least one statement must apply to the art/design unit.

c. In multipurpose institutions, the overall purposes of the art/design unit must have a viable relationship to the purposes of the institution as a whole.

d. Specific degrees or other educational programs in art/design, including research institutes, museums, and other specific components shall have purposes consistent with the purposes of the entire art and design program and of the institution as a whole. Standards regarding purposes for specific curricular programs are found in the standards for undergraduate (Section IV.), graduate (Section XIII.), and non-degree-granting programs (Section XVII.).

e. Statements regarding overall purposes for art/design and art/design study must:

(1) Indicate that fundamental purposes are educational.

(2) Encompass and be appropriate to the level(s) of curricular offerings.

(3) Reflect and remain consistent with specific institutional and programmatic responsibilities and aspirations for art/design and art/design study.

(4) Be compatible with NASAD standards.

(5) Be published and made available in one or more texts appropriate for various constituencies, including the general public.

(6) Guide and influence decision-making, analysis, and planning, including each of these as they shape and fulfill relationships among curricular offerings, operational matters, and resources.

(7) Be fundamental in determining the extent to which policies, practices, resources, and curricular and other program components have sufficient conceptual, structural, and operational synergy to achieve stated expectations for art/design and art/design study.

2. Guidelines, Recommendations, and Comment

a. There are numerous specific definitions of common terms, but usually:

(1) *Purposes* is a generic term referring to statements that when reviewed together, define the special, perhaps unique, function of an institution or program in the larger context of educational and artistic endeavor.

(2) *Vision statements* normally define what an entity aspires to be and often, whom it intends to serve.

(3) *Mission* statements articulate broad connections between the institution's efforts in art/design and the world of art/design and intellect.

(4) *Goals* are broad statements of aim, the specific needs toward which efforts are directed, normally less remote and more definitive than mission.

(5) *Objectives* are the specific steps for reaching goals, normally measured in time among other indicators.

(6) *Action plans* are specific means for achieving objectives, normally measured in dollars among other indicators.

b. Areas normally addressed in statements of purposes may include, but are not limited to:

(1) Specific art/design and art/design-related fields.

(2) Students to be served.

(3) Learning.

(4) Teaching.

(5) Creative work and research.

(6) Service.

(7) Exhibition.

(8) The policies and resources needed for effectiveness in these areas.

c. To guide and influence the work of an art/design unit, statements of purposes are normally the basis for:

(1) Creating a common conceptual framework for all participants.

(2) Making educational and artistic decisions.

(3) Long-range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments.

(4) Operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies.

d. Structural and operational synergy among components may be achieved in part by:

(1) Stating specific goals for student learning in terms of artistic and academic achievement at levels of detail appropriate to each statement of purpose.

(2) Making student learning, in terms of artistic and academic achievement, the primary basis for decisions about resource and other operational and evaluative matters.

(3) Planning and acting with informed analysis and judgment about the symbiotic relationships among all components of the art/design unit, including the potential impact of specific decisions on specific components and on the achievement of purposes.

e. When considering purposes, it is useful for most institutions to consider standards and guidelines on evaluation, planning, and projections (see Section II.L.).

B. Size and Scope

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

a. An appropriate number of faculty and other resources.

b. Sufficient advanced courses in art and design appropriate to major areas of study at degree or program levels being offered.

2. Guidelines

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

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

C. Finances

1. Standards

a. Financial resources shall be adequate in terms of:

(1) The purposes of the art/design unit and each of the specific degrees or programs it offers.

(2) The size and scope of the art/design unit.

b. Budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient to sustain the programs offered by the art/design unit from year to year.

c. Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the art/design unit and its programs in accordance with applicable NASAD standards for the projected period of accreditation.

d. The institution shall publish all regulations and policies concerning tuition, fees, and other charges, and shall develop a tuition refund policy that is equitable to both the institution and the student.

e. The institution shall maintain accurate financial records according to legal and ethical standards of recognized accounting practice.

(1) For privately supported institutions, this means an annual audit with opinion of financial statements prepared by an independent certified public accountant. Such audit is normally completed within 120 days, and must be completed within 180 days, after the close of each fiscal year.

(2) For tax-supported institutions, this means a periodic audit with opinion of financial statements or a review as mandated by the legislative or executive branch of the government entity supporting the institution.

f. The audited financial statements of the institution shall reveal sound financial management in support of the educational program.

g. Evidence of past and potential financial stability and long-range financial planning must be demonstrated.

2. Guideline and Recommendation

a. Student learning and health and safety are paramount considerations in determining and evaluating financial support.

b. Financial planning, especially for the long-term, should be correlated with current and evolving purposes and content of the art/design unit and its programs.

D. Governance and Administration

1. Standards

a. Governance and administrative structures and activities shall:

(1) Serve and work to fulfill the purposes of the institution and the art/design unit.

(2) Assure fundamental educational, artistic, administrative, and financial continuity and stability, and show evidence of long-range planning.

(3) Include a board of trustees with legal and financial responsibilities and adequate public representation.

(4) Exhibit relationships among trustees, administration, faculty, staff, and students that demonstrate a primary focus on support of teaching and learning:

(a) The trustees are legally constituted to hold the property, assets, and purposes of the institution in trust with responsibility for sustaining the institution and exercising ultimate and general control over its affairs.

(b) The administration is empowered by the trustees to operate the institution, provide optimum circumstances for faculty and students to carry out these purposes, and provide effective communication channels both inside and outside the institution.

(c) The faculty has a major role in developing the artistic and academic program and in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research.

(d) Student views and judgments are sought in those matters in which students have a direct and reasonable interest.

b. The governance and administrative relationships of each organizational component of the institution, including the process by which they function and interrelate, shall be stated clearly in written form.

(1) Administrators, faculty, and staff shall understand their duties and responsibilities and know the individuals to whom they are responsible.

(2) The art/design executive's responsibilities shall be clearly delineated and executive authority shall be commensurate with responsibility.

(3) The art/design unit shall have reasonable and sufficient autonomy commensurate with its purposes.

(4) In multidisciplinary institutions, the art/design unit must have adequate representation to deliberative bodies whose work has an impact on the educational and artistic endeavors and results of the art/design unit.

c. The administration of the art/design unit must provide mechanisms for communication among all components of the unit.

d. The institution shall provide the art/design executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

2. Guideline and Recommendation

a. Normally, the art/design executive exercises leadership in program evaluation and planning, encourages faculty development, and promotes among all faculty and staff a spirit of responsibility, understanding, and cooperation.

b. The art/design executive should nurture an environment that contributes to the art/design unit's pursuit of its artistic, intellectual, and educational purposes.

c. Written descriptions of governance and administrative relationships should be publicly available.

E. Faculty and Staff

1. Qualifications

a. Standards

(1) The institution shall maintain faculties and staff whose aggregate individual qualifications enable the art/design unit and the specific educational programs offered to accomplish their purposes.

(2) Faculty members (including part-time faculty and graduate teaching assistants, as applicable) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence for the subjects and levels they are teaching.

(3) All faculty must be able to guide student learning and to communicate personal knowledge and experience effectively.

(4) Faculty members teaching graduate-level courses must represent the professional standards to which graduate students aspire in specific fields and specializations.

(5) It is essential that a significant number of faculty members teaching graduate-level courses be active, or have been active, in presenting their work to the public as scholars or professional artists or designers.

b. Guidelines, Recommendation, and Comment

(1) Section II.E.1.a. applies to studies and coursework offered at the institution or under cooperative arrangements with another educational or artistic institution, or in any other third-party arrangement.

(2) Teachers of any studio subject normally are or have been deeply involved as practicing artists or designers in the particular disciplines or specializations they are teaching.

(3) NASAD recognizes the Master of Fine Arts as the appropriate terminal degree for studio faculty. At the same time, the Association recognizes that some highly qualified artist-teachers may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, training, and expertise at least equivalent to those required for the Master of Fine Arts degree in the appropriate field.

(4) Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. In general, the Doctor of Philosophy and comparable doctorates are the appropriate terminal degrees in these fields; however, creative work, research, and publication are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of art/design and art/design-related fields.

2. Number and Distribution

a. Standards

(1) The number and ratio of full- and part-time faculty positions, and their distribution among the specializations, must be (a) sufficient to achieve the art/design unit's purposes, (b) appropriate to the size and scope of the art/design unit's programs, and (c) consistent with the nature and requirements of specific programs offered.

(2) The institution must have clear, published definitions of any faculty classifications in use (for example, tenured, graduate, full-time, part-time, adjunct, and visiting).

(3) An institution shall distinguish in its printed literature between curricular and workshop faculty. For these purposes, curricular faculty shall be defined as those employed to teach on a regularly scheduled basis (at least biweekly) throughout an academic program of study.

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

3. Appointment, Evaluation, and Advancement

a. Standards

(1) The institution and art/design unit must have procedures for appointing, evaluating, and advancing art/design faculty that promote objectivity and that ensure appropriate connections between personnel decisions and purposes, especially as aspirations and purposes concern teaching, creative work, exhibition, research, scholarship, and service.

(2) The institution must have procedures for the regular evaluation of all faculty.

(3) Creative activity and achievement and exhibition must be regarded as being equivalent to scholarly efforts and publication in matters of appointment and advancement when the institution has goals and objectives for the preparation of professional artists and designers.

b. Guidelines and Recommendation

(1) Effective and fair evaluation of faculty is based on clear and accurate statements regarding responsibilities and expectations made at the time of employment and subsequently.

(2) Normally, the particular arrangement of elements and perspectives used to determine the quality of faculty work are considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment.

(3) Normally, art/design faculty holding appropriate credentials and having full-time appointments are entitled to full faculty status and given treatment comparable to that for faculty members in other disciplines on a given campus with regard to appointment, tenure, increases in salary, and advancement to higher academic rank.

(4) Creative work in art/design should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions.

4. Loads

a. Standards

(1) Faculty loads shall be such that faculty members are able to carry out their responsibilities effectively.

(2) Faculty members, according to their title and job description, shall have adequate time to provide effective instruction, advise and evaluate students, supervise projects, research, and dissertations, continue professional growth, and participate in service activities.

b. Guidelines, Recommendations, and Comment

(1) Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution.

(2) Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by art/design faculty, and any conversions between clock hours and credit hours.

(3) In studio/laboratory courses, normally three hours of studio/laboratory time and space per credit hour are required.

(4) Art/design faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution.

(5) All faculty should have sufficient time for artistic, scholarly, and professional activity in order to maintain excellence and growth in their respective areas of expertise.

(6) Normally, the teaching loads of those having administrative and/or consultative duties are appropriately reduced.

5. Student/Faculty Ratio

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

6. Class Size

a. Standards

(1) Class size shall be appropriate to the format and subject matter of each class, with regard to such considerations as:

(a) space, materials, and equipment requirements;

(b) safety; and

(c) the balance between student and faculty time necessary to accomplish the goals and objectives of the class.

(2) When individual faculty attention to individual student work is required during class, class size shall be such that students can receive regular critiques of meaningful duration during the regular class period.

b. Guidelines

(1) Classes in creative work generally should not exceed 25 students. Experience indicates that a class size of 20 or fewer is educationally more effective. In some cases, safety considerations and specialized equipment limitations will require class limits of fewer than 15.

(2) Effective instruction can be achieved in lecture classes with larger enrollments than are acceptable in studio or seminar courses; however, sound educational practice indicates that such large classes should be supported by small discussion or tutoring sessions, or other opportunities for students to engage in dialogue with the instructor.

7. **Graduate Teaching Assistants**

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

   b. **Recommendation.** Mentoring programs for graduate teaching assistants are encouraged.

8. **Faculty Development**

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

   b. **Recommendation and Comment**

      (1) Peer mentoring of faculty following their initial appointment is strongly recommended.

      (2) Sabbatical or other professional leaves; participation in activities that foster exchanges of ideas; cooperative activities and research; scholarship; and course preparation support are encouraged and should be provided for art/design faculty consistent with support provided to comparable units in the institution.

      (3) Whatever the institution's faculty development policies and mechanisms, the primary initiative for professional growth rests with each faculty member.

9. **Support Staff**

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

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

F. Facilities, Equipment, Health, and Safety

1. **Standards**

   a. Facilities, equipment, and technology must be adequate to support faculty needs, all curricular offerings, and all students enrolled in them, and be appropriately specialized for advanced work.

   b. Space, equipment, and technology allotted to any art/design unit function must be adequate for the effective conduct of that function.

   c. The number of studio and classroom spaces and the amount and availability of equipment must be adequate to serve the scope of the program and the number of students enrolled.

   d. Budget provisions shall be made for adequate maintenance of the physical plant and equipment as related to the size, scope, and purposes of course and curriculum offerings, and to conditions related to health and safety.

   e. Art/design units with goals and objectives in disciplines and specializations that require constant updating of equipment must demonstrate their capacity to remain technologically current.

   f. Students enrolled in art/design unit programs and faculty and staff with employment status in the art/design unit must be provided basic information about the maintenance of health and safety within the contexts of studio practice, exhibition and performance.

For art/design majors and art/design faculty and staff, general topics include, but are not limited to, basic information regarding health and safety issues, hazards, and procedures associated with making and presenting art and design. They also include instruction on the use, proper handling, and operation of potentially dangerous materials, equipment, and technology as applicable to specific program offerings or experiences. Beyond the provision of basic general information, and the identification of available resources, decisions regarding topic areas and breadth and depth are made by the institution, and normally are correlated with the nature, content, and requirements of specific areas of specialization or specific courses of study.

For non-majors enrolled in courses offered by the art/design unit, topics chosen are directly related to health and safety issues associated with their specific area of study or activity in art/design.

Art/design program policies, protocols, and operations must reflect attention to maintenance of health and injury prevention and to the relationships among: the health and safety of artists/designers; suitable choices of equipment and technology for various specific purposes; appropriate and safe operation of equipment and technology; and other conditions associated with health and safety in studio and other facilities.

Specific methods of providing information and addressing injury prevention, technology, and facilities are the prerogative and responsibility of the institution.

***NOTE**: Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any specific individual's health and safety. Too many factors beyond any institution's control are involved. Individuals have a critically important role and each is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at any institution. The NASAD standards above and applicable guidelines below, and institutional actions taken under their influence or independently do not relieve the individual from personal responsibility for appropriate, prudent, and safe behavior or action, nor do they shift such responsibility and liability for the consequences of inappropriate, imprudent, and/or unsafe behavior or action in any instance or over time to any institution, or to NASAD.*

g. Ventilation and safety treatments appropriate to art/design facilities shall be provided.

h. All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes.

i. The institution shall have a plan by which it addresses health and safety issues on a continuing basis.

2. Guidelines and Recommendations

a. Facilities for the instructional and administrative aspects of the art/design program should be sufficiently localized to function cohesively and effectively.

b. Provision should be made for students to have access to adequate studio facilities at other than scheduled class times.

c. Adequate, safe, and secure storage space should be provided for instructional equipment.

d. Adequate office space for faculty and staff should be provided in close proximity to the instructional facilities.

e. There should be appropriate space and equipment for the administrative functions of the program.

f. All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on academic and artistic endeavors.

g. Each art/design unit should maintain a plan for the regular maintenance of its facilities and upkeep and replacement of equipment. The plan should be developed consistent with goals and objectives, the size and scope of the art/design unit, and prospective changes.

h. Normally, institutions assist students to acquire knowledge from qualified professionals and authoritative medical sources regarding the maintenance of professional health and injury prevention, and to gain access to such professionals for treatment as may be necessary.

i. Normally, institutions or art/design programs have policies and protocols that maintain strict distinctions between the provision of general art/design-related health information in the art/design program and the specific treatment of individuals by licensed medical professionals.

j. Normally, institutions and art/design units develop their specific methods for addressing health and safety issues in consultation with qualified professionals in the fields of health and safety and any related areas.

G. Library and Learning Resources

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

1. Overall Requirements

a. Standards

(1) The art/design unit shall have library, learning, and information resources necessary to fulfill its purposes and appropriate for the size and scope of its operations.

(2) The institution shall place importance on the development and maintenance of library, learning, and information resources to support its curricula in art and design.

(3) The institution shall have policies concerned with, but not limited to, the following aspects of library operation:

(a) governance and administration;

(b) collections and their development;

(c) personnel services; and

(d) access, facilities, and finances.

b. Recommendations

(1) The art/design collection should be considered an integral part of the art and design program of the institution.

(2) The policies referred to in Section II.G.1.a.(2) should support both the number and scope of curricular objectives and should be developed in a manner that demonstrates coordination between the library staff and the art/design faculty.

2. Governance and Administration

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

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

3. Collections

a. Standards

(1) The institution must maintain library holdings and/or electronic access to holdings in art/design of sufficient size and scope to complement the nature and levels of the total instructional program in art/design, to provide incentive for individual learning, and to support research appropriate for its faculty.

(2) There shall be evidence that a systematic acquisitions, preservation, and replacement program compatible with appropriate needs has been planned, and that some form of faculty consultation and review is a continuing aspect of this program.

(3) Materials in all formats required for the study of art and design—books, images, digital images, periodicals, microforms, audio and video recordings, and electronic access to other databases—shall be the basis of the acquisitions, preservation, and replacement program.

b. Recommendation and Comment

(1) Whenever possible, cooperative arrangements should be established with information sources outside the institution to augment holdings for student and faculty use.

(2) The books, images, digital images, periodicals, microforms, and audio and video recordings held by the libraries of municipalities, museums, historical societies, and other schools, and access to various electronic databases, can often provide a breadth of coverage far beyond that of the institution.

4. Personnel

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

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

5. Services

a. Standards

(1) The institution shall maintain appropriate hours of operation for the library.

(2) There must be convenient access to the library holdings in art and design through complete and effective catalogs, indexes, and other appropriate bibliographical tools.

(3) There must be access to the holdings of other institutions through union catalogs, cooperative network facilities, photoduplication, and interlibrary loan.

(4) Instruction in the use of the art/design collection shall be provided.

6. Facilities

a. Standards

(1) The institution shall provide an environment conducive to study.

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

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

7. Finances

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

b. Recommendations

(1) Although fiscal policies may vary among institutions, it is desirable that the allocation for the art/design collection be an explicit element in the institution's library budget. The management of this allocation should be the responsibility of a designated staff person.

(2) An organized system of involvement by art/design faculty and students should exist to advise the librarian in planning short- and long-range fiscal needs most effectively.

8. Non-Degree-Granting Institutions

a. Standards

(1) Adequate library, learning, and information resources must be readily available to support both the art/design programs offered and the needs of faculty and enrolled students.

(2) Library materials must be current and relevant to the programs offered.

(3) Institutions providing access to library facilities off-site must demonstrate that the library used has a collection adequate to support the program, and that policies and procedures for access are appropriate to the needs of the students and faculty.

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

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

1. Standards

a. Communications with prospective students and parents must be accurate and presented with integrity.

b. As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success.

c. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the art and design unit, and free of practices that

compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution.

d. Admissions evaluation procedures and advising services must be clearly related to the goals and objectives of the institution's art and design programs.

e. Admission to particular programs of art/design study must be correlated to the institution's ability to provide the requisite coursework and experiences at the appropriate level for all students enrolled.

f. Retention policies must be:

(1) appropriate to the purposes of the institution's curricular programs;

(2) clearly defined;

(3) published for students and faculty; and

(4) applied with rigor and fairness.

g. The institution shall inform a student promptly if it is determined that he or she is not acceptable as a candidate for a degree, certificate, or diploma.

h. The institution shall maintain accurate, up-to-date records of each student's educational progress, including courses taken, grades and/or credits earned, and the results of other appropriate evaluations.

i. Accredited members shall maintain documents pertinent to the awarding of graduate degrees, including theses, scripts, dissertations, and portfolios.

j. Institutions must provide students with written documents and advising that describe all requirements and the purposes for their programs.

2. Recommendations

a. Students with specific career goals should be engaged in a continuous advisement program related to their area of specialization.

b. Advisement should reflect concern for the goals of each student and should provide assistance with the selection of courses that serve as appropriate preparation for advanced study.

c. Students should have access to information concerning specialization at the graduate level and available career options in art/design.

I. Published Materials and Web Sites

1. Standards

a. Published materials concerning the institution and the art/design unit shall be clear, accurate, and readily available.

b. A catalog or similar document(s) shall be published at least biennially and shall cover:

(1) purposes;

(2) size and scope;

(3) curricula;

(4) faculty;

(5) administrators and trustees;

(6) locale;

(7) facilities;

(8) costs and refund policies;

(9) rules and regulations for conduct;

(10) all quantitative, qualitative, and time requirements for admission, retention, and completion of programs and degrees and other credentials;

(11) academic calendar;

(12) grievance and appeals procedures; and

(13) accreditation status with NASAD and other appropriate accrediting agencies.

c. Basic institutional policies for defining a credit hour must be published and readily available.

d. The institution shall have transfer of credit policies that (1) are publicly disclosed, and (2) include a statement of the criteria established by the institution regarding the transfer of credit earned at another institution of higher education.

e. Members of the Association having degree programs in K–12 art/design education and/or art therapy shall state in their catalogs the registration, certification, and/or licensure to which their curricula will lead.

f. Qualitative, quantitative and time requirements; costs; and academic calendars shall have an evident and appropriate relationship to purposes, curriculum, and subject matters taught.

g. Program and degree titles shall be consistent with content. (See also Rules of Practice and Procedure, Article III., Section 2.)

h. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential to which it leads must be clearly described.

i. Through means consistent with its purposes, and resources, (1) the institution or (2) the art/design program, either separately or in conjunction with the institution, shall routinely provide reliable data and information to the public concerning the achievement of its purposes.

j. The institution and the art/design unit shall have readily available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.

k. Any statement connecting any specific degree or program offering with career preparation, career entry, or preparation for advanced study must be consistent with what the degree or program specifically prepares graduates to be able to do immediately upon completion, and therefore with all of the following elements or characteristics for that specific program:

(1) published purposes and requirements;

(2) degree or program level and type;

(3) subject matter content, range, and depth;

(4) distributions of curricular and other graduation requirements; and

(5) scope and levels of observable competency development in graduating students.

NOTE: Publication of information indicated in Section II, items I.1.k.(1) through (4) is encompassed in requirements for all institutions and programs outlined in Section II, items I.1.b.(1), (3), (10).

l. Published materials must clearly distinguish those programs, courses, services, and personnel available every academic year from those available on a less frequent basis.

m. Publications shall not list as current any courses not taught for two consecutive years that will not be taught during the third consecutive year.

n. Catalogs, advertising, and other promotional materials shall clearly differentiate existing programs from those that are prospective or under consideration.

2. Guidelines

a. Published materials include Internet Web sites and any other forms of information distribution.

b. In addition to a standard catalog, art/design units normally maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of their work among administrators, faculty, students, parents, and other constituencies.

J. Community Involvement

1. Standard. Institutions must publish any formal relationships and policies concerning community involvement that are connected to curricular offerings.

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

K. Articulation with Other Institutions

1. Standard. Institutions must publish any articulation agreements with other institutions.

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

L. Evaluation, Planning, and Projections

1. Standards

a. The art/design unit shall evaluate, plan, and make projections consistent with and supportive of its purposes and its size and scope.

(1) Techniques, procedures, time requirements, resources, and specific methodologies used for evaluation, planning, and projections shall be developed by the art/design unit appropriate to the natures of the visual arts/design disciplines offered at the institution and with a logical and functioning relationship to overall financial conditions impacting the institution.

(2) The art/design unit shall ensure that appropriate individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project.

(3) Each art/design unit must determine the scope, breadth, and degree of formal systematic attention to the connected activities of evaluation, planning, and projection as it makes decisions pertaining to:

(a) purposes;

(b) present and future operational conditions;

(c) resource allocation and development; and

(d) specific programs and services.

(4) Reviews and evaluations must demonstrate consideration of the functions of study at all levels (graduate, undergraduate, and certificate/diploma) and the purposes, structure, content, and results of each specific program of study.

(5) Evaluation, projection, and planning associated with adding, altering or deleting curricula must address multiple, long-term programmatic and resource issues.

(6) Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to accomplish established purposes.

b. The art/design unit shall demonstrate that the educational and artistic development of students is first among all evaluative considerations.

(1) Regular, systematic attention shall be given to evaluating the learning achievements of individual students.

(2) Individual evaluations shall be analyzed and organized to produce an overall picture of the extent to which the educational and artistic purposes of the art/design unit are being attained.

(3) When various levels of programs are offered in the same field of study, differences in expectations about achievement must be specified.

(4) The art/design unit shall be able to demonstrate that students completing programs have achieved the artistic and educational levels and competencies outlined in applicable NASAD standards.

2. Guidelines, Recommendations, and Comment

a. Evaluation, planning, and making projections are a set of connected activities that relate to all aspects of an art/design unit's work. They include, but go well beyond numbers of students, personnel, or programs; lists of resource needs; or declarations of aspiration. They address strategies and contextual issues consistent with the purposes, size and scope, program offerings, and responsibilities of the art/design unit.

b. Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.

c. Internal evaluation and reporting of evaluation of student achievement normally differentiates among (1) levels of quality and (2) attainments.

d. Normally, students have regular opportunities to evaluate formally the curricular experiences in which they participate. This is an example of the function indicated in Section II.L.1.a.(2).

e. Art/design units have available a broad range of evaluation techniques such as juries, critiques, course-specific and comprehensive examinations, institutional reviews, peer reviews, and the performance of graduates in various settings. Information gained is used as an integral part of planning and projection efforts. However, the institution and the art/design unit should ensure and make clear that evaluation, planning, and projection exist to serve the art/design unit's programs, rather than the reverse. Periodic cost/benefit analyses, in terms of improvements to student learning in art/design are strongly encouraged for all art/design units and externally imposed evaluation systems.

f. Evaluation, planning, and projection should contribute to a general understanding about the relationships of parts to wholes, both for the art/design unit and its component programs. They should result in successful management of contingencies, opportunities, and constraints. They should produce realistic short- and long-term decisions. They should ensure a productive relationship between priorities and resource allocations.

g. Over-reliance on quantitative measures is inconsistent with the pursuit of quality in the arts. The higher the level of achievement, the more strongly this pertains.

M. Operational Standards for All Institutions for which NASAD is the Designated Institutional Accreditor. Additional operational standards that apply to institutions for which NASAD is the designated institutional accreditor may be found in Section XX. Such institutions do not have regional or other institutional accreditation; they may be degree- or non-degree-granting; they may be not-for-profit or proprietary.

N. Operational Standards and Procedures for Proprietary Institutions. Additional operational standards that apply to proprietary institutions may be found in Section XXI.

O. Operational Standards for Branch Campuses, External Programs. Additional operational standards that apply to branch campuses, extension programs, and other external programs may be found in Appendix I.A.

III. ART AND DESIGN PROGRAM COMPONENTS

NOTE: This section contains general statements regarding art and design programs that are classified in five ways: (1) standards applicable in all or most institutions; (2) standards applicable if specific types of programs are offered; and (3) policies regarding the application of standards; (4) policies that provide frameworks for the application of curricular standards; and (5) policies recommending actions for development of the field. The classification of each section is indicated in italics. Sections IV. – XVI. provide further and more specific standards for degree-granting programs. Sections XVII. – XIX. provide further and more specific standards for non-degree-granting programs.

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

1. Program Lengths

a. Associate degrees require a minimum of 60 semester or 90 quarter credit hours and the equivalent of two academic years.

b. Baccalaureate degrees require a minimum of 120 semester or 180 quarter hours and the equivalent of four academic years.

c. Post-baccalaureate degrees require a minimum of 30 semester or 45 quarter hours and the equivalent of one academic year and must meet additional credit and time requirements according to degree level and title.

d. Postsecondary professionally-oriented non-degree-granting programs in degree-granting institutions have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter and purposes of specific programs.

e. The total time requirement for any postsecondary program must be commensurate with the number of credit or clock hours required to complete the program. Reasonable total time requirements must be formulated and published.

f. Community or precollegiate programs have time requirements commensurate with the subject matter and purposes of specific programs. Except for this item, the standards in Section III.A. do not apply to community precollegiate programs.

2. Awarding Credit

a. Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NASAD standards. Institutional policies shall establish the credit hour in terms of time and achievement required. The minimum time requirement shall be consistent with or reasonably approximate the following: (1) a semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks, (2) a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for other kinds of academic requirements or offerings that are in different formats, use different modes of delivery, or that are structured to take a different amount of time is computed on the same basis in terms of representing at least the equivalent amount of work. Policies concerning achievement shall be consistent with the principle that credit is earned only when curricular, competency, and all other requirements are met and the final examination or equivalent is satisfactorily passed.

NOTE: The above standard does not (i) require that a credit hour definition at any institution for any course or purpose duplicate exactly the definition provided in items a. (1) and (2), or that all programs or courses within a single institution follow the same credit hour policies; (ii) restrict an institution from requiring more student work per credit hour than indicated in items a. (1) and

(2); (iii) dictate the ratio of in-class versus out-of-class work; or (iv) prevent an institution from establishing means and methods for equating the direct assessment of student learning to the awarding of one or more credit hours.

b. In lecture/discussion courses requiring outside preparation, one hour of credit represents one hour each week of the term in class, and two hours of work outside class. In studio/laboratory courses, one hour of credit represents three hours of studio/laboratory time and space each week of the term: normally, studio classes led by an instructor meet for a minimum of 1.5 hours per week for each credit granted, and more often than not, for two hours per week; the remaining time is for studio/laboratory class preparation. Any explanations and justifications regarding variations from these norms are to be substantiated with evidence of student achievement relevant to the purpose of the course. In all cases, faculty contact must be sufficient to ensure the development of knowledge and skills required by each course. Normally faculty contact is greater at the foundation or introductory level.

c. When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn one hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a one-hour-per-week course for one term during the regular academic year.

d. Institutions or curricular programs using a clock-hour system must ensure that their system for dealing with matters such as clock hour assignments or requirements and the relationship of clock hours to program completion is consistent with and equivalent, but not necessarily identical, to credit and time requirements as stated in Section III.A. See also Note, Section III.A.2.a. Meeting this standard does not require the conversion of clock hour based programs to credit hour based programs. Normally, institutions participating in federal Title IV programs also follow federal regulations regarding clock hour definitions, calculation, equivalencies, and policies.

3. Transfer of Credit

a. Presentation of a satisfactory transcript from a collegiate institution accredited by an agency or association recognized by the U.S. Secretary of Education is one criterion for transferring credit.

b. In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.

c. Transfer credit shall be granted for courses taken at another institution only when the coursework involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining coursework successfully.

d. Accreditation by the Association carries with it no obligation to accept, without examination, art/design credits from other member schools.

4. **Published Policies.** The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances (see Section III.A.).

   The institution shall have transfer of credit policies that (1) are publicly disclosed, and (2) include a statement of the criteria established by the institution regarding the transfer of credit earned at another institution of higher education.

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

6. **Institutional Procedures.** The institution must have procedures to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to those offerings, and the means to ensure accurate and reliable application of its credit hour policies and procedures. Consistent with the Note in Section III.A.2.a., it is recognized that institutions may have different policies or procedures for different types of programs or delivery systems.

7. **Notification Rule.** As a USDE recognized accrediting agency, NASAD is required to file a specific report to the U.S. Secretary of Education when an institution is found in systemic noncompliance with the NASAD standards and policies regarding credit hours either within a specific program of study or unit or, if applicable, within an institution as a whole. In this instance, systemic refers to organization- or unit-wide policies, procedures, or practices, including but not limited to, continuous noncompliance. Normally, specific instances or lapses promptly clarified or remediated are not considered systemic. Opportunities for the institution to remediate problems and document compliance with NASAD standards and policies normally precede such notification to the Secretary. Article IV., Section 10. of the NASAD Rules of Practice and Procedure and federal regulations as amended from time to time provide one protocol framework for communication and notification between NASAD and the Secretary.

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

1. Curricular structures and requirements must provide sufficient time on task to produce the competencies required and expected.

2. Curricular proportions indicated as benchmarks in the standards below represent the amounts of time normally needed to reach the levels of achievement expected for graduation.

3. In calculating curricular structures, the Association uses a four-year degree program of 120 semester hours, or 180 quarter hours, as the basis for determining percentages of various components. For institutions with program requirements beyond 120 semester hours or 180 quarter hours, the combined percentage of the components will exceed 100%. For associate degrees, the basis is 60 semester hours or 90 quarter hours. For initial master's degrees, the basis is 30 semester hours or 45 quarter hours.

4. Professional undergraduate and graduate programs in art/design are shaped by the realities and expectations in the field to seek the development of competencies at the highest possible levels. At these levels, competencies are far beyond minimum learning expectations and are usually not amenable to evaluation in purely mathematical terms. The higher the level of achievement, the more each work is judged by experts on the terms and expectations it sets for itself.

C. Forms of Instruction, Requirements, and Electives

1. Forms of instruction chosen for any specific curricular program must have a logical and functioning relationship to the purposes of that program and to expectations for learning and achievement specified by NASAD standards and by the institution. Forms of instruction include, but are not limited to lecture courses; labs; private, independent, or small group study; internships; and so forth.

2. It is the prerogative of the institution to establish course requirements and the extent to which a particular curriculum will contain any opportunities for free electives or electives chosen from a specified set of courses or experiences. For each curriculum, this determination must have a logical and functioning relationship to purposes and expectations for learning and achievement specified by NASAD standards and by the institution.

D. Individual Program Continuity *(always applicable)***.** Institutions shall not impose new or revised degree requirements on continuing students. Enrolled students shall have the option to complete the degree requirements in effect at the time of their admission into a degree program.

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

F. New Programs *(always applicable)*

1. Institutions planning to (a) offer new programs or (b) offer a program for the first time, must receive Plan Approval from the Commission on Accreditation before the matriculation of students (see NASAD *Handbook,* Rules of Practice and Procedure, Article I. Section 3. and Article VI.).

2. Institutions planning to offer a master's or doctoral degree for the first time should inquire of the National Office for appropriate additional procedures.

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

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

2. Policies and Resources

a. Institutions offering degrees extensively based on independent study must provide the instruction, tutorials, critiques, evaluations, and resources essential to degree programs of that type, and to each specific degree being offered.

b. At the doctoral level, institutions may not wish to specify course or credit requirements, other than the satisfactory completion of certain examinations, project reviews, or a dissertation.

3. Student Requirements

a. The content and expectations for each independent study course or program or degree must be clearly stated to the student in writing before each independent study begins.

b. When independent study is used to substitute for a required course, the institution must ensure that the content, scope, depth, and learning expectations of the required course are fulfilled by the independent study.

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

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

1. **Definitions**

   a. Distance learning involves programs of study delivered entirely or partially away from regular face-to-face interactions between teachers and students in studios, classrooms, tutorials, and laboratories associated with coursework, degrees, and programs on the campus. Normally, distance learning uses technologies to deliver instruction and support systems, and substantive interaction between instructor and student.

   b. Correspondence education is provided through one or more courses by an institution under which the institution provides instructional materials, by mail or electronic transmission, including examinations on the materials, to students who are separated from the instructor. Interaction between the instructor and the student is limited, is not regular and substantive, and is primarily initiated by the student. Correspondence courses typically are self-paced.

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

3. **Standards Applications**

   a. Distance or correspondence learning programs must meet all NASAD operational and curricular standards for programs of their type and content. This means that the functions and competencies required by applicable standards are met even when distance or correspondence learning mechanisms predominate in the total delivery system.

   b. Programs in which more than forty percent of their requirements are fulfilled through distance learning will be designated as distance learning programs in NASAD publications.

   c. Correspondence courses and programs will be noted as such in NASAD publications.

4. **Standards**

   a. Purposes and Resources

   (1) Purposes shall be clear. The institution must demonstrate that such purposes can be delivered through current or proposed systems of distance or correspondence learning.

   (2) The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance or correspondence learning programs.

   (3) Any sustained enrollment growth must be accompanied in a timely manner by a corresponding growth in resources and support systems.

   b. Delivery Systems, Verification, and Evaluation

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

(2) The institution must have processes that establish that the student who registers in a distance or correspondence education course or program is the same student who participates in and completes the program and receives academic credit. Verification methods are determined by the institution and may include but are not limited to secure login and password protocols, proctored examinations, and new or other technologies and practices.

(3) Institutions must use processes that protect student privacy and notify students of any projected or additional student charges associated with verification of student identity at the time of registration or enrollment in distance or correspondence education programs.

(4) Specific student evaluation points shall be established throughout the time period of each course or program.

c. Technical Prerequisites

(1) The institution must determine and publish for each distance or correspondence learning program or course (a) requirements for technical competence and (b) any technical equipment requirements. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

(2) The institution shall publish information regarding the availability of academic and technical support services.

d. Program Consistency and Equivalency

(1) The institution shall have mechanisms for assuring consistency in the application of policies, procedures, and standards for entering, continuing, and completing the course or program.

(2) When an identical program, or a program with an identical title, is offered through distance or correspondence learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program. Mechanisms must be established to assure equal quality among delivery systems.

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

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

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

2. Standards

a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:

(1) Title or basic identification of the primary focus of the program in terms of fields of study or areas of inquiry, or both.

(2) Specific content, techniques, and perspectives used to pursue the primary focus, including aspirations and expectations regarding:

(a) breadth and depth;

(b) specific intellectual, disciplinary, or artistic engagement; and

(c) juxtaposing, combining, applying, integrating, or synthesizing the disciplines involved.

b. Operations shall reveal coherent achievement of goals and objectives.

c. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.

d. Program titles shall be consistent with their curricular content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.

e. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.

f. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with Section III.I.2.a.

g. Guidance, advising, and mentoring shall be adequate to support the achievement of purposes.

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

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

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

1. Standards Applicability

a. The following standards apply to all majors in or based on electronic media including the Bachelor of Fine Arts in Digital Media. The specific content standards for this program are found under Section IX.C.

b. In reviewing majors in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard art/design disciplines discussed elsewhere in the *Handbook*. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply along with the standards for the home field.

c. Programs centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance or correspondence learning and disciplines in combination.

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

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

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

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

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

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

   e. **Specialization.** The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and specializations involving art/design, various design fields, photography, animation, digital media, film/video, Web/Internet applications, movement and dance, music, computer science, multimedia, and pedagogies at various levels are among the most usual areas of focus.

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

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

3. **Standards**

   a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:

      (1) Titles or basic identification of subject matter, techniques, technologies, disciplines, or issues to be addressed.

(2) Specific content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed, including expectations regarding:

(a) specific artistic, intellectual, or disciplinary engagement;

(b) breadth and depth in disciplinary components;

(c) the development of problem setting and solving capabilities.

b. Curriculum and other program requirements shall be consistent with goals and objectives.

c. Program titles shall be consistent with their curriculum content.

d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

e. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

f. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or several of the seven purposes areas outlined above (see Section III.J.2.a. through g.). The level of the competency expected shall be consistent with the level of the degree or program offered.

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

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

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

2. Standards

a. Specific purposes correlated with those of the postsecondary art/design unit and the institution as a whole must be developed and published.

b. Statements of purpose must clarify priorities among art/design and other important goals.

c. Functional principles in the NASAD standards for purposes and operations (Section II.) shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total art/design effort, and shall support the achievement of educational results as specified by programmatic purposes.

d. Titles of programs and terminology must be consistent with content and programmatic focus. For example, use of the term “community” implies open opportunity for all; the term “laboratory,” units or programs involving the majority of intern teachers from pedagogy programs.

e. A review of each instructional program demonstrates that students are:

(1) Achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study.

(2) Developing an effective work process and a coherent set of ideas and goals appropriate to their level of study.

(3) Developing a significant body of skills sufficient to produce work consistent with the goals of their programs.

f. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NASAD standards for such programs.

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

1. NASAD standards address bodies of knowledge, skills, and professional capacities. At times, the standards require breadth, at other times, depth or specialization. However, the standards do not mandate specific choices of content or methods.

2. With regard to specifics, art and design have a long history, multiple connections with cultures, and numerous successful methodologies. Content in and study of these areas are vast and growing. Each art/design unit is responsible for choosing among these materials and approaches when establishing basic requirements consistent with NASAD standards and the expectations of the institution.

3. In making the choices outlined in Section III.L.2., the institution is responsible for decisions regarding breadth and depth and for setting proportions among them.

4. Choices and emphases, as well as means for developing competencies, reflect institutional and program purposes and specific areas of specialization. The result is differences among programs regarding attention given to specific content, repertories, and methods and to various perspectives through which art/design may be studied.

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

1. NASAD standards constitute a framework of basic commonalities that provides wide latitude for the creativity of faculty, students, and institutions.

2. There are many ways to achieve excellence. Innovative and carefully planned experimentation is encouraged. Experimentation might lead to programs of study not specifically indicated in Sections IV. through XIX.

3. Failure to follow the specific approaches indicated or implied by a standard will not necessarily preclude accreditation; however, if deviations exist, the institution must provide an acceptable rationale documenting how functions required by the standard are being fulfilled, or how required competencies are being developed.

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

1. Quality is developed and enabled by combinations of competence, capacity, aspiration, and dedication supported by essential resources. Artistic and academic quality is created primarily through the work of individuals and groups of faculty and students.

2. With regard to quality:

   a. NASAD standards set thresholds that establish basic but demanding requirements for studies in art and design.

   b. NASAD reviews of institutions and programs analyze, recognize, and promote artistic, intellectual, and programmatic quality and their relationships through and beyond the standards of the Association.

   c. In addition to the requirements set by the NASAD standards, the faculty and administration of individual schools define and implement specific expectations for levels of quality to be reached by graduating students.

   d. NASAD standards, reviews, and sets of institutional expectations primarily delineate characteristics, indicators, and conditions of quality. Ultimately, quality itself is manifested in the work that students and graduates are able to produce.

3. After fundamental competencies have been achieved, judgments about quality are best made by professionals who through education, training, and experience are able to determine high levels of artistic and intellectual achievement. Operational applications of this principle are the prerogative of the institution.

O. Visual Arts in General Education *(policy recommending actions for development of the field through curricular and other efforts)***.** The Association encourages member institutions, as appropriate to their objectives and situation, to offer programs for non-majors toward the development of the future public for art and design. Opportunities should be afforded non-major students through courses in studio instruction, history and criticism, and art/design appreciation.

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

IV. UNDERGRADUATE PROGRAMS IN THE VISUAL ARTS AND DESIGN

A. Fundamental Purposes and Principles

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

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

   a. For each undergraduate degree program there must be logical and functioning relationships among purposes, structure, and content. This includes decisions about requirements in foundations, areas of art/design specialization or emphasis, and studies in other disciplines.

   b. For each undergraduate degree program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

B. Resources and Art and Design Program Components

1. Resources must be sufficient to support the purposes, goals, objectives, and content of undergraduate programs and must meet NASAD operational requirements in this regard (see Section II.).

2. Curricular components of undergraduate programs must meet NASAD requirements in Section III. (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).

3. The standards applicable to each undergraduate program are comprised of those referenced in Sections IV.A. and IV.B.1. and 2. above, as well as those outlined for specific programs that follow.

C. Degree Structures

1. **Types of Undergraduate Degrees**

   a. Designations. The Association recognizes two generic types of undergraduate degrees in art and design. To be consistent with general academic practice, these degrees are labeled (1) liberal arts degrees, and (2) professional degrees.

   b. Purposes. Each of these degrees has distinct overall purposes reflected structurally in the curricular time accorded to art/design studies and to other curricular components.

   (1) The liberal arts degree focuses on art and design in the context of a broad program of general studies.

   (2) The professional degree focuses on intensive work in art and design supported by a program in general studies. Normally, the intent is to prepare for professional practice.

   c. Time Distributions and Degree Integrity

   (1) Percentages of total curricular time devoted to specific areas define the purposes, character, title, and academic currency of degree programs. Institutions must establish and apply curricular requirements that maintain the integrity of specific degree types and titles.

   (2) Variation from usual curricular distributions indicated as guidelines cited at various points throughout Sections IV. and V. regarding the structures of liberal arts and professional degrees will not necessarily preclude accreditation, but logical and convincing reasons must

be presented that address (a) the development of student competencies required by the standards for each program and (b) consistency of degree titles, goals and objectives, content, and character of each degree program.

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

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

a. NASAD recognizes many successful models for organizing undergraduate curricula in art and design; however, clarity with respect to distinctions between majors and areas of emphasis is essential in the publications of the Association and its member institutions.

b. The term *major* is used to indicate the field of study constituting the focus of a particular degree program, the name of this field normally being appended to the generic degree title. For example, in the titles *Bachelor of Fine Arts in Painting*, *Bachelor of Fine Arts in Graphic Design, Bachelor of Arts in Art History*, *Bachelor of Science in Art Education*, and *Associate of Arts in Studio Art*, Painting, Graphic Design, Art History, Art Education, and Studio Art are the requisite majors.

c. In order to be designated a *major* in a Bachelor of Fine Arts studio program or an associate degree program intended to transfer to a BFA program, a field of specialization must be accorded no less than 25% of the total credits required for the degree at the associate or baccalaureate level.

d. In order to be designated a *major* in a liberal arts degree program, a comprehensive field such as art, design, or art history must be accorded no less than 30% of the total credits required for the liberal arts degree at the associate or baccalaureate level.

e. Within specific majors, institutions may designate the possibility of areas of emphasis or minors. For example, a Bachelor of Arts with a major in Art may have Painting, Printmaking, Art History, etc., as areas of emphasis; a Bachelor of Fine Arts in Design may include areas of emphasis in various design specializations. Normally, coursework in an area of emphasis occupies at least 10% of the total curriculum; coursework in a minor, at least 12%. See Appendix II.B. for further guidelines regarding minors.

f. The term *concentration* is used by some institutions to designate a major, and by others to designate a minor or area of emphasis. Institutions must define and publicize the meanings of such terms and use such terms consistently within specific subject matter areas.

g. As institutions are reviewed by the Commission, distinctions will be made between majors and areas of emphasis. In NASAD publications, majors will be listed as unique terms appended to generic degree titles. If applicable, areas of emphasis will be placed in parentheses following the term designating the major. Member institutions are responsible for determining the appropriate means of making distinctions between majors and areas of emphasis in their own published materials.

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

h. Some institutions offer non-degree-granting certificate programs that function to provide areas of emphasis or concentrations for students already candidates for undergraduate degrees in art/design at the institution. In such cases, the standards listed above regarding emphases or minors apply. Curricular standards for certificate programs serving other purposes and functions are outlined in Sections XVII., XVIII., and XIX. As standards applicable to all programs indicate, the

specific purposes, structure, admission requirements, and certain other operational and curricular aspects of certificate programs of any type must be clear in published materials.

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

4. **Liberal Arts Degrees**

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

   b. **Content.** The art and design content for these degrees is found in Section VII.

5. **Professional Degrees**

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

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

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

   d. **Title Protocols.** NASAD recognizes that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting "professional" degree standards, the degree is listed as Bachelor of Arts or Bachelor of Science with a specific major as outlined in Section IX. to distinguish it from the liberal arts-oriented Bachelor of Arts or Bachelor of Science with a major in Art or Design.

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

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

      (1) Elective Study (*Choosing one or more courses in another field on an elective or individual honors basis*)

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

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

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

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

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

(3) Double Major in Art/Design and Another Field (*Choosing a double major in art/design and another field that meets institutional requirements for graduation with both majors*)

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

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

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

(1) Elective Study (*Choosing one or more courses in another field on an elective basis*)

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

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

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

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

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

(3) Elective Studies in Specific Outside Field (*Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies focused on the development of general competence in a second discipline*)

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

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

(4) Double Major in Art/Design and Another Field (*Choosing a double major that meets institutional requirements for the professional undergraduate degree in art/design and the professional or liberal arts undergraduate degree in a second discipline*)

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

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

7. **Programs Involving Distance or Correspondence Learning, Disciplines in Combination, or with a Focus on Electronic Media.** Programs in these categories must meet applicable requirements in Section III., and, if applicable, standards for the professional undergraduate degree in digital media in Section IX.

8. **Two-Year Degree-Granting Programs.** Two-year degree-granting programs in art and design must meet applicable requirements in Section VI.

V. ADMISSION TO UNDERGRADUATE STUDY

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

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

C. Open Admission. See Section V.D.4.

D. Art/Design Aptitudes and Achievements

1. **Visual Arts/Design Aptitudes.** The applicant is expected to exhibit creative ability and potential in the visual arts or design.

2. **Design Aptitudes.** The applicant is expected to exhibit problem-solving ability and potential. Math and science aptitudes are important for some specializations.

3. **Scholarly Aptitudes.** Institutions admitting students to degree study in scholarly subjects normally review evidence of creative and scholarly potential or work during the admission procedure.

4. **Reviews and Evaluations.** At some point prior to confirmation of degree candidacy, member institutions must require portfolio reviews or other evaluations consistent with the purpose of the degree as part of the admission decision. Member institutions are urged to require such reviews and evaluations prior to matriculation.

   NOTE: some institutions have open admission policies. In such cases, portfolio reviews and evaluations associated with confirming degree candidacy must occur no later than the end of the first half of the degree program.

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

E. **Standard Published Examinations.** The use of standard published examinations in the admission process is the prerogative of the institution.

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

G. **Admission by Transfer of Credits.** For standards covering the granting of course credits to transfer students, see Section III.A.3. "Transfer of Credit."

VI. TWO-YEAR DEGREE-GRANTING PROGRAMS

A. Purposes and Protocols

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

   a. Curricular offerings providing instruction in art or design as an element of liberal education, without the intention of training for art or design occupations.

   b. Degrees or other curricular programs intended to prepare students for transfer and continuing study toward either liberal arts or professional baccalaureate degrees in art or design.

   c. Degrees, certificates, or curricular offerings having a technical occupational emphasis.

2. **Standards Applicability**

   a. Associate degree programs offering art or design courses in a two-year program of liberal studies follow the standards and guidelines for degree-granting institutions offering liberal arts degrees.

   b. Associate degree programs offering art or design courses in a curriculum intended to lead, by transfer, to baccalaureate degree programs follow the standards and guidelines for degree-granting institutions offering liberal arts or professional degrees, as appropriate to the objectives of the program.

   c. Institutions offering two-year degree-granting programs in art or design with objectives outlined in Sections VI.A.1.a. and b. above shall be reviewed by standards equivalent to the first two years of a four-year baccalaureate program. At least three semester hours of art/design history are required; six semester hours are strongly recommended.

3. **Published Materials**

   a. For clarity in the interpretation of transcripts, institutions offering programs designed to transfer to a four-year art/design major shall distinguish by course numbers and other appropriate means among the following categories:

      (1) Principal studio subject – for students majoring in studio. (This level is not expected to be offered by all schools.)

      (2) Principal studio subject – for non-studio majors. (The major studio area for students working toward degrees in art/design education, general degrees in art/design, etc.)

(3) Secondary studio area – college level. (For study in a studio area which is not the primary studio area or area of study.)

(4) Principal or secondary studio area – college preparatory level. (A remedial program to prepare the student for the first semester of college-level instruction described in Sections VI.A.1.a. and b. above, or to provide instruction for any interested college student.)

(5) Non-credit. (As part of community service programs, either for adults or pre-college students.)

b. The institution and art/design unit shall maintain and publish clear, valid information about any vocational connections or career or job placement agreements claimed by the institution.

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

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

5. Art Education. Students expecting to transfer to baccalaureate degree programs in art/design education shall be provided opportunities to gain background understanding and skills that support upper-division completion of competencies essential to the teaching specialization (see Section XI.).

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

B. Standards for Two-Year Vocational Programs

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

All such programs must meet applicable standards for purposes and operations (Section II). In addition:

a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:

(1) Title or basic identification of the subject matter, techniques, or issues to be addressed.

(2) Specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:

(a) artistic, intellectual, or disciplinary engagement; and

(b) breadth and depth in disciplinary components.

b. Operational assessments shall reveal consistent achievement of goals and objectives.

c. Degree titles shall be consistent with content. Published materials shall be clear about the level and length of any degree program.

d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content of the degree.

e. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.

f. There must be clear descriptions of what students are expected to know and be able to do upon completion and effective mechanisms for assessing student competencies against these expectations, consistent with VI.B.1.a.

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

h. The institution and art/design unit shall maintain and publish clear, valid information about any vocational connections or career or job placement agreements claimed by the institution.

2. Program Standards. A review of each two-year vocational degree program must demonstrate that:

a. Students are achieving a measurable degree of advancement toward fulfillment of specified and stated program purposes, including technical mastery in at least one of the traditional or innovative techniques appropriate to their craft or field of study.

b. Students are developing an effective work process and a coherent set of ideas and goals that are embodied in their work.

c. Students are developing a significant body of skills, sufficient for evaluation, and a level of artistry and/or technical proficiency and/or analytical competence observable in work sufficient to enter the vocational field at the level indicated by program purposes.

d. Institutional performance with respect to operational and general curricular standards in Sections II. and III. supports achievements of the general and program standards of Sections VI.A.1. and 2.

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

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

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

B. Purposes

1. Liberal arts degree programs with a major in art and/or design are normally offered within one of the following general contexts:

a. The degree focus is breadth of general studies in the arts and humanities, the natural and physical sciences, and the social sciences. Art/design study is also general; there is little or no specialization.

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

b. The degree focus is breadth of general studies combined with visual arts studies and an area of emphasis in art or design such as ceramics, drawing, art/design history, film/video, and so forth.

Degree titles: Bachelor of Arts in Studio Art, Bachelor of Science in Studio Art (institutional catalogs and other materials note the area of emphasis).

c. Degrees with liberal arts purposes that prepare students for state licensure or certification as specialist art/design teachers. These programs are reviewed using 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 degree content. Typical examples are:

a. Degrees with professional degree purposes offered by institutions chartered only to offer the Bachelor of Arts or Bachelor of Science degree that prepare students for state licensure or certification as specialist art/design teachers. These programs are reviewed using 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.

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

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

C. Curricular Structure

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

2. Guidelines

a. Curricula to accomplish this purpose normally adhere to the following structural guidelines: Requirements in general studies comprise 55-70% of the total program. Studies in art and design normally total between 30% and 45% of the total curriculum.

b. When undergraduate liberal arts programs in art and design include a significant elective component, the institution should ensure that the overall pattern of elective choices exhibited by graduating students maintains the curricular emphasis on general studies consistent with NASAD standards and with philosophies and policies that define the liberal arts degree in the institution.

D. General Studies

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

a. The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.

b. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences, and with the main forms of analysis the historical and quantitative techniques needed for investigating the workings and developments of modern society.

c. An ability to address culture and history from a variety of perspectives.

d. Understanding of, and experience in thinking about, moral and ethical problems.

e. The ability to respect, understand, and evaluate work in a variety of disciplines.

f. The capacity to explain and defend views effectively and rationally.

g. Understanding of and experience in one or more art forms other than the visual arts and design.

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

3. **Means.** In addition to standards in Section VII., the following standards apply as appropriate to liberal arts undergraduate degrees that involve:

a. Distance or Correspondence Learning, Section III.H.

b. Disciplines in Combination (multi-or interdisciplinary programs unless there are specific standards for the combination in the *Handbook*), Section III.I.

c. Majors in or Based on Electronic Media (unless there are specific standards for the field in the *Handbook*), Section III.J.

E. Major in Studio Art or Design

1. In the liberal arts studio art or design major, normally at least 20% of the total credits are in studio courses, and at least 5% are in art/design history. Total required work in the visual arts normally equals 30-45% of the curriculum.

2. The curriculum should aim primarily toward breadth of experience and understanding rather than professional specialization. The primary objective of such training is not necessarily preparation for a career in art or design.

3. For the purpose of this section, studio includes, but is not limited to, the program areas outlined in Section IX.

4. Upon graduation, students must possess:

a. A developed visual sensitivity.

b. The technical skills, perceptual development, and understanding of principles of visual organization sufficient to achieve basic visual communication and expression in one or more media.

c. Ability to make workable connections between concept and media.

d. Some familiarity with the works and intentions of major artists/designers and movements of the past and the present, both in the Western and non-Western worlds.

5. Students should understand the nature of contemporary thinking on art and design, and have gained at least a rudimentary discernment of quality in design projects and works of art.

F. Major in Art History

1. A liberal arts major in art history requires a thorough grounding in the liberal arts, with a concentration of coursework in art and art history normally equaling 30-45% of the total credits required for graduation, and the remainder in general liberal arts studies.

2. Upon completion of the major, graduates must have attained the following:

   a. A general knowledge of the monuments and principal artists of all major art periods of the past, including a broad understanding of the art of the twentieth century and acquaintance with the art history of non-Western cultures. This knowledge should be augmented by study in greater depth and precision of several cultures and periods in the history of art and concentration in at least one area to the advanced seminar level. Study at the advanced level should include theory, analysis, and criticism.

   b. A general knowledge of world history.

   c. Knowledge of the tools and techniques of scholarship. Active research and the writing of analytical and critical essays should continue throughout the program.

   d. Functional knowledge of the creative process. Normally, this is accomplished through one or more foundation or other studio courses; however, there are many methods of ensuring this competence.

3. The student should achieve adequate mastery of at least one foreign language to support research through the reading of primary source materials.

G. Major in Museum Studies

1. A liberal arts major in museum studies at the undergraduate level prepares graduates for the junior-level curatorial, curatorial assistant, and other administrative or technical positions in museums of art.

2. Preparation in museology includes a strong major in the history of art (see Sections VII.F.; X.B.). In addition, museum studies courses, taught by qualified museum personnel, should acquaint students with the specialized operational procedures encountered in museums of art. The curriculum also provides first-hand participation in museum operation through internships and/or other on-the-job learning opportunities.

3. Museum studies programs should be offered only when the institution includes a high-quality, working museum which welcomes interns/trainees or, at the very least, has a close working relationship with a nearby, major, separate museum.

H. Major in Art Education. See Section XI.

VIII. ALL PROFESSIONAL BACCALAUREATE DEGREES IN ART AND DESIGN

A. Principles and Policies

1. **Title.** The term Bachelor of Fine Arts is the most usual designation for the professional undergraduate degree in art and design. In certain circumstances, other titles such as Bachelor of Science or Bachelor of Design may be used if degree structure and content is equivalent to that required for the Bachelor of Fine Arts degree (see Section VII.B.2.).

2. **Purpose**. Students enrolled in professional undergraduate degrees in art and design are expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the artist/designer. In any of many possible roles, the professional must exhibit not only technical competence, but also broad knowledge of art/design, the ability to integrate art/design knowledge and skills, and an insight into the role of art/design in intellectual and cultural life.

3. **Competency Acquisition**

   a. **Specializations.** Students gain competency in areas of study, specializations, or emphases. See Section IX. for descriptions of typical program offerings.

   b. **Common Body of Knowledge and Skills.** Irrespective of their area of specialization, students must acquire the common body of knowledge and skills outlined in Section VIII.B. that constitutes a basic foundation for work and continuing growth as an art/design professional. While the designation of emphases and balances among these competencies appropriate for the particular degree programs are a prerogative of the institution, each institution has the responsibility to ensure basic competence in all areas of the common body of knowledge and skills below, and to assure that graduation requirements outlined below are met.

   c. **General Studies.** Students are also expected to develop knowledge and skills through studies associated with subjects and issues beyond art/design as described in Section VIII.A.6.

4. **Levels**

   a. The institution shall make clear the levels of competency necessary to graduate in each area of the common body of knowledge and skills in Section VIII.B., as well as for specific specializations in Section IX.

   b. The levels specified must be consistent with professional-entry expectations.

5. **Means**

   a. Institutions are responsible for providing sufficient studio instruction, classes, exhibition requirements and opportunities, and other such experiences to develop the common body of knowledge and skills and to ensure that students meet graduation requirements associated with their specializations. All programs must meet the operational curricular standards presented in the NASAD *Handbook* that are applicable to all programs of their type.

   b. Institutions are also responsible for defining how development of essential competencies will be assigned among various curricular offerings and for determining student evaluation procedures. These standards do not require a course for each competency. Institutions are encouraged to be creative in developing courses and other formal experiences that engage and integrate several or all of the requisite competencies.

   c. In addition to standards in Section VIII., the following standards apply as appropriate to professional baccalaureate degrees that involve:

      (1) Distance or Correspondence Learning, Section III.H.

(2) Disciplines in Combination (multi-or interdisciplinary programs unless there are specific standards for the combination in the *Handbook*), Section III.I.

(3) Majors in or Based on Electronic Media (unless there are specific standards for the field in the *Handbook*), Section III.J.

6. General Studies

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

(1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.

(2) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences and with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.

(3) An ability to address culture and history from a variety of perspectives.

(4) Understanding of, and experience in thinking about, moral and ethical problems.

(5) The ability to respect, understand, and evaluate work in a variety of disciplines.

(6) The capacity to explain and defend views effectively and rationally.

(7) Understanding of and experience in art forms other than the visual arts and design.

b. Operational Guidelines

(1) Some art/design courses, if conceived and taught in relation to other realms of human experience, may be appropriately included in the category of general studies. Some art/design history or theoretical or cultural studies may meet this criterion.

(2) Many areas of inquiry from general education are directly supportive of various specializations in art and design.

B. Common Body of Knowledge and Skills

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

Irrespective of major or specialization, students must:

a. Gain functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing.

b. Present work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level in their chosen field(s).

c. Become familiar with the historical achievements, current major issues, processes, and directions of their field(s).

d. Be afforded opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others.

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

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

2. Art/Design History, Theory, and Criticism. Through comprehensive courses in the history of art/design, students must:

a. Learn to analyze works of art/design perceptively and to evaluate them critically.

b. Develop an understanding of the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis.

c. Acquire the ability to place works of art/design in historical, cultural, and stylistic contexts.

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

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

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

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

C. Results. Upon completion of any specific professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the major area of specialization, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or final presentation in the major area is required.

3. Students must have the ability to form and defend value judgments about art and design and to communicate art/design ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field. They are able to work collaboratively as appropriate to the area(s) of specialization.

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

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.

2. Acquire the skills necessary to assist in the development and advancement of their careers, normally including the development of competencies in communication, presentation, and business skills necessary to engage in professional practice in their major field.

3. Develop teaching skills, particularly as related to their major area of study.

4. Explore areas of individual interest related to art/design in general or to the major. Among the many possible examples are: aesthetics, theory, specialized topics in art/design history, analysis, and technology.

5. Explore multidisciplinary issues that include art and design.

6. Practice synthesis of a broad range of art/design knowledge and skills, particularly through learning activities that involve a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Section III.G.).

IX. SPECIFIC PROFESSIONAL BACCALAUREATE DEGREES IN ART AND DESIGN

A. Animation. The Bachelor of Fine Arts is appropriate as the initial degree for professional studies in animation. Such studies may be directed toward work in a production studio, as an independent animation artist, or as an animation artist in other settings. Animation involves the creation of movement or performance using "frame-by-frame" techniques that are associated with the artistic creation and production of the illusion of motion. For purposes of definition, such techniques, hand drawn, computer generated, stop-motion, augmented motion capture, etc., are distinct from those of "real-time" and "live-action" motion pictures. Areas of animation include, but are not limited to, animation as fine art, non-linear filmmaking, installations, experimental animation, documentary animation, scientific visualization, game animation, and digital means for various applications.

The specific purposes of each degree program provide a context for the application of the standards below. See also Section IX.A.5.

Titles used to designate the major may include, but are not limited to, *Animation, Entertainment Art, Character Animation, Computer Animation, Computer Imaging, Digital Arts Animation, Game Animation, Experimental Animation,* and *Visual Effects.* Animation may also be a strong component, though not a major, in other degrees in art and in design with titles such as *Digital Arts, Entertainment Design, Multimedia Design, Art/Game Design, Illustration, Film/Video,* and *Digital Media.* Determination of status as a major is primarily in terms of required content. Also, see Section II.I.1.g.

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 animation 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 animation including the final project should comprise 25-30% of the total degree program; supportive courses associated with animation (e.g., visual arts, design, film/video, technologies), 30-35%; studies in art/design/film and/or animation history and theory, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses associated with animation; and studies in related history 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 areas such as creative writing, communication theory, social sciences, theatre and film studies, acting, anatomy/kinesiology, computer science, digital technologies, and business are strongly recommended.

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

   a. Knowledge and skills in the use of basic principles, concepts, tools, techniques, procedures, and technologies sufficient to produce animation art from concept to a finished product that communicates ideas and/or stories to a viewer or to an audience. This includes, but is not limited to, the ability to use the competencies listed in items b. through g. below in professional contexts as appropriate to the needs of specific projects.

   b. Knowledge of the principles of animation, including its visual, spatial, sound, motion, and temporal elements and features, and how these elements are combined in the development of animation art.

   c. Functional understanding of and ability to use narrative, non-narrative, and other information/language structures (linear, non-linear, thematic, cinematic, interactive, etc.) to organize content in time-based media.

   d. Ability to use concepts and processes for the development, coordination, and completion of animation art (examples include, but are not limited, to concept, visual, and character development; the use of scenarios and personas; and storyboarding, flowcharting, and layout).

   e. Functional understanding and ability to use the characteristics and capabilities of various animation methods and technologies in creative and project development contexts (examples include, but are not limited to, stop motion, traditional animation, 2D Digital, 3D Digital, etc.).

   f. Functional knowledge of the history of animation, its artistic and technological evolution, and an understanding of basic aesthetic and critical theory.

   g. Ability to collaborate and communicate with all members of teams at multiple stages of animation project development and in associated production processes (examples may include, but are not limited to, work with background artists, layout artists, title artists, lighters, riggers, production managers, writers, technicians, etc.)

4. **Essential Opportunities and Experiences**

   a Experiences that provide an overview understanding of the professional practices associated with the organization and functioning of various vocational patterns in animation art. These are determined by the institution consistent with the purposes of the program, and may include, but are not limited to, business and other professional practices for animation artists that work independently, in production organizations, and in other settings.

   b. Facilities and support for producing and viewing animation work must be available and appropriate to the size, scope, and focus or specialization(s) of the program.

   c. A supervised senior or capstone project centered on the creation of animation art in one or more of its various forms is required.

   d. Internships and field experiences are strongly recommended.

   e. Regular access to studios and libraries with appropriate animation resources and reference materials in other relevant disciplines such as art and design history, film and video studies, dance, theatre, music, the social sciences, digital technologies, computer science, and business.

   f. Regular access to instruction and critique under faculty with educational, artistic, and/or professional backgrounds in animation.

5. **Relevant Competencies for Specialized Programs**

Animation programs focused on special applications or emphases (for example, character animation, experimental animation, visual development, computer graphics, visual effects, etc.) must contain curricular, competency, and final project requirements consistent with each focus in addition to the requirements listed above.

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

1. **Curricular Structure**

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

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

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

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

   a. Understanding of basic design principles, particularly as related to ceramics. Advanced work in three-dimensional design. The development of solutions to design problems should continue throughout the degree program.

   b. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to produce work from concept to finished object. This includes knowledge of raw materials and technical procedures such as clays, glazes, and firing.

   c. Understanding of the industrial applications of ceramics techniques.

   d. Understanding of the place of ceramics within the history of art, design, and culture.

   e. Functional knowledge of basic business practices.

   f. Preparation of clay bodies and glazes, kiln stacking procedures, and firing processes. Special firing methods such as salt glaze and raku are recommended.

   g. Easy and regular access to materials, equipment, and library resources related to the study of ceramics.

   h. Completion of a final project related to the exhibition of original work.

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

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

These decisions exert a critical influence on the structure and content of each curriculum. Appropriate student achievement of goals and objectives may rely on skills, knowledge, and perspectives from more than one discipline. Accordingly, curricula containing significant work in digital media may be interdisciplinary, multi-disciplinary, or cross-disciplinary; the distribution of courses and qualifications of faculty involved in these collaborations should reflect the intent of the program.

1. Some majors in art or design specializations (e.g., printmaking) may include a small number of required or elective courses in digital media. In these cases, NASAD standards for the specialization apply, and the degree title contains no reference to digital media.

2. Some majors in such specializations as graphic design, interactive design, animation, industrial design, film/video, illustration, and photography may provide an emphasis or a significant portion of study in digital media through a specific set of courses (e.g., graphic design major with an emphasis in Web design). In these cases, NASAD standards for the major area of specialization will apply; however, the standards for the Bachelor of Fine Arts in Digital Media will serve as guidelines as appropriate in the evaluation of student work and the articulation of goals and objectives of the emphasis and overall curriculum.

3. Some degrees with majors in digital media may provide an emphasis in another art or design specialization (e.g., digital media major with an emphasis in animation). In these cases, NASAD standards for the Bachelor of Fine Arts in Digital Media will apply, and the standards for digital media will serve as guidelines as appropriate in the evaluation of student work and articulation of goals and objectives of the emphasis and overall curriculum.

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

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

1. Curricular Structure

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

b. Guidelines. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in digital media as indicated by the title of the major comprise 25-35% of the total

program; supportive courses in various aspects of art, design, and film/video according to the goals and objectives of the major, 20-30%; studies in art, design, and film/video history and theory, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts/design histories normally total at least 65% of the curriculum (see Section III.C. regarding forms of instruction, requirements, and electives).

2. **Recommendations for General Studies** (*in addition to Section VIII.A.6.*)**.** Work in digital media is inherently synthetic and often collaborative; it draws content, resources, and methods from many disciplines. General studies requirements should have direct correlation with the overall goals and objectives of the degree program. Studies in areas such as writing, film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business are recommended.

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

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

   b. Understanding of narrative and other information/language structures for organizing content in time-based or interactive media; the ability to organize and represent content structures in ways that are responsive to technological, social, and cultural systems.

   c. Understanding of the characteristics and capabilities of various technologies (hardware and software); their appropriateness for particular expressive, functional, and strategic applications; their positions within larger contexts and systems; and their influences on individuals and society.

   d. Knowledge of the processes for the development and coordination of digitally-based art and design strategies (for example, storyboarding, concept mapping, and the use of scenarios and personas.)

   e. Ability to analyze and synthesize relevant aspects of human interaction in various contexts (physical, cognitive, cultural, social, political, and economic) and with respect to technologically-mediated communication, objects, and environments.

   f. Understanding of what is useful, usable, effective, and desirable with respect to user/audience-centered digitally-based communication, objects, and environments.

   g. Knowledge of history, theory, and criticism with respect to such areas as film, video, technology, and digital art and design.

   h. Ability to work in teams and to organize collaborations among people from different disciplines.

   i. Ability to use the above competencies in the creation and development of professional quality digital media productions.

4. **Essential Opportunities and Experiences**

   a. Regular access to studios and libraries with appropriate digital media resources and reference materials in other relevant disciplines such as film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business.

b. Regular access (for instruction and for independent work) to the appropriate technology and staff necessary for the development and professional production of work in digital media. Consistent with the goals and objectives of the program, equipment should match or approach disciplinary/industry standards.

c. Regular access to instruction and critique under faculty with educational and professional backgrounds in digital media. Appropriate faculty backgrounds and instruction should include more than software skills.

d. Opportunities to do work that combines several disciplines or media applications, or that explores relationships between practice and research.

e. In order to accomplish some kinds of work, students may need to study computer programming or scripting. Students expecting to practice professionally in the development of strategic uses of technology in business should engage in coursework that acquaints them with large-scale technological and information systems.

f. Programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately-owned machines in the classroom. The institution should be cognizant of industry preferences for certain computer platforms in setting their computer purchase requirements and infrastructure support.

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

1. Curricular Structure

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

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

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

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

a. Understanding of basic design principles, concepts, media, and formats. The ability to place organization of design elements and the effective use of drawing media at the service of producing a specific aesthetic intent and a conceptual position. The development of solutions to aesthetic and design problems should continue throughout the degree program.

b. Understanding of the possibilities and limitations of the drawing medium.

c. Knowledge and skills in the use of basic tools and techniques sufficient to work from concept to finished product. This includes mastery of the traditional technical and conceptual approaches to drawing.

d. Functional knowledge of the history of drawing.

e. Extensive exploration of the many possibilities for innovative imagery and the manipulation of techniques available to the draftsman.

f. The completion of a final project related to the exhibition of original work.

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

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

1. Curricular Structure

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

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

3. Essential Competencies, Experiences, and Opportunities (*in addition to those stated for all professional degree programs in 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. The ability to determine design priorities and alternatives; research, define and evaluate criteria and requirements; coordinate project elements; and communicate with involved personnel at all stages of the design process.

d. The ability to design for a number of markets based on a working knowledge of the organization of those markets.

e. Understanding of history of fashion design. A course in the history of costume should be part of the art/design history requirement.

f. Functional knowledge of basic business practices.

g. Opportunities to develop a balanced orientation to the practical and theoretical aspects of fashion design, including understanding of the profession's connection with other design fields.

h. Easy access to studios and libraries with appropriate fashion design resources.

i. Opportunities for field experiences and internships. Participation in this is strongly recommended.

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

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

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

1. Curricular Structure

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

b. Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in film/video production including the final project should comprise 25-30% of the total degree program; supportive courses in film, art and/or design, 30-35%; studies in art history and film/video history, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses in film, video, art, and design; and studies in visual arts/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 such areas as psychology, sociology, electronic technologies, and business are strongly recommended.

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

a. Understanding, through production-oriented studies, of the communication, aesthetic, and design principles in the elements of film/video, including the use of time as an expressive design consideration. Development of this understanding continues throughout the degree program.

b. Knowledge and skills in the use of basic concepts, tools, techniques, and procedures sufficient to produce work from concept to finished product. This involves competence in film or video production processes, including fundamental knowledge of equipment and technologies. An emphasis on at least one area of film/video production (e.g., cinematography, sound, lighting, editing, animation) is required.

c. Functional knowledge of the history of film/video, its artistic and technological evolution, and an understanding of basic aesthetic and critical theory.

d. The ability to coordinate project elements and communicate with involved personnel at all stages of the production process.

e. Experiences should provide an understanding of the marketing procedures for film/video production, distribution, and exhibition. Internships are strongly recommended.

f. Facilities and support for producing and viewing film/video work must be available and appropriate to the size, scope, and specialization of the program.

g. A supervised senior project stipulating film or video production is strongly recommended. Such a project should result in a professional-quality portfolio film or video production.

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

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

1. Curricular Structure

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

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

2. Recommendations for General Studies (*see Section VIII.A.6.*). Craft professionals benefit from studies that develop communication and business skills.

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

a. Understanding of basic design principles, concepts, media, and formats, with an emphasis on three-dimensional design and the ability to apply these principles to specific craft projects. Development of this sensitivity continues throughout the degree program.

b. Knowledge and skills in the use of craft techniques, particularly as related to specific applications in various media, and to the relationships among form, aesthetic value, and functionality. The achievement of technical competence in at least one craft area is essential.

c. The ability to solve basic design and technical problems in one or more specific craft fields.

d. Working knowledge of various design methods and their relationship to the conceptualization, development, and completion of craft projects.

e. Understanding of the similarities, differences, and relationships among the various craft specializations.

f. Understanding of the place of crafts in the history of art, design, and culture.

g. Functional knowledge of basic business practices.

h. Experiences should encourage the student to become familiar with a broad variety of craft work in various specializations and media.

i. Opportunities to develop an area of emphasis in crafts.

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

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

1. Curricular Structure

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

b. 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).

2. Recommendations for General Studies (*see Section VIII.A.6.*). Designers benefit from studies that develop communication, planning, research, and business skills.

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

a. The ability to solve design problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.

b. The ability to describe and respond to clients and contexts that design solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.

c. The ability to create and develop visual form in response to design problems, including an understanding of principles of visual organization/composition and application.

d. An understanding of tools, technologies, and materials, including their roles in the creation, production, and use of visual forms. This includes both traditional and digital media.

e. Functional knowledge of design history, theory, and criticism, including an understanding of the similarities, differences, and relationships among the various design specializations.

f. An understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams.

g. Experiences that encourage familiarity with a broad variety of design work in various specializations and media.

h. Opportunities to develop an area of emphasis in design.

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

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

1. Curricular Structure

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

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

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

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 basic design principles, concepts, media, and formats in the various fine arts disciplines. Development of this sensitivity continues throughout the degree program.

b. Ability to apply principles of design and color and competency in drawing to work in specific fine arts specializations.

c. The ability to conceive, design, and create works in one or more specific fine arts fields.

d. Working knowledge of various aesthetic issues, processes, and media and their relationship to the conceptualization, development, and completion of works of art.

e. Understanding of the similarities, differences, and relationships among the various fine arts areas.

f. Experiences that encourage familiarity with a broad variety of work in various specializations and media, including broad exposure to works of art.

g. Opportunities to develop an area of emphasis in at least one fine arts area.

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

1. Curricular Structure

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

b. Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in glassworking comprise 25-35% of the total program; supportive courses in art, design, and crafts, 20-30%; studies in art and

craft history, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses in art, design, and crafts; and studies in visual arts histories normally total at least 65% of the curriculum (see Section III.C. regarding forms of instruction, requirements, and electives).

2. **Recommendations for General Studies** (*see Section VIII.A.6.*). Glassworkers benefit from studies that develop communication and business skills.

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

   a. Understanding of basic design principles, with emphases on three-dimensional forms, color, and light. The development of solutions to design problems should continue throughout the degree program.

   b. Understanding of the possibilities and limitations of hot and cold glassworking processes.

   c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to develop a work from concept to finished object. This includes knowledge of raw materials and competency with technical procedures. The design and fabrication of specialized glassworking tools and equipment should be included.

   d. Basic understanding of the industrial applications of glassworking techniques.

   e. Understanding of the place of glassworking in the history of art.

   f. Functional knowledge of basic business practices.

   g. Technical studies that include such areas as glass composition, coloring, mold preparation, casting, surface decoration, sand blasting, grinding, and polishing.

   h. Easy and regular access to materials, equipment, and library resources related to the study of glass.

   i. Completion of a final project related to the exhibition of original work, and the opportunity to submit to exhibitions, galleries, and retail outlets.

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

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

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

1. **Curricular Structure**

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

   b. **Guidelines.** Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in graphic design comprise 25-35% of the total program; supportive courses in art and design, 20-30%; studies in art and design history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts/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.*). Curriculum requirements and strong advising should direct students to general studies that support their study in design. Appropriate areas of study for all graphic design majors include communication theory, writing, psychology, sociology, anthropology, and business, as well as the humanities. Professional degree programs with a specific focus (example: advertising, design planning/management, interactive media) should require or strongly recommend study in relevant areas, such as marketing, economics, organizational psychology, human factors, systems theory, or computer science. Coursework in the major should make use of concepts and skills acquired through study in areas other than design.

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

   a. The ability to solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.

   b. The ability to describe and respond to the audiences and contexts which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.

   c. The ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.

   d. An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).

   e. An understanding of design history, theory, and criticism from a variety of perspectives, including those of art history, linguistics, communication and information theory, technology, and the social and cultural use of design objects.

   f. An understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams.

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

   a. For graphic design programs with a special emphasis in advertising, design experiences should include the application of communication theory, planning of campaigns, audience/user

evaluation, market testing, branding, art direction, and copyrighting, as well as the formal and technical aspects of design and production.

b. For graphic design programs with a special emphasis in design planning and strategy, design experiences should include working in interdisciplinary teams, systems-level analysis and problem solving, writing for business, and the application of management, communication, and information theories.

c. For graphic design programs with a special emphasis in time-based or interactive media, design experiences should include storyboarding, computer scripting, sound-editing, and issues related to interface design, as well as the formal and technical aspects of design and production for digital media.

5. Essential Opportunities and Experiences

a. Easy access to studios and libraries with appropriate graphic design resources and reference material in other relevant disciplines, such as the social sciences and the humanities.

b. Easy access to appropriately equipped labs and technology necessary for the execution of design solutions.

c. Ongoing access to instruction and critique under faculty with educational and professional backgrounds in graphic design. Sufficient numbers of qualified faculty to provide the diversity of expertise required for a comprehensive education in graphic design.

d. Field experiences and internships are strongly recommended.

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

1. Curricular Structure

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

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

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

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 basic design principles and elements, including color, are utilized to address specific narrative or expressive problems. The development of solutions to communication and design problems should continue throughout the degree program.

b. Competence and facility in drawing.

c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. This includes capabilities in fields such as painting, photography, typography, general design procedures, and digital/computer-aided design.

d. An understanding of the commercial applications and basic business practices of illustration.

e. Functional knowledge of the history of illustration, including its origins in the fine arts, and its relationship to written communication.

f. Preparation of illustrations in a variety of media and a variety of subject matter, from rough through finished pieces.

g. Easy and regular access to materials, studios, and equipment and library resources related to the study of illustration.

h. Opportunities to work with current technologies related to illustration.

i. Completion of a final project related to the exhibition of original work.

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

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

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

Titles normally used to identify professional undergraduate programs (four or five years) with a major in this field are Bachelor of Fine Arts in Industrial Design (BFA), Bachelor of Industrial Design (BID), or Bachelor of Science in Industrial Design (BSID).

Five-year professional degree programs must maintain the same ratios of coursework 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 and design history, 10-15%; and general studies, 25-30%. Studies in industrial design; supportive courses in design, related technologies, and the visual arts; and studies in art and design histories normally total at least 65% of the curriculum (see Section III.C. regarding forms of instruction, requirements, and electives).

2. Recommendations for General Studies (*see Section VIII.A.6.*). Concepts and facts from the physical and natural sciences, the social sciences, and the humanities are important for industrial designers.

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

   a. A foundational understanding of how products work; how products can be made to work better for people; what makes a product useful, usable, and desirable; how products are manufactured; and how ideas can be presented using state-of-the-art tools.

   b. Knowledge of computer-aided drafting (CAD), computer-aided industrial design (CAID), and appropriate two-dimensional and three-dimensional graphic software.

   c. Understanding of the history of industrial design.

   d. Functional knowledge of basic business and professional practice.

   e. The ability to investigate and synthesize the needs of marketing, sales, engineering, manufacturing, servicing, and ecological responsibility and to reconcile these needs with those of the user in terms of satisfaction, value, aesthetics, and safety. To do this, industrial designers must be able to define problems, variables and requirements; conceptualize and evaluate alternative; and test and refine solutions.

   f. The ability to communicate concepts and requirements to other designers and colleagues who work with them; to clients and employers; and to prospective clients and employers. This need to communicate draws upon verbal and written forms, two-dimensional and three-dimensional media, and levels of detailing ranging from sketch or abstract to detailed and specific.

   g. Studies related to end-user psychology, human factors and user interface.

   h. Opportunities for advanced undergraduate study in areas which intensify skills and concepts already developed, and which broaden knowledge of the profession of industrial design. Studies might be drawn from such areas as engineering, business, the practice and history of visual art and design, and technology, or interdisciplinary programs related to industrial design.

   i. Easy access to computer facilities; woodworking, metalworking, and plastics laboratories; libraries with relevant industrial design materials; and appropriate other work facilities related to the major.

   j. Opportunities for internships, collaborative programs, and other field experiences with industry groups.

   k. Participation in multidisciplinary team projects.

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

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

1. **Curricular Structure**

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

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

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

   a. Understanding of the basic principles and applications of design and color in two and three dimensions, particularly with regard to human response and behavior. Design principles include, but are not limited to, an understanding of basic visual elements and principles of organization and expression. Color principles include, but are not limited to, basic elements of color theories of harmony and interaction, and applications of light and pigment. These are developed throughout the degree program with particular attention to interior design, but begin with studies of art and design fundamentals in both theoretical and studio applications.

   b. Skill in the application of design and color principles in a wide variety of residential and nonresidential projects. This requires an in-depth knowledge of the aesthetic properties of structure and surface, space and scale, materials, furniture, artifacts, textiles, lighting, and the ability to research and solve problems creatively in ways that pertain to the function, quality, and effect of specific interior programs.

   c. Understanding of the technical issues of human factors, including areas such as programming, environmental control systems, anthropometrics, ergonomics, and proxemics. The ability to integrate human factor considerations with design elements is essential.

   d. Knowledge of the technical aspects of construction and building systems, and energy conservation, as well as working knowledge of legal codes and regulations related to construction, environmental systems, and human health and safety, and the ability to apply such knowledge appropriately in specific project programs.

   e. The ability to hear and communicate concepts and requirements to the broad spectrum of professionals and clients involved or potentially involved with interior design projects. Such communication involves verbal, written and representational media in both two and three dimensions and encompasses a range from initial sketch to finished design. Familiarity with technical tools, conventions of representation, and systems of projection, including perspective, are essential. Computer-assisted design (CAD) is also essential.

   f. Functional knowledge of production elements such as installation procedures, project management, and specification of materials and equipment.

   g. Understanding of the history of art, architecture, decorative arts, and interior design.

   h. Functional knowledge of basic business practices and ethical practices in interior design.

   i. Opportunities to become familiar with research theories and methodologies related to or concerned with interior design.

   j. Opportunities to become oriented to the working profession including field experience, internships, and participation in interior design organizations, supported through strong advising.

   k. Experience with a variety of professional practices and exposure to numerous points of view in historic and contemporary interior design.

l. Easy access to studios, libraries and resource centers that are appropriately equipped for the study of interior design.

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

1. Curricular Structure

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

b. Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in jewelry/metals comprise 25-35% of the total program; supportive courses in art, design, and crafts, 20-30%; studies in art and craft history, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses in art, design, and crafts; and studies in visual arts/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.*). Individuals professionally engaged in jewelry and metals benefit from studies that develop communication and business skills.

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

a. Understanding of basic design principles, emphasizing both two- and three-dimensional design. The development of solutions to design problems should continue throughout the degree program.

b. An understanding of the possibilities and limitations of materials used in the fabrication process.

c. Knowledge and skills in the use of tools, techniques, and processes, including their roles in the production of work from concept to finished object. This includes knowledge of the aesthetic use of raw materials as well as technical benchworking procedures for the direct fabrication of pieces.

d. Competence in designing and executing jewelry and metalwork using a variety of metals and other materials.

e. Understanding of the place of jewelry and fine metalworking in the history of art, design, and culture.

f. Functional knowledge of basic business practices.

g. Basic understanding of end-user psychology, human form and function, and user interface.

h. Experience in casting, chasing, raising, enameling, and other metalworking processes should be included.

i. Easy and regular access to materials, equipment, and library resources related to the study of jewelry and fine metals.

j. Completion of a final project related to the exhibition of original work, and the opportunity to submit to exhibitions, galleries, and retail outlets.

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

1. Curricular Structure

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

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

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 basic principles of design and color, concepts, media and formats, and the ability to apply them to a specific aesthetic intent. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.

b. Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.

c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.

d. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.

e. Encouragement to develop a consistent, personal direction and style.

f. Opportunities to work independently.

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

1. Curricular Structure

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

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

design, and studies in visual arts/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.*).

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

   b. Knowledge and skills in the use of basic tools, techniques, technologies, and processes sufficient to work from concept to finished product. This involves a mastery of the materials, equipment, and processes of the discipline, including but not limited to uses of cameras, film, lighting/digital technologies, processing in black and white, and color, printing, and work with nonsilver materials. Work in these areas continues throughout the degree program.

   c. An understanding of the industrial and commercial applications of photographic techniques.

   d. Functional knowledge of photographic history and theory, the relationship of photography to the visual disciplines, and its influence on culture.

   e. Work in experimental and manipulative techniques, candid and contrived imagery, documentary photography, archival processing, and interpretive studies should be included.

   f. Easy and regular access to materials, equipment, and library resources related to the study of photography.

   g. Opportunities for independent study are encouraged.

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

1. **Curricular Structure**

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

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

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 basic design principles, concepts, media, and formats. The development of solutions to aesthetic and design problems should continue throughout the degree program.

   b. Advanced abilities in drawing as related to various printmaking techniques.

c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. This includes knowledge of basic materials and technical procedures such as intaglio, relief, lithography, silkscreen, and digital processes.

d. Mastery of at least one printmaking technique, including the ability both to experiment with technical innovation and to explore and develop personal concepts and imagery.

e. Functional knowledge of the history of printmaking.

f. The preparation of prints using all basic printmaking techniques with opportunities to work at an advanced level with one or more of these techniques.

g. Easy and regular access to materials, equipment, and library resources related to the study of printmaking.

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

1. Curricular Structure

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

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

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 basic design principles with an emphasis on three-dimensional design, and the ability to apply these principles to a specific aesthetic intent. This includes functional knowledge of the traditions, conceptual modes, and evolutions of the discipline. The development of solutions to aesthetic and design problems should continue throughout the degree program.

b. Advanced abilities in drawing sufficient to support work in sculpture.

c. Understanding of the possibilities and limitations of various materials.

d. Knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product.

e. Mastery in one or more sculptural media.

f. Functional knowledge of the history and theory of sculpture.

g. The preparation of sculpture using the broadest possible range of techniques and concepts.

h. Easy and regular access to appropriate materials and equipment, such as hand and power tools, foundry and welding equipment, plastic and resin facilities, and other technologies.

i. Regular opportunities to exhibit original work that might culminate in the development of a senior exhibition.

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

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

1. Curricular Structure

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

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 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, and processes sufficient to produce work from concept to finished product. This includes awareness of the potentials and uses of current and developing materials, media, and technologies, and involves studio work in two-dimensional design for both woven and printed fabrics.

c. The ability to determine design priorities and alternatives; research, define, and evaluate criteria and requirements; and coordinate project elements in multimedia applications.

d. Understanding of the history of textile design.

e. Functional knowledge of basic business practices.

f. Opportunities to develop a balanced orientation to the practical and theoretical aspects of weaving and textile design, including understanding of the profession's connection with other design fields.

g. Easy access to studios and libraries with appropriate weaving and textile design resources.

h. Opportunities for field experiences and internships. Participation in these is strongly recommended.

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

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

1. Curricular Structure

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

b. Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in the major area of concentration including basic design and/or technical training should comprise 25-35% of the total program; supportive courses in art, design, and theatre, 20-30%; studies in art and theatre history, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses in art, design, and theatre; and studies in visual arts/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 literature, mathematics, physics, textiles, and electrical technologies; history as related to the backgrounds and environments of plays; and computer technology are especially appropriate.

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

a. A knowledge of the history of furniture, decorative arts, and architecture including theatre architecture.

b. A knowledge of the history of costumes and textiles including techniques for producing theatrical costumes.

c. Freehand drawing, technical drawing, mechanical drafting, and the adaptation of these techniques to scenic and technical drawing for theatre (floor plans, technical elevations, painters' elevations, perspective drawing for scene plates).

d. Knowledge of color and lighting, and control of these elements for aesthetic use.

e. Studies in the principles and application of two- and three-dimensional design aesthetics.

f. Functional skills in rendering in various media such as watercolor, inks, pastels, acrylics, opaque paints, charcoal, etc.

g. Opportunities for experience in the design/technology aspects of theatre in a variety of formal and informal settings shall be provided throughout the entire degree program as well as an opportunity to design at least one fully realized production in the area of the student's specialty prior to graduation.

h. Opportunities for field experiences and internships. Participation is strongly recommended.

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

1. Curricular Structure

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

b. Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in weaving/fibers comprise 25-35% of the total program; supportive courses in art, design, and crafts, 20-30%; studies in art and craft history, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses in art, design, and crafts; and studies in visual arts/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.*). Individuals professionally engaged in weaving and fibers benefit from studies that develop communication and business skills.

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

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

b. An understanding of the possibilities and limitations of materials and processes.

c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to produce work from concept to finished object. This includes knowledge of various fibers and fabrics, and technical procedures in weaving and printing.

d. Understanding of industrial applications of weaving/fiber techniques.

e. Understanding of the place of weaving/fibers in the history of art and culture.

f. Functional knowledge of basic business practices.

g. Experience with various weaving techniques and printing processes, including the most current technical advances.

h. Easy and regular access to materials, equipment, and library resources related to the study of weaving/fibers.

i. Completion of a final project related to the exhibition of original work, as well as opportunities to submit to exhibitions, galleries, and retail outlets.

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

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

1. Curricular Structure

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

b. Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in woodworking comprise 25-35% of the total program; supportive courses in art, design, and crafts, 20-30%; studies in art and craft history, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses in art, design, and crafts; and studies in visual arts/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.*). Individuals professionally engaged in woodworking benefit from studies that develop communication and business skills.

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

a. Understanding of basic design principles, with particular focus on three-dimensional design. The development of solutions to design problems should continue throughout the degree program.

b. An understanding of the possibilities and limitations of the medium, including its aesthetic and structural properties.

c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to produce work from concept to finished object. This includes knowledge of various woods and technical procedures such as joining and finishing.

d. Understanding of industrial applications of woodworking techniques. Studies in product design are particularly recommended.

e. Understanding of the place of fine woodworking in the history of art.

f. Functional knowledge of basic business practices.

g. Preparation of a wide variety of objects in the wood medium. Such preparation should provide experiences in the broadest possible range of technical procedures. Experience in the fabrication of models of larger pieces is strongly recommended.

h. Easy and regular access to materials, equipment, and library resources related to the study of woodworking.

i. Completion of a final project related to the exhibition of original work, as well as opportunities to submit to exhibitions, galleries, and retail outlets.

X. PROFESSIONAL COMBINATION DEGREES IN STUDIO AND ART HISTORY

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

B. Curricular Structure

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

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

XI. BACCALAUREATE DEGREES IN ART EDUCATION

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

1. **The Bachelor of Fine Arts Degree.** The education degree based on the professional undergraduate degree in the visual arts is the Bachelor of Fine Arts. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in art and professional preparation in art education. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in art and/or design, planned in a developmental progression from foundation to major study and including twelve to fifteen semester hours of art history, should comprise at least 55-60% of the total program; general studies, 25-30%; and professional education, 15-20%. Professional education is defined as those courses normally offered by the education unit that deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc. Student teaching is also counted as professional education.

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

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

B. General Standards and Guidelines

1. Competence in basic studio skills shall be emphasized in all art education degrees. In addition to the common core of studio skills and general studies, the artist/designer electing a career in teaching must develop competencies in professional education and in specific studio areas.

2. The professional education component should be dealt with in a practical context, relating the learning of educational theories and strategies to the student's day-by-day artistic experiences.

3. Students should be provided opportunities for various types of teaching and directed observation throughout the period of undergraduate art education study.

4. Students should be prepared to relate their understanding of artistic styles and principles to all major visual art media and to the related fields of music, dance, and theatre; to attitudes relating to human, personal considerations; and to social, economic, and cultural components that give individual communities their identity.

5. In addition to the major artistic medium, whether of a fine arts or design orientation, optional sub-areas of concentration for the artist-teacher might be art history, aesthetics, criticism, or other areas related to the teaching specialization.

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

1. Personal Qualities. Desirable characteristics of the prospective art/design teacher are:

a. The potential to inspire others and to excite the imagination of students, engendering a respect and desire for art and visual experiences.

b. The ability and desire constantly to seek out, evaluate, and apply new ideas and developments in both art and education.

c. The ability to maintain positive relationships with individuals of various social and ethnic groups, and empathize with students and colleagues of differing backgrounds.

d. The ability to articulate and communicate the goals of an art program to pupils, colleagues, administrators, and parents in an effective and professionally responsible manner.

2. Art Competencies. The following basic competencies are essential to all prospective art teachers:

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

b. Art History and Analysis. The prospective art teacher must have an understanding of:

(1) The major styles and periods of art history, analytical methods, and theories of criticism.

(2) The development of past and contemporary art forms.

(3) Contending philosophies of art.

(4) The fundamental and integral relationships of all these to the making of art.

c. **Advanced Work.** The student in a Bachelor of Arts program should have an opportunity for advanced work in at least one or more studio and/or art application areas. These studies should build upon the competencies outlined in XI.C.1. and C.2.a., b., and should require six to nine semester hours.

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

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

   a. An understanding of child development and the identification and understanding of psychological principles of learning as they relate to art education.

   b. An understanding of the philosophical and social foundation underlying art in education and the ability to express a rationale for personal attitudes and beliefs.

   c. Ability to assess aptitudes, experiential backgrounds, and interests of individuals and groups of students, and to devise learning experiences to meet assessed needs.

   d. Knowledge of current methods and materials available in all fields and levels of art education.

   e. Basic understanding of the principles and methods of developing curricula and the short- and long-term instructional units that comprise them.

   f. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

   g. An understanding of evaluative techniques and the ability to apply them in assessing both the progress of students and the objectives and procedures of the curriculum.

   h. Ability to organize continuing study and to incorporate knowledge gained into self-evaluation and professional growth.

4. **Professional Procedures**

   a. Art education methods courses should be taught by faculty who have had successful experience teaching art in elementary and secondary schools and who maintain close contact with such schools.

   b. Institutions should encourage observation and discussion of teaching prior to beginning formal study in teacher education, whether at the freshman or at the more advanced level.

   c. Supervised practice teaching opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experience, must be supervised by qualified art education personnel from the institution and the cooperating schools. The prospective art teacher for certification for kindergarten through high school (K–12) ideally should have a period of internship at both elementary and secondary levels and should be given substantial responsibility for the full range of teaching and classroom management in these experiences. The choice of sites must enable students to develop competencies consistent with the standards outlined above, and must be approved by qualified art personnel from the degree-granting institution.

d. Institutions should encourage ongoing professional studio involvement for art teachers.

e. Institutions should establish specific evaluative procedures to assess student progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further contact after graduation. It is recommended that a college supervisor be enabled to make at least two visits each month during the internship to conduct individual conferences with the student teacher and confer with cooperating school personnel.

XII. BACCALAUREATE DEGREES IN PREPARATION FOR ADVANCED PROFESSIONAL STUDY

A. Art Therapy or Pre-Art Therapy. The Master's degree is the appropriate level of education for the professional training of art therapists and is required to obtain professional practice credentials. Therefore, baccalaureate programs in art therapy should focus on preparation for graduate work, emphasizing the development of studio art skills, field experiences, and pre-professional studies in art therapy and in the behavioral and social sciences.

1. Curricular Structure

A. Standard. Curricular structure, content, and time requirements shall enable students to develop a range of knowledge, skills, and competencies expected of those completing an undergraduate program in art therapy or pre-art therapy.

B. Guidelines. Undergraduate programs in art therapy satisfying prerequisites for graduate study may be structured according to professional (BFA) and liberal arts (BA/BS) degree formats. Regardless of the degree plan adopted, studies in psychology, sociology, anthropology, foundational courses in art therapy, and field experiences should comprise 20-30% of the total degree program. Percentages in art studies, general studies, and electives will vary according to the professional or liberal arts emphasis of the program. A minimum of 18 semester-hour credits or (27 quarter-hour credits) of studies in studio art and 12 semester hour credits or (18 quarter-hour credits) of studies in psychology, including developmental and abnormal psychologies, are required for admission to graduate studies in art therapy, and therefore should be required for students intending to pursue advanced degrees in art therapy.

C. Independent Study. Prerequisites and preparation for graduate study in art therapy may also be achieved by individuals outside of a published baccalaureate degree program in art therapy through individualized programs of study at the baccalaureate or post-baccalaureate level. When developing content and structure, these programs should utilize requirements for baccalaureate programs in art therapy listed here, as well as entrance requirements for graduate programs in art therapy.

2. Specific Recommendations for General Studies. *(see Section VII.D. or VIII.A.6.).* Future art therapists benefit from studies in such areas as oral, written, and technological communication, biology, human physiology, the social sciences, foreign language, natural sciences, and ethics.

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

a. Advanced skills in one or more of the studio art disciplines. Students shall gain experience using a variety of art materials and processes and develop a portfolio demonstrating competence with art materials. Such a portfolio is required to apply for admission to graduate degree programs in art therapy.

b. Knowledge of the basic principles of sociology and cultural anthropology, including understanding of social conflict, group dynamics, the relationship of culture to the development of personality, and ethnic and multicultural issues and influences.

c. Knowledge of the basic principles of general psychology, abnormal psychology, and developmental psychology, with additional studies suggested in such areas as educational, clinical, experimental, and social psychology, child and adolescent psychology, disabilities, and family systems.

d. Opportunities for students to evaluate their future interest as an art therapist shall be provided in situations with individuals having a range of needs, interests, and challenges. Examples of such opportunities include working under supervision as a volunteer in agencies serving individuals with various disabilities and in settings associated with the development of creative expression, participating in field experiences associated with foundational art therapy courses, studying the history and theory of art therapy, or engaging the process of adapting and applying of studio techniques to art therapy.

4. **Field Experiences.** At least one practicum or internship course is required. These experiences emphasize development of communication and leadership skills required to facilitate art experiences in community settings. Diagnosis and treatment of individuals using art therapy theories and methods, or other psychotherapy techniques is neither appropriate nor ethical at the undergraduate level.

5. **Faculty Qualifications.** Courses in the theory and practice of art therapy and field experiences must be taught or overseen by instructors who are ATR credentialed art therapists.

B. Medical Illustration

1. Terminal training for the technical field of medical illustration is only appropriate at the professional or graduate level. A preparatory program for graduate or professional level study should include a balance of art, premedical biology, and humanities. Most students admitted to graduate programs in medical illustration major in art; however, some students major in art/biology.

2. Since medical illustration is a field of visual communications, drawing and painting, illustration, advertising design, or commercial art are suggested undergraduate majors. Art courses should include life drawing from the model, drawing, painting, design, color theory, illustration techniques (including photography), and advertising design courses. Science courses should include biology and/or zoology, and comparative vertebrate anatomy. Some graduate schools require embryology, physiology, and histology. Education and communications courses in instructional design, media, and television may also be helpful.

3. Undergraduate institutions can properly contribute to the preliminary training of medical illustrators by offering coursework as listed above to prepare Bachelor of Arts or Bachelor of Fine Arts graduates for admission to graduate medical illustration centers. Institutions offering such work should not declare that they offer training in medical illustration (though some designation such as “pre-medical illustration” may be useful) and should not claim that they prepare students to enter the medical illustration profession. They should also organize their curriculum in close consultation with one or more of the specialized centers to which their graduates will be applying for admission.

C. Art Conservation

1. Terminal training for the technical field of art conservation is only appropriate at the graduate level. Programs to prepare qualified professional art conservators are conducted at a small number of specialized centers in the United States and in Europe, admission to which is intensely competitive and requires strong, major-level undergraduate preparation in each of the following fields: studio art, art history, and at least one appropriate foreign language.

2. Undergraduate institutions can properly contribute to the preliminary training of art conservators by offering extensive coursework in the two fields listed above, and in languages, to prepare

Bachelor of Arts or Bachelor of Fine Arts graduates for admission to graduate conservation training centers. Institutions offering such work should not declare that they offer training in conservation (though some designation such as "pre-conservation" may be used) and should not claim that they prepare students to enter the conservation profession. They should also organize their curricula in close consultation with one or more of the specialized centers to which their graduates will be applying for admission.

XIII. GRADUATE PROGRAMS IN THE VISUAL ARTS AND DESIGN

A. Fundamental Purposes and Principles

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

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

   a. For each graduate degree program offered, there must be logical and functioning relationships among purposes, structures, and content. For each program, this includes decisions about:

      (1) Specialization(s).

      (2) The relationships between the specialization(s) and other art and design disciplines, other fields of study, and art and design or other professions.

      (3) Requirements in such areas as studio, research, scholarship, preparation for teaching in terms of (a) the specialization, (b) support for the specialization, and (c) breadth of competence.

   b. For each graduate program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

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

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

   a. Professional work in art and design specializations is produced through creative endeavor, inquiry, and investigation. Each type of work and each individual work of art or design exhibits specific intent, content, methodology, and product. Individual or group decisions about these four elements shape the ways that creativity, inquiry, and investigation are used to produce work in various artistic, scholarly, research, pedagogical, or other specializations. Competency to practice in one or more fields of specialization includes the ability to conduct the types of creative work, inquiry, and investigation normally associated with the specialization(s) chosen.

   b. These types include but are not limited to:

      (1) Work in studio art or design that results in contributions to the body of knowledge and practice in art and design.

      (2) The development and application or incorporation of various types of inquiry and investigation, including formal research or scholarship in various fields that the artist or designer wishes to use in the creation or production of a work of art or design.

      (3) Research and scholarship as defined and practiced by professional humanists, scientists, and social scientists. In art and design, this includes but is not limited to such areas as art

and design history, theory, and criticism; the relationship of art and design to inquiry in the humanities, the sciences, and the social sciences; the influences of art and design in and on larger social, cultural, educational, economic, and technological contexts; and the nature and application of art and design thinking and pedagogy.

(4) The development, compilation, and application or incorporation of inquiry results, including those produced by formal research and scholarship, in decisions about pedagogy and teaching, applications of art therapy, and policy-making in various contexts.

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

   a. **Studio Art and Design.** These degrees combine creative work, inquiry, and investigation in ways that focus on the advanced preparation of artists and designers.

      Degree titles reflect level of study and curricular content, and normally include Master of Arts, Master of Science, and Master of Fine Arts.

   b. **Scholarly Fields.** These degrees combine inquiry, investigation, and creative work in ways that focus on the advanced preparation of scholars and researchers.

      Degree titles reflect level of study and curricular content and normally include Master of Arts, Master of Science, and Doctor of Philosophy.

   c. **Art Education, Art Therapy, Art-Related Professions.** These degrees combine practice-oriented study in the field of specialization, inquiry, investigation, research, and scholarship in various ways that focus on the advanced preparation of practitioners, scholars, and/or researchers.

      Degree titles reflect level of study and curricular content and normally include Master of Arts, Master of Science, Master of Education, Doctor of Education, and Doctor of Philosophy.

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

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

6. **Breadth of Competence**

   a. **Cultural, Intellectual, and Technical Components.** Breadth of competence is characterized by the ability to work in one or more fields of art and design with a broad range of knowledge, skills, and perspectives. As examples, breadth of competence includes the capacities to be engaged artistically, intellectually, and operationally beyond the major specialization or field, connect art and design to other fields and issues, and apply appropriate techniques and technologies to work in and about art and design.

b. **Opportunities and Relationships.** Graduate programs in art and design should provide opportunities for individual students to enlarge their breadth of competence. This includes opportunities for deepening understanding of the relationships among art and design specializations in areas such as studio, history, theory and analysis, and pedagogy. The development of breadth of competence normally includes studies beyond the undergraduate level.

7. **Preparation for the Professions**

a. **Career Development.** Many of those who earn graduate degrees in art and design will be engaged for several decades in a variety of artistic and art- and design-related professions. Students should be encouraged to acquire the professional development skills necessary to advance themselves according to their area of specialization and their own career objectives.

b. **Teaching.** Many of those who are in graduate degrees in art and design are or will be engaged in art and design teaching of some type during the course of their professional careers. When compatible with their purposes, institutions are strongly encouraged to give attention to the preparation of graduate students as teachers. Whenever possible, experiences should include teaching art and design to both art/design majors and non-art/design majors. Graduate students, particularly at the terminal master's (MFA) and doctoral level, should have opportunities for direct teaching experiences appropriate to their major and minor areas under the supervision of master teachers. As appropriate to primary and secondary areas of concentration and to individual career objectives, preparation for teaching should include an introduction to the pedagogy of subject matter considered fundamental to curricula for undergraduate art and design majors, including foundations, art and design history, theory, and technology.

B. Resources and Art and Design Program Components

1. **Resources.** Resources must be sufficient to support the purposes, goals, objectives, and content of graduate programs and must meet NASAD operational requirements in this regard (see Section II.). The relationships between the establishment of objectives and the development of program structure and resources are crucial to success. The process of establishing and maintaining these relationships should be characterized by the same rigorous pursuit of creative development and analytical excellence that are functions of graduate study itself.

2. **Curricular Components.** Curricular components of graduate programs must meet NASAD requirements in Section III. (including, but not limited to: Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).

3. **Standards.** The standards applicable to each graduate program are comprised of those referenced in Sections XIII.B.1. and 2. above, as well as those outlined for specific programs that follow.

4. **Community.** An institution's overall graduate program in art and design requires a traditional and/or virtual community of students and faculty to permit the formal and informal sharing of experience, ideas, and knowledge.

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

C. General Degree Requirements and Procedures

1. Credits

a. At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only.

b. A single course that carries both an undergraduate and a graduate designation is not considered a course intended for graduate students only.

c. A course may enroll an undergraduate student and maintain its status as being intended for graduate students only if, in the context of that course, the undergraduate student is expected to meet the same standards, do the same work, and otherwise perform as a graduate student.

d. To obtain graduate credit, students enrolled in a single course that carries a separate undergraduate and graduate designation or number must complete specific published requirements that are at a graduate level. Distinctions between undergraduate and graduate expectations must be delineated for such courses.

e. Only courses taken after undergraduate courses that are prerequisite to a given graduate program may receive graduate degree credit in that program.

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

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

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

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

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

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

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

XIV. ADMISSION TO GRADUATE STUDY

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

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

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

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

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

XV. SPECIFIC INITIAL GRADUATE DEGREE PROGRAMS

A. Studio Art and Design

1. The Master of Arts or Master of Science degree in fields of studio art or design requires at least 30 semester hours or 45 quarter hours of concentrated, advanced post-baccalaureate study.

2. At least 50% of the work should be in the chosen studio or design field, supported by related advanced art/design history courses and studies in other arts fields as appropriate to the particular studio discipline and to the individual's program of study.

3. Published materials about studio degree programs indicate:

   a. Fields, specializations, issues, or problems to be addressed and the content, techniques and perspectives students are expected to use to address them.

   b. Expectations for the development of depth and breadth in required subjects or areas of study.

   c. Levels of knowledge and skill expected upon graduation, including the levels of artistic, intellectual, and disciplinary engagement with subject matter and projects.

4. In addition to applicable requirements for all graduate programs, all studio art and design initial master's degrees:

   a. Develop advanced capacities to work independently and make effective artistic and intellectual judgments, and professional decisions in the area of specialization.

   b. Require graduates to demonstrate professional competence in the area of specialization before peers and faculty.

   c. Require a final project or some equivalent reviewed by more than one faculty member.

B. Art History and Criticism

1. The Master of Arts degree in Art History, assuming the completion of a Bachelor of Arts in Art History or equivalent or the make-up of any deficiencies, requires at least 30 semester hours or 45 quarter hours of advanced study in the discipline.

2. Work for the degree should develop a broad general knowledge of the history of art, as well as specialization in a more limited area.

3. Students should be aware of historiography and methods of scholarship and be capable of undertaking independent research.

4. Students should have a reading knowledge of at least one, preferably two, appropriate foreign languages.

5. Normally, the awarding of the degree requires the satisfactory completion of a thesis and/or a comprehensive examination.

C. Design Research and Scholarship

1. The research- and/or scholarship-oriented Master of Arts or Master of Science degree in Design or Design Studies, assuming the completion of appropriate undergraduate work, requires at least 30 semester hours or 45 quarter hours of advanced study in the discipline and related areas.

2. Work for the degree develops a broad general knowledge of design, including but not limited to design history, theory, criticism; design planning and strategy; or design methods. Students must be able to relate to various design audiences and contexts; describe various critical perspectives on design; and employ appropriate methods for the study of design as a discipline and as a practice.

3. Students have functional knowledge of research, analysis, methods, and interpretive progress; are capable of undertaking independent research; and are competent in the use of research tools and technologies appropriate to their field of study.

4. Normally, the awarding of the degree requires the satisfactory completion of a thesis and/or a comprehensive examination.

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

E. Art Education

1. An initial master's degree program in art education requires at least 30 semester hours or 45 quarter hours. The program should be constructed to add breadth and depth beyond the undergraduate program in studio, in art and design history and analysis, and in art education.

2. A minimum of nine semester hours of graduate art education courses taught by art education faculty is required. Coursework for the remainder of the program is chosen from among the advanced courses in studio, art/design history, analysis, criticism, philosophy of art, art education, or in related areas and disciplines. At least two-thirds of the total curriculum is in art education and other studies in the visual arts. It is strongly recommended that institutions require at least one advanced course in art/design history, one in studio, and one in art/design analysis.

3. All programs should include one or more advanced seminars concerned with developments in philosophy of education and with contemporary problems in art education. This may include a review of curriculum developments, teaching methodology, innovations, and multidisciplinary

concepts. Whether or not there is an advanced survey in contemporary general education, there should be specialized study of contemporary needs and developments in art and art education.

4. Some institutions make distinctions between practice-oriented and research-oriented programs.

   a. A practice-oriented program emphasizes the extension of specialized studio work for art teachers. Institutions making such a designation should require at least fifteen semester hours in studio.

   b. A research-oriented program emphasizes theoretical studies and research projects in art education. If an institution uses such a designation, at least fifteen semester hours should be required in art education and associated research areas.

5. Students are expected to complete a final project indicating achievement within a specialized area of inquiry. This may take the form of an exhibit, a thesis, a portfolio, or another demonstration of competence related to the graduate program.

6. Degrees with such titles as Master of Arts in Teaching or Master of Science in Teaching will be listed as master's degrees by NASAD only when their objectives and structures are consistent with one of the initial master's degree formats outlined in Sections XV.A. through D., and E.1.-5. When the purpose of such degrees is the completion of undergraduate requirements for teacher certification, the program will be reviewed by the Commission on Accreditation but not listed by the Association.

F. Art Therapy

1. **Credit Requirement.** The master's degree in art therapy requires a minimum of 48 semester hours or 72 quarter hours. (60 graduate semester hours or 90 quarter hours may be required for licensure or clinical education standards in some states.)

2. **Admission.** Each student admitted to an art therapy master's program or admitted to candidacy for a master's degree in art therapy must:

   a. Hold a bachelor's degree from an accredited institution in the United States, be accepted into a bachelor's/master's dual degree program in art therapy, or have the equivalent academic preparation from an institution outside the United States.

   b. Present a portfolio of studio work demonstrating competence in the use of art materials.

   c. Complete prerequisite courses including a minimum of 18 semester-hour (27 quarter-hour) credits of study in studio art and a minimum of 12 semester-hour (18 quarter-hour) credits of study in psychology. The psychology component must include developmental psychology and abnormal psychology. If any of these credits have not been earned prior to admission, they must be completed no later than 12 months after beginning the program. Credits for prerequisite courses may not count toward the 48 semester hour or 72 quarter hour minimum for the degree.

3. **Curriculum**

   a. At least 24 semester-hour credits or 36 quarter-hour credits of the curricular requirements shall be in art therapy coursework only. Content shall include: history and theory of art therapy, techniques of practice in art therapy, application of art therapy with people in different treatment settings, group work, art therapy assessment, ethical and legal issues of art therapy practice, standards of practice in art therapy, and cultural and social diversity. A thesis or culminating project in art therapy is required. Career and Lifestyle Development and Substance

Abuse in art therapy may be required in some areas to fulfill state specifications for counseling licensure.

b. The art therapy program must provide one or more opportunities for specialization in competency areas such as variations in patient age, practice setting, and type of intervention (individual, group, or family).

c. In addition to art therapy studies, students must complete studies and develop knowledge in the following related content areas: psychopathology, human growth and development, counseling and psychological theories, cultural and social diversity, assessment, research, and studio art.

4. Practical Training. In addition to art therapy and related coursework, each student must successfully complete supervised practical training.

a. Practicum and Internship: Each student must successfully complete supervised practice as follows:

(1) A minimum of 100 hours of supervised art therapy practicum involving observation and practice in preparation for internship.

(2) A minimum of 600 hours of supervised art therapy internship over at least two academic terms. A minimum of 350 total client contact hours must be accumulated in practicum and/or internship. It is recommended that programs preparing students for mental health counseling licensure require a minimum of 900 hours of supervised art therapy internship during which at least 400 total client contact hours must be accumulated in practicum and/or internship.

(3) The balance of the supervised hours (indirect hours) must include discussion of student's work with the supervisor(s) and related activities including, but not limited to: case review, record keeping, preparation, treatment team meetings, in-service conferences, and related milieu activities, evaluation of outcome, and successful termination of therapy. Students will demonstrate the ability to effectively communicate clinical material and integrate theory and practice through case presentation.

(4) Any credit awarded for art therapy practicum or internship may not be included as part of required degree coursework.

b. Supervision: Students must have both individual and group supervision as follows:

(1) Individual Supervision. For every 10 hours of client contact, there must be 1 hour of supervision by a registered art therapist (ATR) or licensed professional in a related field (e.g., creative arts therapy, social work, psychology, marriage and family therapy, psychiatry, or counseling). This may be one-to-one or triadic and is usually performed by the onsite supervisor.

(2) Group Supervision. There must be 1.5 hours of group supervision by a registered art therapist for every 10 hours of client contact. The ratio of 8 students to 1 ATR supervisor may not be exceeded. This is usually performed by a program faculty member.

5. Faculty (*in addition to standards for all programs stated in Section II.E. of the Handbook)*

a. The program must have a director with responsibility and time assignments sufficient to lead the program. The director's position must be full time. The director shall hold one of the following professional credentials:

(1) Registered and Board Certified Art Therapist (ATR-BC).

(2) Registered Art Therapist (ATR) with licensure in a mental health related field (e.g., art therapy, counseling, social work, psychology).

(3) Registered Art Therapist (ATR) with a doctorate in art therapy or related field (e.g., counseling, psychology, social work).

b. All faculty teaching required art therapy content areas indicated in item 4. above must be Registered Art Therapists (ATR).

c. At least one-half of the art therapy faculty must have practiced art therapy within the most recent 5-year period.

6. Facilities and Equipment (*in addition to standards for all programs stated in Section II.F. of the Handbook)*

a. The program must have regular access to the following facilities:

(1) Classrooms for academic courses;

(2) Studio space for working with art materials; and

(3) Offices and conference rooms for faculty and student advisement.

b. The program must have regular access to the following equipment:

(1) Audio-visual equipment for classroom instruction;

(2) Studio art equipment and special supplies;

(3) Office equipment and supplies; and

(4) Computers with internet access.

c. The program must have access to library and learning resources. Students and faculty must have access to books, journals, and online resources in art therapy, as well as in mental health and fine arts.

G. Multiple Orientations

1. The Master of Arts or Master of Science degree combining studio practice and scholarship or research, assuming the completion of appropriate undergraduate work, requires at least 30 semester hours or 45 quarter hours of advanced study in art/design and related areas.

2. Work for the degree produces competencies to develop research studies and utilize findings in design or studio practice. Students must demonstrate knowledge and skills in research methodology, the ability to conceptualize problems generically, and the ability to connect research to problem solving in the creation of art/design.

3. Requirements for work in other disciplines must be correlated to the goals and objectives of common or individual degree programs.

4. Normally, the awarding of the degree requires the satisfactory completion of a thesis and/or a comprehensive examination.

XVI. SPECIFIC TERMINAL DEGREE PROGRAMS

A. The Master of Fine Arts

1. Purpose. The Master of Fine Arts degree title is appropriate only for advanced graduate-level programs that emphasize full-time studio practice of some aspect of art and design. The art and design professions recognize the MFA as the terminal degree in the studio arts. Therefore, MFA programs must exhibit the professional intensity and high standards expected of all terminal degree programs.

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.** The elements outlined below should be combined and synthesized in an individual exhibiting exceptional skill in studio art or design and a well-developed personal aesthetic.

   a. Advanced professional competence in some aspect of studio art or design as exemplified by a considerable depth of knowledge and achievement demonstrated by a significant body of work.

   b. A breadth of understanding in art and/or design and/or appropriate related disciplines, and the ability to think independently, to integrate, and to synthesize information associated with practice in an area of specialization.

   c. Awareness of current issues and developments that are influencing the principal field(s) of study, and the basic ability and clear potential to contribute to the expansion and evolution of these field(s).

   d. Writing and speaking skills to communicate clearly and effectively to the art and/or design communities, the public, and in formal or informal teaching situations.

   e. Advanced capabilities with technologies utilized in the creation, dissemination, documentation, and preservation of work in the field(s) or area(s) of specialization.

   f. A basic knowledge of bibliographic or information resources associated with work and analysis in the major field(s) of study.

4. **Program Components.** Specific programs and procedures applicable to awarding the 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. Studio practice.

   b. Academic studies concerned with visual media such as history, theory, critical analysis, aesthetics, and related humanities and social sciences.

   c. Work in both studio and academic studies that fosters abilities to integrate knowledge and skills in art and design and to make connections and integrations with other fields appropriate to the individual's program of study.

5. **Curriculum Structure and Degree Titles**

   a. Studio Studies. A minimum of 65% of the total credits for the degree shall be in studio. As part of this requirement, institutions are responsible for maintaining title/content consistency. In order to designate a major in a specific studio area (e.g., MFA in Painting, MFA in Graphic Design, etc.), at least 50% of the total credits for the degree shall be in the major area. Institutions with a more general program should use more general titles such as MFA in Studio Art, MFA in Design. The studio component consists of supervised curricular experiences, as well as independent study. All of these produce knowledge and skills that enable the student to produce a final project of high professional quality.

   b. Academic Studies. A minimum of 15% of the total credits for the degree should be in academic studies concerned with visual media. Course assignments should be made with careful consideration of (1) the scope and objectives of the student's program, and (2) the

content of studies completed at the undergraduate level. Academic study should continue throughout the graduate program.

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

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

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

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

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

10. **Presentation of Work**

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

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

B. Doctoral Degrees

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

2. **Time Requirements.** Doctoral programs require the equivalent of at least three years 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.** Whatever their area(s) of specialization, candidates for the doctorate in a field of the visual arts/design normally demonstrate the following as a prerequisite to qualifying for the degree:

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

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

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

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

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

f. Considerable depth of knowledge in some aspect of art and/or design, such as an historical period, an aspect of theory, properties and behaviors of materials or systems, psychological inquiry, and educational methodology.

g. Sufficient writing, speaking, and visual skills to communicate clearly and effectively to members of the scholarly and research communities and the wider community.

h. Research skills appropriate to the area of study as determined by the institution. At their discretion, institutions may add other prerequisites in areas such as, but not limited to, teaching, management, and policy.

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

6. **Content Areas**

   a. **Art or Design History, Criticism, Theory, and Aesthetics.** The program shall prepare professionals for the scholarly study of art and/or design at the highest level. Coursework and research projects may involve art or design from many cultures and contexts; new critical perspectives and modes of inquiry; and research relationships to other fields.

   b. **Art Education.** The program shall prepare professionals to develop vital research studies and utilize research findings in the day-to-day instructional process at the K–12 level and/or produce high levels of scholarship in art education and related areas. Coursework and research projects may involve research into the foundation of visual intelligence; the mechanisms of influencing values in the visual arts/design; the psychology of teaching and learning in the visual arts/design; curriculum and methods; policy; the history of art/design education; and so forth.

   c. **Design.** The program shall prepare professionals for the scholarly study of design at the highest levels. Coursework and research projects may involve issues related to a variety of audiences/users and contexts; new research methods and applications; and the relationship of design to other fields.

   d. **Unique Programs.** A program may be based on a particular combination of disciplines, scientific or technological research based in some aspect of art or design, oriented toward applications of research in specific fields, professions, or industries, and so forth.

C. Degrees Combining Research and Practice Orientations

1. **Basic Requirements for Terminal Master's Degrees.** Terminal master's degrees—Master of Fine Arts or equivalent—with multiple core objectives in studio and research or scholarship require the equivalent of at least two years of full-time graduate study with a minimum of 60 semester hours or 90 quarter hours. Specific programs and procedures applicable to awarding these degrees are determined by the institution.

2. **Basic Requirements for Doctoral Programs.** Doctoral programs with multiple core objectives in studio and research or scholarship require the equivalent of at least three years of full-time graduate work. Procedures and requirements are determined by the institution.

3. **Design Degrees**

   a. Degrees combining studio and scholarship shall prepare professionals who develop research studies and utilize findings in professional design practice.

   b. Coursework and research projects for this degree category should include studio work, such as designing and testing prototypes and the execution of demonstration projects that illustrate design research concepts or methodologies.

   c. Final requirements for master's students may be a written document or a visual body of work demonstrating research approaches or results.

   d. Final requirements for the doctorate should include a dissertation that has a significant project component that is of relevance to either the study or practice of design.

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

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

A. Fundamental Purposes and Principles

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

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

   a. For each non-degree-granting program, there must be logical and functioning relationships among purposes, structure, and content, and levels of competency or proficiency expected for completion.

   b. For each non-degree-granting program, the program or curricular structure and any requirements for admission, continuation, or completion must be consistent with program purposes and content.

   c. Titles of programs must be consistent with their content.

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

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

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

E. Resources

1. Resources must be sufficient to support the purposes, goals, objectives, and content of non-degree-granting programs and must meet NASAD operational requirements in this regard (see Section II.).

2. Curricular components of non-degree-granting programs must meet NASAD requirements in Section III. (including, but not limited to: Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; and Residence).

3. The standards applicable to each non-degree-granting program are comprised of those referenced in Sections XVII.E.1. and 2. above, as well as those outlined for specific programs that follow.

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

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

B. High School Diploma

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

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

C. Art and Design Aptitudes and Achievements

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

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

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

XIX. SPECIFIC PROFESSIONAL NON-DEGREE-GRANTING PROGRAMS

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

A. Specific coherent sets of purposes shall be developed and published that include, but are not limited to:

   1. Title or basic information regarding subject matter, techniques, or issues to be addressed.

   2. The level and length of the program.

   3. Specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:

      a. Specific artistic, intellectual, or disciplinary engagement.

      b. Breadth and depth in component disciplines and specializations.

B. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content.

C. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with XIX.A., and effective mechanisms for assessing student competencies against these expectations.

   These expectations must include, but are not limited to:

   1. Achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes including mastery in the content and in at least one of the sets of traditional or innovative techniques appropriate to their craft or field of study.

   2. Developing an effective work process and a coherent set of ideas and goals which are embodied in their work.

   3. Developing a significant body of knowledge and skills sufficient for evaluation and a level of artistry and/or technical proficiency and/or scholarly competence observable in work acceptable for public exhibition or publication.

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

E. Guidance, advising, and mentoring shall be adequate to support the achievement of purposes.

XX. SPECIFIC OPERATIONAL STANDARDS FOR ALL INSTITUTIONS OF HIGHER EDUCATION FOR WHICH NASAD IS THE DESIGNATED INSTITUTIONAL ACCREDITOR

NOTE: The following standards apply only to independent institutions of higher education that offer professional education and training in art and/or design and for which NASAD is the designated institutional accreditor. Such institutions do not have regional or other institutional accreditation; they may be degree- and/or non-degree-granting; they may be not-for-profit or proprietary. These standards are in addition to the standards in Sections II. and III. Additional standards apply to proprietary schools; see Section XXI.

Section 1. Standards for Accreditation

In addition to meeting all operational and curricular standards of the Association appropriate to the scope of programs offered, institutions of higher education for which NASAD serves as the institutional accrediting body shall meet the following standards:

A. Title. The descriptive title of the institution shall be appropriate to its purpose, size, and complexity.

B. Operating Authority. The institution must have specific official documentation confirming that the institution has a charter and/or formal authority of incorporation and local and/or state recognition and/or licensure.

C. Finances

1. Operation

a. The institution must demonstrate that tuition and other fees are reasonable and appropriate in relation to subject matters taught; to goals, objectives, and time requirements of the degrees, credentials, or programs offered; and to any other relevant variables.

b. The institution must conduct an annual financial review resulting in an annual audit with opinion prepared by an independent certified public accountant. The annual audit must be completed within 180 days after the close of each fiscal year.

c. If the institution supplements tuition revenue with contributions private or public or earnings from endowment, evidence must be provided that there are appropriate policies, plans, procedures, and volunteer and/or professional resources to generate sustainable non-tuition revenue sufficient for the needs of the school.

2. Review Protocol

With regard to institutions for which regional accreditation is not available, for the purpose of evaluating the financial stability and business policies of the institution, at least one member will be added to each NASAD visiting team. This member shall have expertise and experience in the management, operation, and assessment of financial practices, and in cooperation with other members of the team, be responsible for reviewing the practices and sufficiency of financial resources of the institution.

D. Governance and Administration

NOTE: Sections D.1.a. and D.3. below apply to not-for-profit institutions. The remaining paragraphs apply to both not-for-profit and proprietary institutions.

1. Governing Board

a. Structure

(1) A not-for-profit institution must have a governing board consisting of at least five members with the duty and authority to ensure that the overall mission of the institution is carried out.

(2) The governing board must be the legal body responsible for the institution it holds in trust.

(3) The presiding officer of the board, along with a majority of other voting members, must have no contractual, employment, or personal or familial financial interest in the institution.

(4) The board must have adequate representation of the public interest recognizing that institutions serve a public purpose when they provide educational services and opportunities. Public representatives receive no financial benefit from the operation of the institution.

b. Financial Responsibilities. For all institutions, the duties of the board include securing financial resources to support the achievement of institutional mission, goals, and objectives. The board is

responsible for approving the annual budget, reviewing periodic fiscal audits, participating in and overseeing any non-tuition revenue gathering and management, and approving the long-range financial plan.

c. **Conflict of Interest.** In all institutions, the board shall maintain policies concerning conflict of interest, both with respect to its own actions and to actions of administration, faculty, and staff.

d. **Duties.** All institutions must have an official document that defines board duties, responsibilities, and operations, including the number of members, length of service, rotation policies, organization and committee structure for overseeing areas such as finance, properties, and programs, and frequency of regular meetings. Board policies shall clearly state that no member or committee acts in place of the board, except by formal delegation of authority by majority vote of the board of directors.

2. **Governance Scope.** If the institution is involved with multi-campus, off-campus, continuing education, evening and weekend programs, etc., governance and administrative procedures must be clearly defined and appropriately integrated and incorporated into the total governance and administration system.

3. **Chief Executive Officer**

   a. In all not-for-profit institutions, the institution must have a chief executive officer whose primary responsibility is to the institution and who is an employee of the institution.

   b. The board selects and regularly evaluates the institution's chief executive officer using consultative mechanisms described in the official document outlining duties of the board.

   c. The chief executive officer must not be the presiding officer of the board, but may be an *ex officio* member of the board.

   d. The board must delegate to the chief executive officer and, as appropriate, to other officers whose primary responsibilities are to the institution, the requisite authority and autonomy to manage the institution effectively and formulate and implement policies compatible with the overall structures and intents established by the board.

4. **Administration and Record Keeping**

   a. For all institutions, the administrative structure of the institution must be sufficient in size and competence to cover business, registrar, maintenance, security, safety, and student services functions.

   b. The institution shall have appropriate administrative and physical capabilities to protect the permanent records of students and any other permanent records as board policies and applicable laws and regulations may dictate.

E. General Studies in Undergraduate Programs

1. **Content.** Institutions granting associate degrees (with the exception of two-year vocational programs, which should follow standards in Section VI.B.) or baccalaureate degrees must develop and operate or otherwise provide for general studies programs addressing the content listed in Section VII.D. for liberal arts programs, or Section VIII.A.6. and applicable portions of Section IX. for professional programs.

2. **Evaluation.** Institutions shall have means for evaluating student achievement in general studies against general curricular and specific subject matter goals.

3. **Resources and Program Components.** Institutions providing general studies programs must document the presence and application of adequate resources and program components to support the content of each course or type of study offered. These resources include but are not limited to qualified faculty, facilities and equipment, library and information resources, and distance or correspondence learning, if applicable. Program components include but are not limited to credit and time requirements, program continuity, and forms of instruction. Resources and program components for general education must be in compliance with applicable standards outlined in Sections II. and III.

4. **General Studies Offered by Other Institutions.** If any or all of the general studies requirements for degrees offered by the institution are offered through another institution, the second institution shall be accredited by the appropriate nationally recognized regional or national accrediting agency.

5. **Review Protocol.** If an institution administers its own general studies program, at least one member will be added to each NASAD visiting team unless the team is empanelled for a specific purpose that does not include general education. This member(s) shall have expertise and experience in the operation and assessment of undergraduate general studies programs, and in cooperation with other members of the team, be responsible for reviewing the general studies program at the institution.

F. Facilities and Equipment

1. If the institution depends on facilities, equipment, or resources outside of its direct control (for example, studio and exhibition facilities, library resources), there must be a written, clear, fixed understanding with those controlling the outside resources that ensures the reasonable continued availability of those resources during the accreditation period.

2. The institution must provide clear guidelines and procedures for its constituents' use of such resources and must ensure that such descriptions are readily available to students whose programs of study require use of these resources.

G. Student Services

1. **General.** Consistent with its mission, goals, and objectives, the institution shall provide a physical, philosophical, and human environment that fosters the artistic, intellectual, and personal development of students. The institution's program of student services is derived from the relationship between specific goals for student development and the purposes of the institution.

2. **Personnel.** Student services shall be organized and managed by individuals with appropriate training, experience, and abilities.

3. **Access**

   a. Appropriate types of services shall be available to all students.

   b. Institutions must provide an effective orientation program that acquaints new and transfer students with all aspects of the institution related to their course of study and their personal well-being.

   c. The institution shall provide and/or facilitate access to education, counseling, and professional care associated with the maintenance of physical and mental health.

   d. The institution shall provide and/or facilitate access to counseling covering personal, social, vocational, and financial issues.

4. **Financial Transactions.** Students and the institution shall confirm in writing their mutual agreement regarding any financial requirements and conditions associated with enrollment, tuition, or scholarship awards.

5. **Financial Aid and Student Loans**

   a. **Financial Aid**

      (1) If the institution administers a program of financial aid, such aid shall be provided and administered in an organized and accessible manner.

      (2) Awards shall be based on the equitable application of clear and published eligibility criteria.

      (3) The financial aid program must be audited by an independent auditing firm at least once a year.

      (4) Records for financial aid shall be accurate, clearly documented, and safely maintained.

   b. **Student Loans**

      (1) If the institution participates in student loan programs, such programs shall be provided and administered in an organized and accessible manner.

      (2) Awards shall be based on the equitable application of clear and published eligibility criteria.

      (3) Students must be made aware of the exact conditions under which loans are made.

      (4) The student loan program must be audited by an independent auditing firm at least once a year.

      (5) Records for student loans shall be accurate, clearly documented, and safely maintained.

6. **Housing and Food Service**

   a. If provided, housing must be conducive to individual well-being and personal development. Housing controlled by or affiliated with the institution must meet recognized standards of health, safety, and security, and be appropriately staffed.

   b. If provided, food service must meet recognized standards of nutrition, sanitation, and safety. Food services must be professionally administered and operated.

7. **Student Records.** The institution must have policies regarding the kinds of information that will be included in the permanent record of students. It shall also have policies regarding the retention, safety and security, and disposal of records. Information-release policies shall respect the rights of individual privacy, the confidentiality of records, and the best interests of students and the institution.

8. **Complaints.** The institution must maintain policies concerning student responsibilities and rights, including complaint procedures. Policies must be clearly stated, well publicized and readily available, and administered fairly and consistently.

9. **Opportunities.** The institution should provide opportunities for student leadership consistent with its mission, goals, objectives, and policies. Students should be encouraged to develop their abilities to work with people in as many settings and contexts as feasible. Opportunities to be involved in appropriate institutional decision-making processes are highly desirable.

H. Publication of Articulation Agreements

In addition to the requirements of Section III.A.4., the institution must make readily available to enrolled and prospective students a list of any institutions with which the institution has established an articulation agreement.

I. Occupations of Graduates

If NASAD accreditation enables the institution's participation in federal student loan and grant programs, and if the institution participates in such programs or plans to participate in the next academic year, the institution must have systems for:

1. Requesting and compiling occupation information from graduates, particularly the most recent graduates.

2. Considering the compiled information in efforts to improve.

For purposes of this standard, *occupation* refers to employment or further study.

J. Teach-Out Agreements. *Teach-out agreement* means a written agreement between accredited institutions that provides for the equitable treatment of students under certain conditions when an institution [or program] is closing. Conditions of Applicability, NASAD Actions, Review Criteria, and other information are found in Article VII. of the Rules of Practice and Procedure.

Section 2. Procedural Requirements

In addition to meeting all procedural requirements of the Association appropriate to the scope of programs offered, institutions of higher education for which NASAD serves as the institutional accrediting body shall be subject to the following procedures:

A. Supplemental Annual Report. In addition to the regular HEADS Data Survey, Accreditation Audit, and Affirmation Statement, the institution must file a Supplemental Annual Report, at a time and in a format stipulated by the Association, that contains the following information:

1. Written confirmation of the institution's institutional accreditor. If NASAD serves this role, then the following information shall be provided.

2. Current tuition and fee schedules.

3. A complete summary of the institution's involvement with federal and state student loan and grant programs, with breakdowns for each loan and grant program, and the percentage of general expenditures derived from Pell Grant funds. If the institution does not participate in these programs, it must so certify in writing as part of the Supplemental Annual Report.

4. The percentage of the institution's tuition income, and the percentage of its total income, derived from:

    a. Federal loans and grants to students, with breakdowns by category of loan and grant.

    b. State loans and grants to students, with breakdowns by category of loan and grant.

5. The annual audited financial statement of the institution with auditor's opinion, conducted by an independent auditing firm.

6. Notice of any actions pending to review the institution by:

    a. A state-wide authority that monitors operations of educational institutions,

b. Another institutional or specialized accreditor,

c. Federal or state student grants and loan authorities.

7. For the current and the previous academic year, the total enrollment of the institution and of any distance or correspondence education programs it offers.

8. The status of any applications for accreditation or reaccreditation to other accrediting bodies.

9. If NASAD accreditation enables the institution's participation in federal student loan and grant programs, and if the institution participates in such programs or plans to participate in the next academic year, summary information regarding the occupational record of the graduates of the previous year.

   For purposes of this standard, *occupation* refers to employment or further study.

B. Review of New Curricula and Substantive Change. If an accredited institution plans to add a new curricular program, or make a substantive change to current curricular programs or operations, in the U.S. or elsewhere, it must file applications for Plan Approval or Substantive Change as applicable following the timelines and procedures established and published by the Association. See Rules of Practice and Procedure, Article V. Substantive Change and Article VI. New Curricula, in addition to procedural requirements regarding changes in this section of Standard XX.

C. Major Changes in Control

1. **NASAD Policy.** Accreditation is not automatically transferable when there is a major change in control.

2. **Definition.** Major change includes but is not limited to sale; transfers of stock, assets, and liabilities; mergers; divisions; the complete replacement of one set of board members by another, in less than a six-month period; or the change in over seventy-five percent of board membership at any one time.

3. **Institutional Responsibility.** All such changes must be reported in advance to NASAD, or if the possibility of such changes is not known in advance, they must be reported immediately after the change. Institutions with major changes in control will be subject to special NASAD procedures, described herein and in separate documents.

4. **NASAD Review.** Continuation of accreditation will depend upon the institution's demonstration that it continues to meet requisite NASAD standards for all programs offered.

   a. This review will be conducted in accordance with standard evaluation and operational procedures or with appropriate monitoring when an institution is being closed.

   b. A review for change of control may include a visit to the institution by NASAD evaluators to determine the extent to which a change of control has affected conditions for maintenance of accreditation. Normally, such a visit will be scheduled within six months of a change of control. The institution will assume the responsibility for fees and expenses associated with this visit.

D. Starting a Branch Campus or Similar Entity. If an accredited institution plans to establish a new branch campus, or similar entity that functions in the same manner, in the U.S. or elsewhere, the following materials must be submitted at least six months prior to the opening of the branch:

1. If an accredited institution for which NASAD is the designated institutional accreditor plans to establish a new branch campus, or similar entity that functions in the same manner, in the U.S. or elsewhere, that offers postsecondary and/or professional level degrees or non-degree-granting

programs in the visual arts/design, the following materials must be submitted at least six months prior to the opening of the branch:

A. A business plan. At minimum, the business plan must contain a complete description of:

(1) The educational program to be offered at the branch campus.

(2) The projected revenues and expenditures and cash flow at the branch campus.

(3) The operation, management, and physical resources at the branch campus.

At the same time, the institution must provide:

(4) Information showing the financial relationship of the branch to the main campus.

(5) The most recent audited financial statement of the institution.

B. Information in the standard NASAD format which demonstrates compliance with operational standards, applicable curricular standards, and as applicable, Standards for Institutions of Higher Education for which NASAD is the Designated Institutional Accreditor, and Specific Operational Standards for Proprietary Institutions of Higher Education.

2. Within six months of the opening of a branch campus or similar entity, the branch must schedule a visit and host a team of NASAD visiting evaluators.

3. Approval of the branch campus and its operations will depend upon the institution's demonstration that it meets requisite NASAD standards applicable to the programs it offers and the operations that support those programs.

NOTE: If the proposed branch campus offers types of art/design programs under the purview of NASAD other than those listed in item D.1. above, the review of those programs is conducted under provisions of Article V., Sections 1., 2.H., and 3. of the Rules of Practice and Procedure.

E. Teach-Out Arrangements. If an NASAD-accredited institution plans to establish teach-out arrangements with another institution (see Section 1.J. above), the agreement must receive approval from the NASAD Commission on Accreditation prior to ratification by parties of the agreement.

F. Automatic Actions

1. Automatic Review. The following circumstances will cause an automatic review of the institution's accreditation status:

a. Declaration or evidence of financial exigency.

b. State or federal action that results in the removal of the institution's eligibility to participate in state or federal student loan and grant programs.

c. Change in ownership or major change in control, provided NASAD is given at least five days' advance notice in writing of the date of the change. This includes but is not limited to:

(1) The sale of the institution or the majority of its assets,

(2) The transfer of the controlling interest of stock of the institution or its parent corporation,

(3) The merger of two or more institutions,

(4) The division of one or more institution(s) into two or more institutions,

(5) The transfer of controlling interest of stock of the institution to its parent corporation,

(6) Change in over seventy-five percent of board membership at any one time,

(7) The complete replacement of one set of board members of the accredited institution by another within a six-month period.

However, the five-day advance-notice rule does not apply in cases where transfer of ownership occurs by right of survivorship upon the death of an owner, or similar circumstances. In these cases, NASAD must be notified within five days of the occurrence.

d. Any transfer of assets or liabilities between the institution and any parent corporation that would substantially alter the ability of the institution to remain current regarding compliance with NASAD standards.

e. Notice to establish a branch campus or other entity that would offer degrees and programs eligible for review by NASAD, or notice of intent to significantly expand affiliative uses of the institution's name.

f. Failure to gain accreditation or candidacy status upon application to another nationally recognized institutional accrediting agency, or loss of accreditation or candidacy status held with such agency.

2. Automatic Suspension. Automatic suspension of accreditation will occur under the following circumstances:

a. The filing of Chapter 11 bankruptcy proceedings by the institution.

b. The filing of Chapter 7 bankruptcy proceedings by the institution.

c. Change in ownership or major change in control without five days' advance notice of the date of change in writing to NASAD. This includes but is not limited to:

(1) The sale of the institution or the majority of its assets,

(2) The transfer of the controlling interest of stock of the institution or its parent corporation,

(3) The merger of two or more institutions,

(4) The division of one or more institution(s) into two or more institutions,

(5) The transfer of controlling interest of stock of the institution to its parent corporation,

(6) Change in over seventy-five percent of board membership at any one time.

d. Failure to report to NASAD in writing any transfer of assets or liabilities between the institution and any parent corporation that would substantially alter the ability of the institution to remain current regarding compliance with NASAD standards.

e. The establishment, without prior notice, of a branch campus or other entity offering degrees and programs eligible for review by NASAD, or significant expansion, without prior notice, of affiliative uses of the institution's name.

Following automatic suspension, accreditation may be reinstated only upon application to, and approval by, the NASAD Commission on Accreditation. Because the suspension results without action or prior approval on the part of the Commission, this change in status does not constitute formal withdrawal of accreditation, and thus is not a negative action subject to review of adverse decisions or to appeal.

G. Policies and Protocols for Institutions Participating in Federal Student Loan Programs

1. **Context of Accreditation Reviews.** In compliance with Public Law 102-325, the Higher Education Amendments of 1992, the NASAD accrediting Commission must take into account the following information as it considers the accreditation or reaccreditation of any institution that participates in federal student loan programs and for which NASAD is the institutional accrediting agency:

   a. Default rates in student loan programs under Title IV of the Higher Education Act of 1965 as periodically amended, based on the most recent data provided to the institution and/or to the accrediting body by the U.S. Secretary of Education.

   b. Records of any student complaints received by NASAD that are eligible for review according to provisions of the NASAD Complaint Procedure.

   c. Evidence concerning compliance with program responsibilities under Title IV of the Higher Education Act of 1965 as periodically amended, based on the most recent data provided to the institution and/or to the accrediting body by the U. S. Secretary of Education, including any results of financial or compliance audits, program reviews, and such other information as the U.S. Secretary of Education may provide to NASAD.

2. **Arbitration Rule.** The institution shall provide in writing its agreement to abide by the initial arbitration rule in Section 496 of Public Law 102-325:

   "The [U.S.] Secretary [of Education] may not recognize the accreditation of any institution of higher education unless that institution of higher education agrees to submit any dispute involving the final denial, withdrawal or termination of accreditation to initial arbitration prior to any other legal action."

3. **Change in Ownership or Major Change of Control.** Change in ownership or major change of control will result in an on-site review within six months of the change. The preparation for the visit, the visit, Commission review and Commission action shall follow regular NASAD procedures. The institution will assume the responsibility for fees and expenses associated with this visit.

4. **Third-Party Comment Rule.** See Rules of Practice and Procedure, Article IV., Section 7.

5. **Rules Concerning Notification of Action by the NASAD Commission on Accreditation.** Notifications concerning actions by the NASAD Commission on Accreditation are published consistent with the provisions of the NASAD Rules of Practice and Procedure, Article XII., Section 2.

XXI. SPECIFIC OPERATIONAL STANDARDS FOR PROPRIETARY INSTITUTIONS OF HIGHER EDUCATION

Proprietary institutions shall not differ significantly in their educational operations from those of public or non-profit institutions.

Section 1. Standards for Accreditation

The institution must meet all operational standards of the Association and other standards and requirements appropriate to the scope of programs offered. In addition, proprietary institutions shall present or demonstrate the following:

A. The operation of the institution under the guidance of a specific institutional Board of Directors, at least one-third of whom have no ownership interest in the institution, and at least two-thirds of whom have no kinship with the principal owners. The membership of the Board shall reflect the public interest. This is to assure that the governing body includes individuals who do not represent per se the interests of the administration, faculty, or students, or of the proprietors; and that such representation is not merely a token representation but has an effective, although not necessarily a majority, vote in the affairs of the governing body.

B. The complete structure of the financial organization of the institution, including an annual financial audit with opinion prepared by a certified public accountant independent of ownership or governance relationships with the institution, and such balance sheets, operating statements, budgets, salary determinations, etc., that will produce a complete fiscal picture of the institution and any parent corporation. (See also Section II.C., and, if applicable, XX. Section 1.C.)

C. An established record of fiscal allocation and management demonstrating that the fundamental purpose is educational excellence, and evidence that such policies will be continued. The distribution of gross income in support of educational purposes and goals is especially significant in this regard. (See also Section II.C., and, if applicable, XX. Section 1.C.)

D. The existence of clearly defined roles based upon individual qualifications for the owner(s), manager(s), administrative personnel, and faculty. (See also Section II.D., and, if applicable, XX., Section 1.D.)

Section 2. Requirements for Change in Ownership to Maintain Eligibility for Accreditation

A change of ownership may be effected in a number of ways, including but not limited to outright sale or purchase, and/or sale or purchase of stock, and/or inheritance of stock. Accreditation is not automatically transferable with change in ownership. Therefore, to maintain eligibility for accreditation, the following information is to be fully documented and submitted to NASAD within two weeks after change of ownership of an NASAD accredited institution:

A. Exact date of change of ownership.

B. Curriculum vita of new owner (or new management).

C. Legal documentation of the transfer of assets from one party to another.

D. Financial statement by an outside accounting firm documenting that the new ownership is fiscally capable of continuing the work of the institution.

E. Current financial statement of the institution by an outside accounting firm.

F. Any changes in art/design program enrollments due to change of ownership.

G. A notarized statement by buyer and seller or other transferring parties assuring NASAD and any interested parties such as students, financial institutions, state, and government agencies, etc., that appropriate provisions have been made for all tuition refunds now due or which may become due for all students to whom the institution has an obligation.

H. Documentation that the institution still maintains its state license or approval, and that its license or approval has been transferred to the new owner.

I. All other pertinent information regarding changes in location, programs, refund policy, tuition, faculty, and administration caused by the transfer of ownership.

A visit to the institution shall be made by NASAD if the institution qualifies under item XX., Section 2.F.3., or at the discretion of the Commission on Accreditation based upon the response of the institution to items A. through I. above. Any such action shall take place within six months of the date of change of ownership to cover the points above as well as to determine that educational conditions consistent with the original accreditation continue to be met. A report of the visit will be submitted to the Commission for review and action concerning continuation of accredited status. The visit, Commission review, and Commission action shall follow regular NASAD procedures.

NOTE ABOUT APPENDICES

The following appendices consist of various documents that are supplementary to the standards, guidelines, policies, and procedures outlined in the main body of this *Handbook*. Some of these documents have been, or continue to be, circulated as separate entities; others have always existed as part of the *Handbook*. For convenience, they have been brought into this *Handbook* and grouped into four categories:

I. Standards *(Appendices I.A. through D.)*

These appendices consist of operational and curricular standards that apply to specialized institutions or programs. Some of these represent joint agreements with other accrediting bodies.

II. Guidelines and Advisories *(Appendices II.A. through D.)*

These appendices are statements which do not have the force of threshold standards, but which amplify or explain particular standards or make recommendations on operational or curricular issues based on consensus within the art and design professions.

III. Policies *(Appendices III.A. through G.)*

These appendices range from statements of a general philosophy of arts accreditation to specific policies followed by the NASAD staff and elected officials regarding accreditation matters.

IV. Procedures *(Appendices IV.A. through C.)*

These appendices consist of specialized procedures applicable to a limited number of institutions or to accreditation visits made jointly by NASAD and other agencies.

APPENDIX I.A.

BRANCH CAMPUSES, EXTERNAL PROGRAMS

Section 1. Standards

A. The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status.

B. Branch campuses must have and advertise the same name as the main campus, and must be identified in the catalog or catalog supplement and in other publications of the main campus.

C. It is not necessary for the branch to offer all of the programs that are offered at the main campus; however, the catalog of the main campus must clearly identify the programs offered only at the branch campus.

D. Extension programs may be affiliated with either the main campus or branch campus, and, as appropriate, must be identified in the catalog of either the main or the branch campus.

E. The institution must ensure that all branch campus, extension, or similar activities:

(1) are considered integral parts of the institution as a whole;
(2) maintain the same academic standards as courses and programs offered on the main campus; and
(3) receive sufficient support for instructional and other needs.

F. Students involved in branch or extension programs must have convenient access to all necessary learning resources.

G. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources.

H. If programs or courses use special instructional delivery systems such as computers, television, videotape, or audiotape, appropriate opportunities must be provided for students to question and discuss course content with faculty.

I. The nature and purpose of any use of the institution's name must be clearly and accurately stated and published.

J. Institutions must keep NASAD informed of discussions and actions leading to the establishment of branch campuses or extensions or to any expanded affiliative uses of the institution's name when art/design programs for majors or professionals are involved.

K. Accreditation in art/design does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus.

Section 2. Guidelines

A. Various terminologies are used to describe affiliated entities and activities. The terminology used in Section 1. above designates functions and organizational structures. NASAD policies and standards are applied according to these functions and organizational structures, irrespective of the terminology used to designate them.

B. A branch campus is normally considered a separate institution within the same corporate structure as the main campus.

C. A branch normally offers a complete program leading to an academic credential or provides community education services, and has a significant amount of local responsibility for administrative control and academic affairs.

D. The branch may publish its own catalog.

E. An extension ordinarily does not offer a complete program of study leading to an academic credential. Extension activities may include courses in programs offered for credit off-campus or through continuing education, evening, or weekend divisions.

F. In extension and similar services, on-campus faculty have a substantive role in the design and implementation of programs.

APPENDIX I.B.

STUDIES COMBINING ART/DESIGN, BUSINESS, DESIGN MANAGEMENT, ARTS ADMINISTRATION

APPENDIX OUTLINE

Section 1. AACSB and NASAD Statement on Degree Programs Combining Studies in Art/Design and Business

A. Introduction
B. Accreditation

Section 2. Standards and Guidelines for Undergraduate Programs Combining Studies in Art/Design, Business, Design Management or Arts Administration

A. Purposes, Principles, Definitions
B. Program Types and Curricular Structures for Degrees in Art/Design Combining Studies in Art/Design, Business, Design Management or Arts Administration
   1. Basic Distinctions
   2. Liberal Arts Degrees
   3. Professional Degrees
C. Operational Requirements
D. Undergraduate Programs in Design Management, Arts Administration, or Associated Fields
   1. Common Body of Knowledge and Skills in Design Management or Arts Administration and Business
   2. Developing the Common Body of Knowledge and Skills in Undergraduate Degree Programs in Art/Design
E. Standards for Specific Undergraduate Art/Design Degree Programs Combining Studies in Art/Design, Business, Design Management or Arts Administration, Etc.

Section 1. AACSB and NASAD Statement on Degree Programs Combining Studies in Art/Design and Business

A. Introduction. Combinations of knowledge and skills in art/design, administration, management, and other business-oriented content are important for practice in many fields. There are multiple pathways into each of these fields, including formal and informal education, work experience, and individually directed development.

This statement by AACSB and NASAD provides a framework for the NASAD standards and guidelines below and addresses programs leading to baccalaureate degrees that meet needs in what are generally known as the business aspects of art/design. The framework includes a brief statement regarding studies at the graduate level.

B. Accreditation

1. Organizations

a. Art/Design. The National Association of Schools of Art and Design (NASAD) is the nationally recognized accrediting agency for all postsecondary art and design programs in the United States. NASAD was founded in 1944.

b. Business. AACSB International – The Association to Advance Collegiate Schools of Business (AACSB) is the nationally recognized accrediting agency for degree programs in business administration. AACSB was founded in 1916.

c. **Commonalities.** For their respective fields, NASAD and AACSB:

(1) Develop criteria and standards for degrees and other credentials, and for the various specializations associated with those degrees.

(2) Promote excellence and continuous improvement in education at the undergraduate and graduate levels.

(3) Link the review process to each school's stated mission and objectives.

(4) Ensure performance consistent with the school's mission and AACSB or NASAD standards through self-evaluation, and peer review.

(5) Endorse and support diverse paths to achieving high quality education and provide guidance for continuous improvement in educational programs.

d. **AACSB and NASAD Relationship.** NASAD and AACSB cooperate in the development and evolution of statements regarding programs that combine studies in their respective specialized fields. Practitioners and educators have been consulted in the development of these statements. AACSB and NASAD agree that this present statement reflects accurately certain policies, standards, and expectations of each organization consistent with its respective area of accreditation responsibility.

2. Basic Requirements for Undergraduate Degrees in Art/Design and in Business Administration

a. NASAD

(1) Official Standards Statements. NASAD standards for all undergraduate degrees in art/design and art/design-related fields are outlined in the NASAD *Handbook*.

(2) Liberal Arts and Professional Art/Design Degrees. There is a clear distinction between the breadth and depth of art/design competencies expected for each of the two types of degrees.

The professional degree, normally titled *Bachelor of Fine Arts*, requires in-depth development across a range of art/design-related subjects. See Sections IV., VIII., and IX. of the Standards for Accreditation. The liberal arts degree, normally titled *Bachelor of Arts* or *Bachelor of Science*, provides more curricular flexibility and more time for requirements and electives in areas other than art/design. See Sections IV. and VII. of the Standards for Accreditation. The choice has implications for admission requirements and graduation expectations in art/design.

(3) Review Criterion. The Bachelor of Fine Arts degree, the Bachelor of Arts in Art or Design, and the Bachelor of Science in Art or Design are reviewed for accreditation by NASAD. Other baccalaureate degrees in art/design and art/design-related fields with more than 25% course content in art/design are eligible to be reviewed by NASAD and are reviewed by NASAD if their purpose is to prepare art/design professionals or if art/design is the primary or home discipline (see NASAD Rules of Practice and Procedure, Article I., Section 3.).

b. AACSB

(1) Official Standards Statements. AACSB standards for Business Administration are outlined in *Eligibility Procedures and Accreditation Standards for Business Education*.

(2) Undergraduate Degrees. For degrees in Business Administration, AACSB requires that the school specifies learning goals and demonstrates achievement of learning goals for key

general, management-specific, and/or appropriate discipline-specific knowledge and skills that its students achieve in each undergraduate program (See AACSB Standard 16.).

(3) Preparation for Undergraduate Study. Postsecondary study for a business administration degree does not require previous preparation and demonstration of skills in business prior to matriculation.

(4) Review Criterion. The Bachelor of Business Administration and other baccalaureate degrees with more than 25% business courses are subject to review by AACSB as specified in *Eligibility Procedures and Accreditation Standards for Business Education*.

3. Policies and Positions of AACSB and NASAD

a. Program Clarity. Statements in institutional literature concerning the purposes of degree programs shall be accurate. Degree titles, program descriptions, and content shall in the aggregate both identify and be consistent with the purposes of each program.

b. Accreditation Clarity. Statements and institutional literature concerning the approval of any program shall be accurate and clear to the public. Accreditation by either AACSB or NASAD shall not be construed to signify accreditation by both parties, nor shall regional or other institutional accreditation be construed as having provided professional review of degree programs in business or in art/design.

c. Cooperation. NASAD and AACSB encourage cooperation between the business unit and the art/design unit appropriate to the nature and purposes of any degree program combining studies in the two fields. When the two units share a responsibility in the organization and management of programs, cooperation in the development, operation, and evaluation of the program is essential.

d. AACSB and NASAD Statement on Graduate Programs

(1) Specialized graduate programs in the business or management of art/design or the arts or one of its many components may be offered at the graduate level by art/design units. Normally, these programs do not have the same purposes, and thus are not equivalent to the Master of Business Administration.

(2) Individuals preparing for management careers in art/design-related fields may consider the Master of Business Administration or the Master of Arts in Arts Administration or Design Management after completing a baccalaureate program in art/design, with or without a minor in business, or a baccalaureate program in business, preferably with a minor in art/design. Graduate programs with business courses comprising 50% or more of the total coursework will be subject to review by AACSB.

(3) AACSB and NASAD recognize that specialized art/design studies may be appropriate in the curricula of master's or other graduate degrees in business administration.

Section 2. Standards and Guidelines for Undergraduate Programs Combining Studies in Art/Design, Business, Design Management or Arts Administration

NOTE: The standards below are supplements to, not substitutes for, the standards in previous sections of the *Handbook*. See Sections II. and III. of the Standards for Accreditation for operational and program component requirements and subsequent sections according to degree(s) and program(s) offered.

A. Purposes, Principles, Definitions

1. Purposes

a. Definition. Each institution is responsible for developing and defining the purpose for each program it offers that combines studies in art/design and business, or these combinations in design management or arts administration.

b. Relationships: Purposes, Content, and Requirements

(1) Each institution is responsible for developing logical and functioning relationships among the purposes, structure, and content of each program offered.

(2) For each program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

2. Principles and Expectations

a. Curricular Requirements and Competency Development. There are many philosophies and approaches to setting curricular requirements for degrees that combine studies in art/design, business, design management, arts administration, etc. Given the natures of these fields, it is important to preserve conditions that support diverse approaches. However, there is a clear correlation between the amount of curricular time devoted to a certain subject or area and the breadth and depth of competence that can be expected in that subject or area when a program of study is completed.

b. Time on Task, Curricular Proportions

(1) Curricular structures and requirements associated with specific degree programs must provide sufficient time on task to produce the competencies projected and expected.

(2) Curricular proportions indicated as benchmarks in the standards below, represent the amounts of time normally needed to reach the levels of achievement expected for graduation.

c. Internships and Practical Training. Consistent with the intensity of the career preparation objectives for specific degree programs, degree requirements should include workshops, guest lectures, attendance at conferences and seminars, and internships or other work experiences.

d. Involvement of Professionals, Companies, and Organizations. Institutions are expected to establish the strongest feasible relationships with professionals, companies, and organizations associated with the specific objectives of each program. This may include the involvement of outside personnel as full- or part-time faculty, guest faculty and lectures, and field trips to businesses and organizations.

3. Terminology

a. Arts Administration. Usually in the not-for-profit sector, arts administration connotes management and support services in cultural agencies, institutions, or activities directly concerned with artists and their work. Examples of careers in arts administration are: arts council director, arts center director, and development officer.

b. **Museum Administration.** Usually in the not-for-profit and for-profit sectors, museum administration connotes management and support services in the museum necessary to support exhibitions, productions, and events.

c. **Design Management.** Connotes a responsibility for organization, leadership, and oversight of design firms or corporate divisions, and for complex, often multidisciplinary, design projects.

d. **Business Administration or Management.** Indicates a responsibility for leadership, direction, and decisions over an entire enterprise or a component part of an enterprise. Business administration or management skills imply overall strategic planning, the setting of objectives, and the marshaling of resources to meet objectives. Examples of business administration or management skills and careers in various fields of design management or arts administration are defined above.

e. **Support Services.** Support services are those of a business or technical nature required in the production and delivery of art/design. Examples of business services are those relating to the accounting, financing, marketing, and distribution of art/design and art/design-related products, such as auditor and sales representative. Examples of technical services are those relating to the production of the art/design-related product, such as technician, editor, and copyright lawyer.

B. Program Types and Curricular Structures for Degrees in Art/Design Combining Studies in Art/Design, Business, Design Management or Arts Administration

1. Basic Distinctions

a. **Majors and Minors, Concentrations, and Areas of Emphasis.** (See also Section IV.B.2. in the Standards for Accreditation)

(1) Designating a subject as a major normally indicates that the curriculum requires the equivalent of at least one full undergraduate year of studies in that subject, or 25% of a 120 semester hour curriculum. Majors in specific areas of study may require more curricular time.

(2) Minors and areas of emphasis require less time in the subject area and are not designated majors. Normally, coursework in an area of emphasis occupies at least 10% of the total curriculum. Minors or areas of emphasis in specific areas of study may require 15% or more.

(3) The term *concentration* is used by some institutions to designate a major, and by others to designate a minor or area of emphasis.

(4) Institutions must define and publicize the meanings of such terms and use such terms consistently within specific subject matter areas.

b. **General and Specialized Programs.** Some programs that combine studies in art/design with studies in business and/or more specialized fields such as design management or arts administration are structured to develop a comprehensive set of basic competencies applicable to business in general or administration and management in art/design. Other programs seek to focus on one or two specific aspects or specializations within a field.

c. **Content.** There are clear distinctions among art/design content, business content, and content in such areas as design management, arts administration, or specialized areas of various entertainment industries. Content in these areas may be connected or integrated in various ways. However, a clear distinction among these areas of content is essential when defining purposes, assigning degree titles, and developing public information about a program.

d. Basic Curricular Structures

(1) Liberal Arts Degrees

(a) NASAD recognizes the *Bachelor of Arts* and *Bachelor of Science* as titles appropriate for liberal arts degrees in art/design.

(b) Studies in art/design must comprise at least 30% of the total program. Students are expected to meet the competencies common to all undergraduate liberal arts degrees in art/design, including specific expectations in art/design studies and competencies. For further standards regarding liberal arts degrees with a major in art/design, see Section VII. of the Standards for Accreditation.

(2) Professional Degrees

(a) NASAD recognizes the Bachelor of Fine Arts as the professional degree in art/design. When art/design is the sole focus, studies in art/design normally comprise at least 65% of the total program.

(b) When the Bachelor of Fine Arts degree is structured to include a formal program of studies in a specified field—associated with art/design or an outside field—studies in art/design must comprise at least 55% of the total program and the associated or outside field at least 15%.

An associated field has direct relationship with art/design, for example: design management, art marketing, arts management, art/design appraisal, etc.

An outside field may be related to art/design, but is not based in art/design content or practice, for example: economics, accounting, law, computer science, psychology, electrical engineering, etc.

(c) Graduates are expected to demonstrate competencies in the common body of knowledge and skills expected of all who hold a professional undergraduate degree in art/design, including, but not limited to, studio; history, theory, criticism, and technology. For further standards regarding professional baccalaureate degrees in art/design, see Sections VIII. and IX. of the Standards for Accreditation.

e. Art/Design Content and Curriculum Structure

(1) For the purposes of these standards, art/design content is defined as studies or experiences that develop knowledge and skills in art/design. Words used to describe this content at basic levels normally include studio studies, production, theory, history, criticism, and technology.

(2) Each type of degree in art/design–liberal arts (see item B.1.d.(1) above) or professional (see item B.1.d.(2) above)– and the details of graduation requirements for degree programs at specific institutions together define levels of competence expected of students in specific areas across a range of art/design knowledge and skills.

(3) These levels of competence in art/design content may be achieved through many different arrangements of coursework, course titles, course numbers and disciplinary designation, required projects and experiences, and so forth. These arrangements are means to addressing content and achieving competence; they are not the content or the competencies themselves.

(4) The percentages indicated in these standards represent the time it normally takes to gain the breadth and depth of knowledge and skills required in a specific area of study for a specific type of degree. The percentages are benchmark indicators of time-on-task needed

to acquire competencies in areas of content; they are not the content or the competencies themselves.

(5) In organizing or reviewing the structure of specific degree programs, the first overall question is the extent to which the requisite levels of competencies can be achieved given the curricular requirements of the program as developed and ordered by the institution. The second overall question is the extent to which the distribution of credits in various disciplinary areas is consistent with the degree type-liberal arts or professional. These questions are posed with regard to the portions of the curriculum assigned to the discipline of art/design as well as to areas with which art/design studies may be combined such as business and management in various aspects of art/design, and arts administration.

f. Preparation for Undergraduate Study. Postsecondary study for a professional undergraduate degree in art/design often requires prior preparation and demonstration of skill in one or more of the above areas, especially studio, prior to matriculation.

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

a. Elective-Based Programs. *(Choosing one or more courses in business and/or design management or arts administration, etc. on an elective or individual honors basis.)*

The course or courses in these areas are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. NASAD standards associated with such programs are found in the main body of the *Handbook* under sections referring to liberal arts degrees. NASAD publications list such programs as a Bachelor of Arts in Art or Design or Bachelor of Science in Art or Design.

The institution may not advertise such a curricular program as business, design management, arts administration, etc.

b. Specific Emphasis or Minor. *(Choosing a pre-determined set of courses in business and/or design management or arts administration associated with the development of specified knowledge and skills where the curricular requirements constitute an area of emphasis or minor within the curriculum.)*

The goals may be general knowledge of or specific concentration on an area of art/design or design management, arts administration, etc. NASAD standards for such programs are found in Section E. of this Appendix. NASAD publications list such programs as Bachelor of Arts in Art or Design or Bachelor of Science in Art or Design followed by the area of emphasis in parentheses.

The institution may advertise business, design management, or arts administration, etc. as an area of emphasis or as a minor, as long all published materials about the program are consistent with its content and as long as the program meets all applicable NASAD standards.

c. Double Major in Art/Design and in Business. *(Choosing a double major in art/design and business that meets institutional requirements for graduation with both majors.)*

The student may or may not be required to take courses in design management or arts administration, etc. NASAD standards associated with such programs are found in Section E. of this Appendix. NASAD publications list such programs as Bachelor of Arts in Art or Design/Business or Bachelor of Science in Art or Design/Business.

The institution may advertise that it offers a double major in art/design and business.

3. **Professional Degrees.** Programs must meet NASAD standards for all professional undergraduate degrees in art/design. In addition, programs provide one or more of the following opportunities for:

   a. **Elective-Based Programs.** *(Choosing one or more courses in business and/or design management or arts administration, etc. on an elective or individual honors basis.)*

      The course or courses are not ordered into curricular requirements for a minor or area of emphasis, but chosen from among courses available at the institution. NASAD standards associated with such programs are found in the main body of the *Handbook* under sections referring to professional undergraduate degrees. NASAD publications list such programs as Bachelor of Fine Arts in Ceramics, Bachelor of Fine Arts in Graphic Design, and so forth.

      The institution may not advertise such a curricular program in business, design management, or arts administration.

   b. **Elective Studies in Specific Associate or Outside Field.** *(Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies focused on the development of general competence in an associated field or in a second discipline. Design management, arts administration, and museum administration are examples of associated fields. Business, economics, and marketing are examples of a second discipline.)*

      When art/design studies occupy at least 50% of the total curriculum, NASAD publications lists such programs as Bachelor of Fine Arts in Studio Art with Elective Studies in Business. NASAD standards associated with such programs are found in Section E. of this Appendix.

      The institution may advertise a program with that title as long as all published materials about the program are consistent with its content. The institution may not advertise a major program in business, design management, or arts administration, etc. but it may offer or require students in the program to take one or more courses in the business aspects of art/design.

   c. **Double Major in Art/Design and in Business or a related outside field.** *(Choosing a double major that meets institutional requirements for the professional undergraduate degree in art/design and the professional or liberal arts undergraduate degree in business, economics, marketing, etc.)*

      Normally, such a program requires four-and-one-half to five full academic years. NASAD publications list such programs as Bachelor of Fine Arts in [major field]/Bachelor of Arts in Business, etc., Bachelor of Fine Arts in [major field]/Bachelor of Science in Economics, or some similar designation based on degree titles used by the institution. NASAD standards associated with the Bachelor of Fine Arts degree are found in the main body of the *Handbook*.

      The institution may advertise that it offers a double major in art/design and business, etc. For such degrees, the institution may not advertise a curricular emphasis in design management, arts administration, etc. unless there is a published set of requirements in the field designated as an emphasis that occupy 10-15% of the total program.

C. Operational Requirements

1. **Purposes and Resources.** The specialized goals and objectives of each degree program combining studies in art/design, business, design management or arts administration, etc. shall be carefully developed and articulated after in-depth evaluation of the specific resources available to the institution for perpetual support of all aspects of the program.

2. **Practitioner Consultation.** Any area of specialization or emphasis should be developed in consultation with professional practitioners in that area of specialization.

3. **Published Materials**

   a. Catalog statements and other promotional materials about any program shall present an accurate, detailed description of the program including specific goals and objectives, requirements, and applicable institutional resources.

   b. Any mention of career opportunities available upon completion of the program must be based on documentable facts and provide a realistic set of information.

   c. When listed in the catalog or other publications or on the Web site, adjunct faculty shall be listed as such.

4. **Advising.** Advising programs should provide students with a realistic assessment of job opportunities and professional requirements as appropriate to the nature of a student's program, individual aptitude, professional interest, and academic progress.

5. **Faculty.** Faculty members assigned to specialized courses in design management or arts administration, aspects of the entertainment industry, etc. should have had practical field experience in the areas covered by the course.

D. Undergraduate Programs in Design Management, Arts Administration, or Associated Fields

1. **Common Body of Knowledge and Skills in Design Management or Arts Administration and Business.** Students with career aspirations in the above fields face a wide variety of choices concerning the structure of education and training they will use to prepare them for their careers. These include degree programs (majors, minors, areas of emphasis), individual study, mentorship, and apprenticeship programs in management and/or industry.

   While there is no specific structure, format, or schedule of education, training, and experience that will be effective in every case, the student comprehensively prepared to embark upon a professional career possesses a body of knowledge and skills in management of one or more specific sectors and business, and is able to demonstrate the ability to integrate and synthesize among the following competencies. It is understood that most programs of study will not have such comprehensive preparation as their objective (see item D.2. below).

   a. Design Management or Arts Administration

   (1) An overview understanding of design management or arts administration, including the functions and organizational structures of the basic component sectors of the field, and the relationships of these sectors to each other.

   (2) A working knowledge of the multiple ways design management or arts administration use principles and techniques of marketing, promotion, management, and merchandising, including the development, manufacturing, distribution, and retailing of art/design products.

   (3) A basic knowledge of the fundamental principles, issues, and systems associated with creative and intellectual property, including but not limited to copyright, publishing, contracts, licensing, patents, and trademarks.

   (4) A functional knowledge of artist/designer and production/exhibition management and promotion.

   (5) An overview understanding of organizational structures, practices, and standard issues associated with art/design, the arts in general, and/or corporations, non-profit exhibitors and producers, and entertainment organizations.

(6) A basic understanding of how computers and information technologies influence the business environment, e-commerce, and the decisions of various sectors of design management or arts administration.

(7) A basic knowledge of the major information and data sources that support or influence decision-making in design management or arts administration and in business more generally.

b. Business

(1) An understanding of the fundamental principles of micro- and macro-economics sufficient to apply them to basic economic analysis, evaluation, and decision-making.

(2) A functional knowledge of accounting, including financial and managerial accounting.

(3) A basic understanding of principles, techniques, and common practices in business law, management, business ethics, and marketing, including but not limited to consumer behavior, market research, publicity, and public relations.

(4) A basic understanding of international business practices.

2. Developing the Common Body of Knowledge and Skills in Undergraduate Degree Programs in Art/Design

a. Undergraduate academic programs that combine studies in art/design, business, design management or arts administration, etc. have different goals and objectives with respect to competency development in various aspects of the common body of knowledge and skills, and in the extent to which all or a portion of competencies contained in the common body of knowledge and skills are addressed.

b. Many institutions will be able to provide coursework and experiences that address one or several of these competencies. Fewer institutions will have development of the entire comprehensive body of knowledge and skills as an objective of their undergraduate program(s).

c. Portions of the common body of knowledge and skills can be addressed in degree formats outlined in items B.2. and 3. above.

d. The common body of knowledge and skills can be addressed in its entirety in a specially designed program.

E. Standards for Specific Undergraduate Art/Design Degree Programs Combining Studies in Art/Design, Business, Design Management or Arts Administration, Etc. *(The following standards apply to each program. For specific formats regarding majors, minors, and areas of emphasis: liberal arts degrees – see Section 2., item B.2. of this Appendix; professional degrees – Section 2., item C.3. of this Appendix.*

1. Specific coherent sets of purposes shall be developed and published concerning studies in business and/or design management or arts administration, etc. that include, but are not limited to:

a. Sector(s) of design management or arts administration, etc. subject matter, technique(s), or issue(s) to be addressed.

b. Content, methods, and perspectives used to consider sector(s) of design management or arts administration, etc. subject matter, technique(s), or issue(s).

c. Expectations regarding breadth and depth of study and competency development.

d. Aspirations for specific artistic, intellectual, industry, or disciplinary engagement.

e. Internships and other experiential requirements as applicable.

f. The level and length of the program.

2. The program shall meet all requirements for competency development in art/design consistent with its purposes and structure as either a liberal arts or professional degree in art/design. NASAD standards regarding the liberal arts and professional degree in art/design are found in the main body of the *Handbook*.

3. Applicable prerequisites for courses, curricula, or required experiences shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content.

4. There must be clear descriptions of what students are expected to know and be able to do in art/design and business and/or design management or arts administration, etc. upon completion. There must be effective mechanisms for assessing student competencies against expectations that include, but are not limited to:

   a. Achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes.

   b. Developing an effective work process and a coherent set of ideas and goals which are embodied in their work.

   c. Developing a significant body of knowledge and skills consistent with the purposes of the program and sufficient for evaluation, and a level of artistry and/or technical proficiency and/or business or scholarly competence observable in work acceptable for public exhibition, publication, or use in one or more sectors of design management or arts administration.

5. Evaluation mechanisms and any internships or experiential requirements shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.

APPENDIX I.C.

ABET AND NASAD STATEMENT ON DEGREE PROGRAMS COMBINING STUDIES IN ART AND/OR DESIGN AND ELECTRICAL/COMPUTER ENGINEERING

A. Introduction. This statement concerning curricular programs that combine studies in art and/or design and electrical/computer engineering represents the mutual understanding and agreement between the National Association of Schools of Art and Design (NASAD) and ABET.

B. Accreditation

1. Organizations

a. Art and Design. The National Association of Schools of Art and Design (NASAD) is the nationally recognized accrediting agency for all postsecondary art and design programs in the United States. NASAD was founded in 1944. NASAD develops criteria and standards for degrees and other credentials, and for the various specializations and operational requirements associated with those degrees. NASAD evaluates results as evident in student work.

b. Electrical/Computer Engineering. ABET is the internationally recognized accrediting agency for postsecondary degree programs in applied science, computing, engineering, and technology. ABET was founded in 1932 and evaluates academic programs against specific criteria developed for various disciplines of study.

c. Commonalities. For their respective fields, NASAD and ABET:

(1) Promote excellence and continuous improvement in education at the undergraduate and graduate levels.

(2) Ensure performance consistent with the school's mission and ABET criteria or NASAD standards through self-evaluation and peer review.

(3) Endorse and support diverse paths to achieving high quality education and provide guidance for continuous improvement in educational programs.

2. Basic Requirements for Undergraduate Degrees in Art and/or Design and in Electrical/Computer Engineering

a. NASAD: Official Standards Statements. NASAD standards for all types of undergraduate degrees in art and design, and art- and design-related fields are outlined in the NASAD *Handbook*. These standards include patterns for combining studies in art and/or design with studies in other fields. The NASAD *Handbook* is available online at http://nasad.arts-accredit.org/index.jsp?page=Standards-Handbook.

b. ABET: Official Criteria Statements. ABET criteria for Engineering Programs are outlined in *Criteria for Accrediting Engineering Programs*, available at http://www.abet.org/eac-current-criteria/.

3. **Policies and Positions of ABET and NASAD**

   a. **Program Clarity.** Statements in institutional literature concerning the purposes of degree programs shall be accurate. Degree titles, program descriptions, and content shall in the aggregate both identify and be consistent with the purposes of each program.

   b. **Accreditation Clarity.** Statements and institutional literature concerning the approval of any program shall be accurate and clear to the public. In cases where art and/or design and engineering or computer engineering studies are combined, accreditation by either ABET or NASAD shall not be construed to signify accreditation by both parties, nor shall regional or other institutional accreditation be construed as having provided professional review of degree programs in engineering or in art and/or design.

   c. **Cooperation.** ABET and NASAD will each seek to confirm cooperation between the engineering unit and the art and/or design unit appropriate to the nature and purposes of any degree program combining studies in the two fields. When the two units share a responsibility in the organization and management of programs, cooperation in the development, operation, and evaluation of the program will be expected.

APPENDIX I.D.

CREATIVE MULTIDISCIPLINARY CONVERGENCE AND TECHNOLOGIES
Information and Standards for Curricular Programs in Higher Education

National Association of Schools of Art and Design
National Association of Schools of Dance
National Association of Schools of Music
National Association of Schools of Theatre

Please Note:

1. **Applicability Focus.** This Appendix applies only to certain types of multidisciplinary curricular programs as defined below and descriptively labeled for the purposes of this document "Creative Multidisciplinary Convergence and Technologies (CMCT)." These programs are distinguished from other programs by their purposes, content, and competency expectations involving or combining multiple disciplines and technology (see Section 1.C., *Definitions and Concepts,* and Section 2.M., *CMCT Competencies, Experiences, and Opportunities*.) These standards are applicable only to certain types of organized and published curricular offerings, and not to single educational experiences or stand-alone individual or group CMCT experimentation or production. Therefore, they do not apply to most art/design, dance, music, or theatre degrees or program majors, or to minors, areas of emphasis, or the equivalent that appear on the program listing for institutions with one or more arts accreditations. See Section I.E.2., *Curricular Programs*, and Section 2.A., *Applicability*.

2. **Complexity.** Appendix I.D. addresses educational programs that focus on certain combinations and convergences of creative purposes, disciplinary content, and ways of thinking and working that are complicated in and of themselves. In operation, these combinations and convergences produce and expand both creative possibility and complexity, whether or not they are placed within a curricular program. Therefore, this Appendix reflects the reality of these complexities in order to support conditions for learning that foster creativity. Institutions interested in CMCT are strongly encouraged to study the entire Appendix. An outline of the Appendix is provided below.

3. **Accreditation Reviews.** Although Appendix I.D. is a standards statement developed and used by four arts accrediting organizations (NASAD, NASD, NASM, and NAST), institutions offering curricular programs eligible for review under these standards and holding accredited institutional Membership in one or more of the organizations above are not required to seek accreditation from the other organizations as a condition of any single association's approval of any program eligible for single accreditation review under these standards. In principle, the Commissions of each association act separately. The four arts accrediting organizations have provisions for multidisciplinary consideration of these programs in accreditation reviews under certain conditions (see Section 2.H., *Commission Jurisdictions: The Arts Accreditors and CAAA)*.

4. **Association Positions.** Each of the arts accrediting associations above encourages member institutions to become informed and to participate in CMCT-related projects and other multidisciplinary cooperative efforts and courses as they deem appropriate to their purposes; however, offering curricular programs in this area changes the nature and scope of an institution's engagement with CMCT. The associations affirm that the standards below are intended to neither encourage nor discourage the development of curricular programs in CMCT. Such decisions are the prerogative of the institution.

5. **Standards References.** In this appendix, the word "Section" refers to a specified portion of the respective association's Standards for Accreditation (NASAD, NASD, NASM, or NAST). When a Roman numeral follows "Section," the reference is found among items I. through XX. or beyond, as applicable

to the specific Association, and not in the appendices. When an Arabic number follows "Section," the reference is found within this appendix, unless another appendix is specified.

APPENDIX OUTLINE:

Section I. Information

A. Introduction
B. Appendix Purposes
C. Definitions and Concepts
D. Institutional Purposes
E. Institutional Projects and Program Choices

Section 2. Standards and Guidelines

A. Applicability
B. CMCT and Arts/Design-Centered Content
C. CMCT and Technology-Centered Content
D. CMCT, Computer Science and Engineering, and Research
E. Programs Combining Studies in Arts/Design with Non-Arts CMCT
F. Related Arts Accreditation Standards
G. Administrative Home
H. Commission Jurisdictions: The Arts Accreditors and CAAA
I. Content, Titles, Terminologies, and Program Descriptions
J. Basic Undergraduate Curricular Structures and Standards References
K. CMCT Curricular Structure Standards and Associated Requirements
L. CMCT Competency Development Choices and Proportions
M. CMCT Competencies, Experiences, and Opportunities
N. General Studies Associated with CMCT
O. Operational Standards for CMCT Curricular Programs
P. Graduate Curricular Programs in CMCT
Q. Standards for Specific Curricular Programs

Items A. through H. provide standards-based information. Items I. through Q. address CMCT curricular programs specifically.

Section 1. Information

A. Introduction.

1. **Appendix Scope.** This appendix addresses a complex area of artistic work and creative production enabled when historically evolving disciplinary and multidisciplinary concepts and creativity are allied with digital and other emerging technologies to create new forms of convergence.

   The particular convergence addressed by this appendix involves a fusion of multiple disciplines within the arts and design fields with multiple forms of technology and other media in the production of creative work. Other fields may be involved as well.

   This appendix does not address or encompass every, or even most, of the connections between technology and work in the various individual arts and design disciplines, nor does it address every combination involving multiple disciplines in the arts, design, and technology.

   It does address a particular set of connections and integrations defined by certain mixtures of content, purpose, and means, as defined in Sections 1.E.2. and 2.M. below.

The standards in this appendix area are applicable to curricular programs—areas of emphasis, minors, certificates, majors, etc.—focused primarily on addressing the particular set of connections and integrations defined below in Section 1.C. Other standards address curricular programs focused on other types of combinations.

2. **Definition Locations and Descriptions.** For the definition of Creative Multidisciplinary Convergence and Technologies (CMCT) and other terms used in Appendix I.D., see Section I.C., *Definitions and Concepts.*

   For a description of CMCT in terms of the basic content, knowledge, and skills involved, see Section 2.M., *CMCT Competencies, Experiences, and Opportunities*

   For a description of resources associated with CMCT work, see Section 2.O., *Operational Standards for CMCT Curricular Programs.*

   For additional background and advisory information, see the *CAAA Tool Kit on Issues of Creative Multidisciplinary Convergence and Technologies (CMCT)* on the CAAA Web site at http://www.arts-accredit.org/index.jsp?page=CMCT_Tool_Kit.

3. **Pathways.** Competencies and proficiencies in CMCT may be gained in many ways. This appendix focuses on those pathways that can be defined as organized curricular programs offered by institutions of higher education with specific competency development and completion requirements. Other pathways are respected but not considered in terms of the standards and guidelines below.

4. **Appendix Sections.** Appendix I.D. provides overview information in Section 1. for institutions and arts/design programs interested in this area. The text of Section 1. is not a statement of accreditation standards.

   Section 2. provides accreditation standards and guidelines for institutions with appropriate resources wishing to offer curricular programs addressing: (1) the type of creative and technological convergence based in the production of multidisciplinary work involving two or more arts/design fields or specializations and digital/emerging technologies, and perhaps also one or more other disciplines, or (2) the scholarly study of such work consistent with the definition in Section 1.C.

5. **Frameworks and Creativity.** This appendix incorporates fundamental principles of academic integrity, public information, and program operation into a framework. This framework provides a basis for creative local consideration about goals and expectations in a field that by its very nature is experimental, and that has and should continue to have few boundaries.

B. Appendix Purposes

This appendix is intended to:

1. Support the continuation and growth of creative dynamism in a multifaceted field where discovery is a major goal, and where there is little or no stasis.

2. Focus on CMCT from the perspectives of arts and design disciplines while fully addressing the fact that CMCT work encompasses and finds impetus from many other disciplines and perspectives.

3. Present principles and concepts that can be considered at various levels of breadth and depth, and that remain current as change occurs.

4. Provide a framework that can encompass and encourage specific CMCT applications or content details that change constantly as exploration, discovery, and technical changes continue.

5. Address and encompass a broad range of purposes, content, approaches, and methods among institutions.

6. Clarify means for determining commonalities and distinctions among basic types of curricular programs according to content and levels of engagement.

7. Indicate protocols for maintaining the internal integrity of individual curricular programs, and for providing clear, accurate program information to students and the public.

8. Offer guidance for the timely evolution of essential academic functions needed to support CMCT programs, such as libraries, data scores, academic management information systems, etc.

C. Definitions and Concepts

For the purposes of this appendix:

1. **Creative Multidisciplinary Convergence and Technologies (CMCT)** normally indicates the active involvement of

   - More than one arts or design discipline (e.g. art, design, dance, music, theatre, etc., including, as applicable, its specializations).

   - In the combination or melding of two or more content forms and media through the use of digital and emerging technologies.

   - To create works/productions involving two or more of the other arts/design forms or with significant arts/design content or presence.

   CMCT is centered in multiple creative artistic practices. In this text, "CMCT" refers to arts-centered and/or design-centered CMCT. Other types of creative convergence not involving a deep integration of two or more arts/design areas—and therefore not addressed in depth by this Appendix—are referred to in this text as "non-arts CMCT."

   CMCT scholarship addresses various aspects of work in CMCT as defined above from analytical, historical, and other perspectives.

   The use of technological means is central to CMCT, but abilities to use CMCT-associated hardware, software, and other technologies does not automatically or necessarily indicate competency in CMCT. Technological knowledge is not conflated with general or specialized artistic or design knowledge. The reverse is also true.

   CMCT work may stand alone as a production unto itself, or may be incorporated into a production in one or more of the arts and design forms (e.g. plays, dance performances, films, opera, concerts, communication designs, interactive media designs, smart objects).

2. **Arts/design, or arts** encompasses all of the individual performing and visual arts and all of the various design fields and includes those disciplines, manifestations, and practices that combine arts (dance, music, theatre, visual arts, film, etc.) or design elements in traditional or new forms. The terms indicate a set of creative disciplinary areas from which choices about inclusion are made on a project-to-project basis. The terms do not indicate a requirement that all fields listed must always be represented in any CMCT course or project or curriculum.

3. **Multidisciplinary** includes the arts/design disciplines and other disciplines.

4. **Convergence** includes combinations, but strongly connotes a fusion of elements typically through explicit uses of digital and emerging technologies. Convergence may occur on many different levels and at many different scales.

5. **Technology**, singular or plural, encompasses all types of technology—current, past, and future. However, most uses in this Appendix refer to electronic, digital, and/or emerging technologies used as a means to produce creative work. Technology also refers to applications and uses, and to contexts for work shaped by technological means, for example, the distribution systems of social media.

6. The term **applications** encompasses many concepts, for example:

   a. CMCT applications are found in many sectors, including but not limited to the arts (e.g. dance, music, theatre, visual arts, film, etc.) and design (e.g. communication design, fashion design, industrial design, interior design, textile design, theatre design, etc.), game development, broadcasting and journalism, advertising and entertainment, information and instructional technology, business, and product development.

   b. Applications of CMCT and associated non-arts CMCT use and integrate work and processes from the sciences, engineering, and/or computer technology. Interactions, engagements, and applications involving these fields in some manner are fundamental aspects of arts/design CMCT.

7. **Curricular Programs** indicates a set of courses, projects, or other published requirements for a degree, certificate, diploma, major, minor, area of emphasis, etc.

D. Institutional Purposes

1. Institutions interested in pursuing CMCT activity have many choices about levels of engagement. One fundamental choice is whether to support (a) projects, (b) curricular programs, or (c) both.

   Decisions regarding the scope of involvement with CMCT activity are the prerogative of each institution. However, each decision produces its own set of necessities for success.

2. Levels of CMCT engagement in creative production and/or scholarship include, but are not limited to:

   a. Projects (singly or in series).

   b. Coursework and/or experiences, elective or required, open or limited by admission criteria.

   c. Curricular programs in the primary arts/design area, other arts/design areas, or other fields with required CMCT content, as coursework, emphases, or minors.

   d. Curricular programs leading to degrees or other credentials with majors in arts/design CMCT.

   These may be based administratively in (1) art/design, dance, music, theatre, or other arts/design areas (2) a consortium of several arts/design disciplines, or (3) institutes or similar administrative entities involving the arts and/or design, engineering, technology, business, and other disciplines.

3. Types of projects, courses, or curricula offered at various levels of capacity and complexity may include, but are not limited to:

   a. Orientations to or surveys of CMCT.

   b. Conception, development, and production of CMCT work.

   c. Research, scholarship, and publication associated with CMCT.

E. Institutional Projects and Program Choices

1. Projects

a. Projects may be stand-alone, extracurricular, or associated with courses or curricular programs.

b. Project choices are driven by personnel, aspirations, expertise, resources, and conditions in each institution, including the ability to establish and sustain creative environments and project teams.

c. Stand-alone and extracurricular projects are encouraged but are not subject to review or listing by the arts accrediting associations.

2. Curricular Programs

CMCT programs pursued in courses or curricula address a broad range of goals, objectives, and applications. Whatever goals or objectives are chosen, each program makes decisions about the extent to which students will be prepared to understand CMCT and to produce CMCT work or scholarship using knowledge and skills associated with:

a. Various means for producing multi-dimensional communications, products, environments, and interactions, including the structures and properties inherent in various disciplines and media, e.g. spatial, temporal, and/or algorithmic.

b. Differing viewpoints of users, audiences, clients, and/or artists in other fields, designers, and professionals in other sectors and fields.

c. Current and emerging knowledge and technologies.

d. Differing perspectives and conceptions of technology as a tool, a medium, and/or an environment.

e. Research and scholarship about or associated with CMCT.

f. CMCT concepts and applications in other disciplinary practices or as a freestanding endeavor.

Decisions about curricular presence, proportion, and objectives exert a critical influence on the structure and content of each program, and the resources needed to support it.

Qualified faculty, technical resources, disciplinary and multidisciplinary content and organization, and curricular offerings sufficient to support specific goals and objectives are prerequisites to effectiveness in offering courses, areas of emphasis, minors, degrees, or other credentials in CMCT (see Section 2. below).

Whatever choices are made by the institution, students need to develop skills, knowledge, and perspectives from more than one discipline, e.g. art/design, dance, music, theatre. Multidisciplinary content oriented to capabilities in convergence is integral to curricular

programs that address arts/design CMCT, whether structured as majors, minors, areas of emphasis, or in other patterns.

Section 2. Standards and Guidelines

The standards and guidelines below address curricular programs that constitute areas of emphasis, minors, majors, or their equivalents in CMCT. They supplement standards and guidelines applicable to all curricular programs beginning in Section I. and continuing to the end of the Standards for Accreditation applicable to accredited institutional Membership in NASAD, NASD, NASM, or NAST.

The standards in this appendix address structural and operational issues. They also address basic knowledge and skills associated with creating and producing CMCT or with studying the field of CMCT from an informed perspective.

As is the case with standards for each arts and design field, knowledge and skills development standards for CMCT represent goals for capability to create and present work. They provide a foundation for individual cultivation of CMCT that enables informed exploration and effort that in turn lead to CMCT-centered production. These productions are unique creations irrespective of whether or not they are reproduced for mass consumption.

Thus, the CMCT curricular standards below and the competency development goals they contain support, enable, and serve uniqueness of result.

A. Applicability. The standards below are the basis for accreditation documentation and Commission review when *multidisciplinary* arts/design CMCT, as defined above, has a curricular presence and is specifically designated:

1. As a minor or area of emphasis within an arts or design degree or non-degree program (e.g. art/design, dance, music, theatre).
2. As the major in an arts or design degree or non-degree program.
3. As a first or second major along with an arts or design major in a double-major program.
4. As a primary component in degree or non-degree programs featuring disciplines in combination that require an arts or design major or at least 25% studies in arts or design.
5. As the primary content of a course, normally only in terms of the relationship of that course to overall curricular structure, or to title/content consistency and other issues of program functionality and public information.

A short applicability test: Yes, if a curricular program is focused on CMCT. Yes, if a curricular program is focused on one or more particular arts/design disciplines plus a curricular program in CMCT. No, if studies in a particular area of arts/design are combined with studies in technology or the other arts that may address elements of CMCT, but that are not combined or integrated as indicated in the definition of CMCT in Section 1.C.

B. CMCT and Arts/Design-Centered Content

1. Content, techniques, and technologies used as elements in CMCT are often applied and studied in arts/design contexts that are not fundamentally or primarily multidisciplinary. Programs of study of this type are documented and reviewed by the Commission as appropriate to program purposes using, as appropriate, other sets of NASM, NASAD, NAST, or NASD standards. In these circumstances, institutions and the Commission may reference competencies, experiences and opportunities, and other portions of this appendix, if

applicable to the purpose and content of the program or to issues pertinent to documentation and review. Examples follow.

NASAD: Normally, programs in areas such as digital media, film/video production, communication design, animation, and theatre design structured to meet standards in previous sections of the NASAD *Handbook* are not considered, titled, or reviewed as majors in CMCT, even if they require some CMCT content.

NASD: Normally, programs based in dance choreography and electronic media structured to meet standards in previous sections of the NASD *Handbook* are not considered, titled, or reviewed as majors in CMCT, even if they require some CMCT content.

NASM: Normally, programs in areas such as music composition, opera, musical theatre, recording technology, or music technology structured to meet standards in previous sections of the NASM *Handbook* are not considered, titled, or reviewed as majors in CMCT, even if they require some CMCT content.

NAST: Normally, programs in areas such as design/technology, film/video production, or musical theatre structured to meet standards in previous sections of the NAST *Handbook* are not considered, titled, or reviewed as majors in CMCT, even if they require some CMCT content.

2. Curricular programs, including but not limited to those listed immediately above, may provide the preparation necessary to bring specialist expertise to teams that create and produce CMCT, irrespective of the inclusion of specific program requirements in CMCT. However, the CMCT title or designation is appropriate only for programs or courses with stated purposes and curricular structures in CMCT. Titles and designations are based on what programs prepare students to do immediately upon graduation or completion, not how graduates apply or evolve their knowledge and skills to contribute to various forms of work.

C. CMCT and Technology-Centered Content

Knowledge and skills in technological subjects are essential aspects of CMCT, but they alone do not constitute the whole. The institution must clearly differentiate (1) the acquisition of software capability or general understanding or more advanced knowledge and skills in one or more technologies potentially applicable to CMCT from (2) mastery of the broader competencies associated with various professional practices in the creation and production of CMCT work.

D. CMCT, Computer Science and Engineering, and Research

Curricular programs in CMCT and other types of CMCT content are natural partners with curricular programs in computer science and engineering. These combinations are natural resources for various kinds of innovation-oriented research and development beneficial to the fields and work of all participants. Institutions control the purposes, organization, and management of such combinations, making choices among myriad possibilities for coordination.

Standards regarding relationships and distinctions between the accreditation of curricular programs in the arts (arts accrediting organizations) and in engineering (ABET) are found in Appendix I.F. of the NASM *Handbook*, Appendix I.C. of the NASAD *Handbook*, and Appendix I.E. of the NAST *Handbook*. Operational standards and guidelines related to coordinated programs from a CMCT perspective are found in Section 2.O. below.

E. Programs Combining Studies in Arts/Design with Non-Arts CMCT

Curricular programs in arts/design may include or be combined with studies in non-arts CMCT areas. In these cases, arts accreditation standards for combination degrees found in Sections III.I., IV.C.6., and IV.C.7., apply to curricular structures.

F. Related Arts Accreditation Standards

NASAD: NASAD standards for Degree Programs Combining Studies in Art and/or Design and Electrical/Computer Engineering (NASAD and ABET) are found in Appendix I.C. of the NASAD *Handbook*. Generic NASAD standards for programs featuring Disciplines in Combination are found in Section III.I. Generic NASAD standards for Majors in or Based on Electronic Media are found in Section III.J.

NASD: Generic NASD standards for programs featuring Disciplines in Combination are found in Section III.I. of the NASD *Handbook.* Generic NASD standards for Majors in or Based on Electronic Media are found in Section III.J.

NASM: NASM standards for Studies in Recording Technology are found in Appendix I.G. of the NASM *Handbook.* Standards for Baccalaureate Curricula Combining Studies in Music and Electrical Engineering (NASM and ABET) are found in Appendix I.F. Generic NASM standards for programs featuring Disciplines in Combination are found in Section III.I. Generic NASM standards for Majors in or Based on Electronic Media are found in Section III.J.

NAST: NAST standards for Degree Programs Combining Studies in Theatre and Electrical/Computer Engineering (NAST and ABET) are found in Appendix I.E. of the NAST *Handbook.* Generic NAST standards for programs featuring Disciplines in Combination (Inter-, Multi-, Co-Disciplinary Programs, etc.) are found in Section III.I. Generic NAST standards for Majors in or Based on Electronic Media are found in Section III.J.

G. Administrative Home

Curricular programs in CMCT may be administered under the auspices of a single arts or design discipline, two or more arts and/or design disciplines, a college or school of the arts or design (however named) in combination with non-arts or design departments or schools, or in or through a separate consortium, institute, or similar entity developed specifically for CMCT or similar purposes in some other type of entity.

Choices regarding the administrative home for curricular programs in CMCT are the prerogative of the institution. Normally, curricular programs with a major in a particular area of art and/or design and an area of emphasis or minor in CMCT are administered by the applicable art and/or design unit.

H. Commission Jurisdictions: The Arts Accreditors and CAAA

Commission jurisdictions are determined primarily on relationships among purpose, content, and nature of work required in specific curricular programs. Degrees or other offerings that are (1) based in a specific arts or design discipline—visual arts, design, dance, music, theatre—and (2) include a curricular program in CMCT or (3) that require a significant presence for that discipline in a multidisciplinary format associated with CMCT are reviewed by the arts accreditor for that discipline as outlined in its various standards, many of which are referenced below in Section 2.J.

Majors in CMCT that are administered solely by an arts/design, dance, music, or theatre unit would be reviewed by the arts accrediting association appropriate for that unit, and a decision about accreditation and listing would be based on purpose, content, and nature of work. Expertise beyond the single discipline may be engaged in the review of such programs.

Majors in CMCT administered in schools or colleges of the arts, or by consortia, institutes, or other entities have the opportunity to seek a consultative review from a multidisciplinary perspective from the Commission on Multidisciplinary Multimedia (MDMM) of the Council of Arts Accrediting Associations (CAAA). CAAA is a consortium of the arts accrediting associations for art and design, dance, music, and theatre. This consultative review is not an accreditation review, but with an

institution's agreement, it may be factored into accreditation reviews of the separate arts accrediting organizations and thus be advisory to one or more of their accreditation commissions, or it may be conducted at the request of the institution as a service to the institution.

For consultation regarding commission jurisdictions, please contact the staff of the National Office for Arts Accreditation.

I. Content, Titles, Terminologies, and Program Descriptions

In CMCT the focus is on the thing being done more than what it is called. However, as is the case for each curricular program offered by an institution, there must be consistency among content, title, terminology, program descriptions, and any other information provided to students and the public.

1. Content

At its base CMCT refers to a specific kind of integrative production-oriented work involving at least two or more of the arts and/or design disciplines that is enabled by and presented through digital and emerging technologies. The integrations of all these characteristics and elements enable the particular types of convergences identified as CMCT (see Section I.C.)

Many important and valuable connections among the arts and design disciplines, and among the arts and design disciplines and technology, are not CMCT.

For curricular programs, required curricular content linked to competency development expectations involving integrations are the primary determinants of (a) whether or (b) the extent to which a program is centered in CMCT, and (c) what the answer reveals about consistency among titles, terminologies, and program descriptions.

2. Titles

CMCT—a term used in this text to designate a type of work—is not a standard degree title, and may never become one. Other current or future titles can be consistent with CMCT-centered curricular programs. (See *Terminologies* below.)

Title/content consistency determinations with regard to CMCT start with content—the thing being done, in part because titles in current use may be consistent with curricular content or programs that have elements of CMCT, but that do not address or that are not centered on CMCT sufficiently to warrant designating CMCT as an area of emphasis or a major or some other type of curricular program.

3. Terminologies

As expected in a developing field, there are many terminologies. A few of the many terminologies that may be associated with CMCT content and work are: multidisciplinary multimedia, digital media, intermedia, game design, media arts, interactive media, new media, and emerging media.

Terminologies used by the various art and design disciplines that include interactions with production-oriented technologies include, but are not limited to, animation, communication design, interaction design, installation, recording technology, music technology, game audio, film/video production, theatre design/technology.

The arts and design disciplines also have degree structures for combining the professional undergraduate degree in a particular discipline with areas of emphasis in other fields, including technologically based fields.

Curricular programs with these titles or structures may or may not include requirements in CMCT. If included, these CMCT-associated requirements may or may not have sufficient presence or focus to constitute a curricular program in CMCT. The relationship between content and curricular structure is the key factor in determining applicability of CMCT standards.

4. Program Descriptions

Given the range of possibilities regarding content, title, terminology, and their combinations, CMCT curricular program descriptions must be accurate and clear regarding purposes, content, and competency development. These descriptions are particularly critical when titles or terminologies for CMCT curricular programs use the same language as titles for programs not necessarily or always focused on CMCT. Normally, within each institution, CMCT curricular programs carry a title or use terminology that distinguishes them from other curricular programs.

CMCT curricular program descriptions connecting program completion with career preparation, career entry, or preparation for advanced study must meet standards in Section II.I.1.k.

J. Basic Undergraduate Curricular Structures and Standards References

1. *Types of Degrees, Majors, Minors, Areas of Emphasis, Double Majors, etc.* Basic title, structural, and content standards are found in Section IV.C. Information regarding independent study is found in Section III.G.

2. The relationship between time distributions within degree programs and degree integrity are found in Section IV.C.1.c.(1).

3. *Liberal Arts Undergraduate Degrees*. Section IV.C.4. and Section VII.

   If applicable to an institution's programs, various structures for combining a liberal arts major in a particular arts/design field with studies in related or outside fields such as CMCT—elective study, specific emphasis or minor, double major—are found in Section IV.C.6.a.

4. *Professional Undergraduate Degrees.* Section IV.C.1., 2., 3., and 5. and Sections VIII. and IX.

   If applicable to an institution's programs, various structures for combining a professional degree in an arts or design field with studies in related or outside fields such as CMCT—elective study, specific emphasis or minor, elective studies in a specific outside field, double majors, and, in NASM, the professional Bachelor of Musical Arts degree—are found in Section IV.C.6.

5. *Liberal Arts Undergraduate Degrees in CMCT*

   These degrees must:

   a. Apportion time to the two curricular areas designated major and general studies consistent with standards and guidelines for other liberal arts degrees in the particular arts/design area and the other arts fields.

   b. Require that the major (CMCT) occupy at least 30% in content chosen consistent with program purposes from among that outlined in Section 2.L. below.

   c. Meet requirements outlined in Section 2.L.4. below.

   Such degrees may be combined with a liberal arts degree in one of the other arts disciplines or in design to create a double major.

6. *Professional Undergraduate Degrees in CMCT*

These degrees must:

a. Apportion time to the three curricular areas designated major (CMCT), supportive studies in the major, and general studies consistent with standards and guidelines for other professional degrees in the arts and design disciplines.

b. Require that the major (CMCT) occupy at least 65% in order to develop requisite competencies and engage in essential experiences and opportunities listed in Section 2.M. below.

If the undergraduate professional degree in art/design, dance, music, theatre, film, etc. is associated with majors, minors, areas of emphasis, etc. in CMCT, the degree must meet arts accreditation requirements for all professional undergraduate degrees of that particular arts/design area, including common body of knowledge and skills development outlined in Section VIII.B.

K. CMCT Curricular Structure Standards and Associated Requirements

1. Standards

a. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those completing a specific area of emphasis, minor, or a degree or other credential in CMCT.

b. Institutions interested in offering CMCT emphases or minors within single-discipline majors in arts/design or other fields use structural standards for that single discipline and a major as a framework for the inclusion of CMCT content (e.g. BFA in Stage Management with an Emphasis in CMCT; B.M. in Composition with an Emphasis in CMCT, etc.).

2. Guidelines

The structure of each curriculum normally conforms to the basic distributions of time and disciplinary work, and achievement expectations associated with the type (e.g. liberal arts, professional, practice-oriented, research-oriented, practice- and research-oriented, etc.) and level (e.g. basic, intermediate, advanced, undergraduate, graduate, etc.) of the program or credential offered.

L. CMCT Competency Development Choices and Proportions

1. Choices and Proportions. Institutional choices regarding the development of CMCT competencies are placed within the institution's chosen CMCT purposes and program framework, e.g. (a) liberal arts or professional undergraduate degrees, or a degree with an experimental structure, (b) production or scholarship focus or blended concentration, (c) major, double major, minor, area of emphasis, independent study, etc., (d) introductory, basic, intermediate, advanced, etc., (e) overview, comprehensive, focused, specialized, etc.

One or more of the competencies below may also inform content area choices for practice- and/or research-oriented graduate study, especially for students seeking to develop a set of knowledge and skills in CMCT.

Choices of competency requirements must enable students to fulfill the specific purposes and scope of any CMCT curricular program for which they are enrolled.

2. Competency Requirements, Levels, and Institutional Prerogatives. The CMCT competencies listed in this appendix may be pursued at elementary, intermediate, and advanced levels. The

levels are set by the institution for each CMCT curricular program offered. Levels and associated graduation or completion competency and other requirements must be consistent with each degree or program's objectives, degree title, and major.

The list of competencies in Section 2.M. does not preclude any institution's prerogative to require the development of additional competencies or to state in other terms one or more of the functions indicated in the competency statements below.

3. **CMCT Minors, Areas of Emphasis, and Their Equivalents.** A CMCT designation indicates that the program develops or requires at least an overview understanding of CMCT as a whole field. Content chosen for this and other purposes demonstrates a clear connection to development in several of the competency areas listed as titles for items a., b., c., and d. in Section 2.M.1. below as appropriate to the level of the minor or area of emphasis. To meet requirements for title/content consistency, minors and areas of emphasis focused primarily on specific elements or components used in CMCT, are titled with the names of those elements or components, not CMCT.

4. **Undergraduate Liberal Arts Degrees with a Major in CMCT.** A CMCT designation indicates that the program develops or requires a basic understanding of CMCT as a whole field; for example, informational knowledge about CMCT components, concepts and structures; conceptualization, creation, and development processes; the practicalities and contexts for CMCT work; and some experience in making CMCT. Specific requirements for the major demonstrate a clear connection to development in the competency areas listed as titles for items a., b., c., and d. in Section 2.M.1.

5. **Professional Undergraduate Degrees with a Major in CMCT.** All competencies listed in Section 2.M.1. below are required for graduation from a professional arts-/design-labeled undergraduate degree—BFA, BM, etc.—with a major in or focused primarily on the production of CMCT work, and/or titled a major in CMCT, irrespective of the particular terms or label used by the institution to indicate CMCT.

6. **Experimental Degree Structures.** Experimentation in degree structures, content, and knowledge and skills development systems may be appropriate for some undergraduate CMCT programs. However, CMCT competency development requirements for graduation must be consistent with published program objectives and time distributions (see Sections III.M. and IV.C.1.c.)

7. **Other Applications.** Whether centered in art/design, dance, music, theatre, or in other fields, one or more of the competencies listed below may be required to achieve the production and/or informational and/or scholarly objectives of individuals or programs.

M. CMCT Competencies, Experiences, and Opportunities

1. Competencies

Consistent with their purposes and level, CMCT curricular programs develop one or more of the following competencies:

a. Basic informational knowledge regarding:

(1) The vocabulary of practice, including the ability to articulate what basic terms and concepts mean in:

(a) At least one arts/design discipline, e.g. art/design, dance, music, theatre, film.

(b) At least one and usually several other arts/design and/or other creative disciplines.

(c) Appropriately related technology.

(d) Multiple media forms and technologies associated with CMCT.

(2) Fundamental generative processes—the way work is created in the various arts and design forms, in technology, and in CMCT. Includes basic components, disciplines, and integrations; materials and techniques; creative patterns/processes; problem-solving; and formal relationships.

(3) Notational systems—the natures of notational systems (etching, scoring, pseudo-coding, mapping) and what they do in the various arts and in technology.

(4) Editing systems—procedures, processes, and criteria for synthesizing and determining final compositional, design, or technical procedures.

(5) Phases of production, exhibition, and distribution—sequences for the art forms, for design, for other disciplines involved, for technology, and for multimedia.

(6) Fundamental business practices and contexts associated with production, exhibition, and distribution for various types of CMCT.

b. Knowledge and abilities regarding CMCT concepts and structures, including but not limited to:

(1) Knowledge of the concepts related to the visual, spatial, sound, motion, interactive, performative, and temporal elements/features of digital and emerging technology and the principles for their use in the creation and application of CMCT work.

(2) Ability to combine understanding of the special properties of various specific disciplines and media with an understanding of narrative and other information/language structures for organizing content in time-based or interactive CMCT.

(3) Ability to organize and represent content structures such as communications, objects, and environments in ways that are responsive to artistic/design goals and/or other technological, social, cultural, and educational systems and requirements.

c. Ability to conceptualize, create, and develop CMCT work, including but not limited to:

(1) Abilities to conceptualize, capture, create, and edit in various media using programming codes and/or software packages. Associated competencies include:

(a) Understanding of digital multimedia capabilities and uses of light, images, animation and film and video, sound, and texts.

(b) Understanding of the characteristics and capabilities of various technologies (hardware, software, and code-based systems); their appropriateness for particular expressive, functional, and strategic applications; their positions within larger contexts and systems; and their influences on individuals and society.

(2) Knowledge of the processes for the development and coordination of technology-based CMCT creative tools (for example, storyboarding, concept mapping, and the use of scenarios and personas).

(3) Ability to use technologies to achieve specific expressive, functional, and synergistic objectives.

(4) Understanding of the nature and procedures of collaborative work, and the ability to work in teams to organize collaborations among representatives from multiple disciplines and perspectives.

(5) Ability to communicate verbally and write effectively in CMCT contexts.

d. Knowledge and understanding of practicalities and contexts for CMCT, including but not limited to:

(1) Understanding of what is effective, useful, usable, and desirable with respect to:

(a) Interactive user/audience-centered interfaces.

(b) Digitally based, technologically mediated communication, objects, and environments.

(c) The ability to analyze and synthesize relevant aspects of human interaction in various contexts (physical, cognitive, cultural, social, political, economic, etc.).

(2) Knowledge of the basic principles, laws, regulations, and ethical considerations and practices associated with CMCT and intellectual property as it is both acquired and created by individuals working in the programs.

(3) Knowledge of history, theory, and criticism with respect to CMCT and related areas such as film, video, technology, media, sonic arts, and digital arts and design.

2. Opportunities and Experiences

The following standards and guidelines are applied according to the purposes and goals of each CMCT program. All are applicable to professional degree programs in CMCT.

a. Sufficient access to the following resources to accomplish the purposes and requirements of the programs. Professional degree programs in CMCT require regular access to such resources.

(1) Image, video, sound, and other libraries and resources that provide raw material for CMCT work, and to studios and libraries with appropriate electronic media resources and reference materials regarding CMCT in other relevant disciplines such as arts, design, film studies, cultural studies, history of technology, communication, cognitive psychology, human factors, computer science, and business.

(2) For instruction and for independent work, appropriate technology and staff necessary for the development and professional production of CMCT work. Consistent with the goals and objectives of the program, equipment should align with disciplinary/industry standards. This alignment is essential for professional programs.

(3) Regular access to instruction and associated experience and critique by faculty with educational and professional backgrounds in CMCT. Appropriate backgrounds must include more than specific software or hardware skills.

b. Opportunities to do work that combines several disciplines or media applications, or that explores relationships between practice and research.

c. For students in professional degree programs, final project and/or portfolio demonstrations of readiness to do CMCT work at a professional level.

d. To ensure that opportunities can be fully realized, programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately owned machines in CMCT workspaces and classrooms. The institution should be cognizant of constantly changing industry preferences for certain operating systems, computer platforms, and software in setting computer purchase requirements and infrastructure support.

e. In order to accomplish some kinds of work, students may need to know or learn computer programming or scripting.

f. Opportunities to participate in internships or other types of practica are recommended.

N. General Studies Associated with CMCT

1. Work in convergent fields is inherently collaborative and synthesizes content, resources, and methods from many disciplines.

2. General studies requirements should correlate with the overall goals and objectives of each curricular program. Studies in areas such as writing, film studies, arts and design disciplines outside the student's home discipline, cultural studies, performance studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business are recommended.

O. Operational Standards for CMCT Curricular Programs

The standards below are in addition to comprehensive standards found in Sections II. and III. of the Standards for Accreditation that are applicable to all curricular offerings in CMCT.

1. Instructional and Technical Personnel

a. The aggregate credentials, experience, and achievement qualifications of faculty and staff for CMCT and its various disciplines and components depend in large part on the nature of CMCT work, the institution's specific goals for achievement in CMCT, and the nature of the institution's requirements for faculty in arts/design or other creative disciplines. CMCT expertise is often gained through applications of interest, aptitude, and experimentation that develop capabilities for combining and synthesizing component disciplines. Formal academic credentials alone may not indicate the qualifications needed.

Qualifications normally include the ability to:

(1) Bring deep expertise and technical facility in some relevant body of content to collaborative efforts and programs.

(2) Explain and otherwise articulate or notate artistic and technical concepts and issues, especially to those in other fields.

(3) Research and effectively communicate complex ideas associated with creative work developed through the collaborative process.

(4) Teach: sponsor, guide, assist; and mentor the development of student competencies and projects in CMCT.

(5) Build, participate in, and oversee multidisciplinary teams.

(6) Nurture and manage CMCT projects of various types and sizes.

Qualified personnel may come from many sectors: full-time faculty, staff, adjuncts, industry employees, graduate students, personnel from other educational institutions.

b. Instructional and technical personnel supporting and/or administering CMCT work need to possess:

(1) Expertise in multiple media forms.

(2) Some level of familiarity with related disciplines outside of the arts.

(3) An understanding of the meanings and usages of various words and concepts in preferably several fields of technology, media forms, and related fields consistent with the purpose and nature of the project or program.

c. Faculty teaching CMCT-centered courses and overseeing associated student project development or conducting labs in CMCT must be qualified by demonstrated professional competence and experience. Faculty must have practical professional experience in the content covered by any course they are teaching and be qualified to teach current technology. Demonstrated teaching experience shall be a requirement for continuation.

d. In addition to qualified CMCT faculty, the institution shall have faculty qualified to teach any specifically designated course in any discipline or area required to complete the curricular program that addresses an element or component of CMCT.

If such requirements include any math, engineering, or other science-centered course, normally faculty teaching such courses shall have an earned doctorate in the field in which they are teaching and hold a faculty position in a school or department in that field.

e. Staff support commensurate with the scale of programs, projects, resource requirements, and delivery systems is essential.

f. Medium- to large-scale CMCT efforts normally require a project manager who coordinates fulfillment of technical and technological requirements.

g. If an institution offers a major in CMCT, a faculty member or administrator shall be designated who has primary responsibility for the program and sufficient assigned time for its operation and development consistent with the size, scope, and requirements of the program. Normally, faculty members designated as program administrators or coordinators have several years of experience producing CMCT work.

b. Professional development and support are important for faculty associated with CMCT programs. Some faculty may need to be engaged in professional development outside their home discipline, and perhaps even outside traditional academic professional development activity.

For additional standards regarding faculty and staff, see Section II.E.

2. Coordination and Coordinated Programs

a. CMCT-based curricular programs that require specific courses in other arts, design, humanities, technology, engineering, math, or science courses must be able to demonstrate coordination with professionally credentialed faculties and administrators responsible for teaching those disciplines at a level consistent with the nature and purposes of the CMCT program being offered.

b. If the arts/design unit shares the organization and management of a CMCT program with one or more other units, cooperation in the development, operation, and evaluation of the program is required.

3. Resources and Delivery Systems

Resources and delivery systems must match the purpose, nature, and scope of each course or program, including but not limited to:

a. Resource acquisition systems to assemble technologies and other resources used for specific elements of curricular programs in CMCT, including associated projects.

b. Working spaces that are the locations for:

(1) Development of coherent creative action (dissimilar things going different ways, but working together).

(2) Individual and collaborative study, exploration, and work.

(3) Systems integration (artistic [e.g. composition, choreography, playwriting or narrative, visual design] and technological).

(4) Project fulfillment and artistic production.

(5) Development and maintenance of a creative environment.

(6) Installation, access, maintenance, and security and storage of institutional and student-owned equipment.

Working spaces include, but are not limited to, locations featuring computers and other technologies, as well as studios, scene shops, rehearsal halls, demonstration sites, performance venues, and digital and virtual workspaces for CMCT.

c. Intellectual Resources

(1) In addition to the usual resources for the arts and technology, CMCT programs need to access image, video, sound, and other libraries and assets, both those they acquire and those that are created by individuals working in the programs. These become part of the raw materials of CMCT work.

(2) Participants in CMCT programs need access to the range of current work in this field.

(3) Resource issues include appropriate hardware and software, and fees for licensing and royalties.

(4) Issues related to copyright, fair use, and legal aspects of the use of digital assets—acquired or created—need to be addressed.

(5) Mechanisms for archiving CMCT work need to be developed.

For additional standards applicable to Facilities, Equipment, Health, and Safety, see Section II.F.; Library and Learning Resources, Section II.G.

4. Time and Credit Allocations

Various aspects of CMCT knowledge and skill development are time-intensive. Examples include, but are not limited to: collaborations, project-based activities involving multiple disciplines and perspectives, team-based learning and creating, developing the artistic and

technological proficiencies to realize concepts within specific CMCT works and for any specific CMCT work as a whole.

Alternative models may be appropriate (a) to allocate time through schedules and other means, and (b) to structure the relationship between time and credit (see Standards for Accreditation, Section III.A., and especially note the following Section III.A.2.a).

Alternative models may also be appropriate for developing the relationship among time, faculty and staff personnel assignments, and load credit. Examples include, but are not limited to, mentoring project-based work, team-based teaching, and lab oversight and management.

Within the frameworks established in the various arts accreditation standards, decisions regarding time and credit allocations are the prerogative of each institution.

5. Evaluation

For CMCT curricular programs that are arts-/design-based, qualified artists/designers associated with the institution must be primarily responsible for quality definitions and quality assurance consistent with the purposes of each program.

Evaluation and associated planning need to take into account the fact that CMCT is new, experimental, and exploratory in both artistic and technical dimensions. Due to the emergent nature and the rapid expansion of digital and other technologies and the complexity produced by mixtures of the assessment approaches consistent with the natures of the various arts and design disciplines, traditional academic assessment criteria and ways of thinking may need to be adjusted to CMCT-specific criteria consistent with the institution's specific goals for achievement in CMCT. Evaluation systems for students and programs need to be associated with maintaining a creative conceptual space in order to facilitate work rather than stifle it.

P. Graduate Curricular Programs in CMCT

Specialized degrees or programs in CMCT or degrees or programs with a required curricular component in CMCT may be offered at the graduate level by art/design, dance, music, theatre, or other types of arts units of disciplinary consortia.

When such programs are designated a major or emphasis in CMCT, or the equivalent, protocols in Section 2.H., *Commission Jurisdictions: The Arts Accreditors and CAAA* apply.

All arts-centered or design-centered, or arts- and design-centered graduate programs must meet operational, resource, and content standards applicable to their purposes, disciplinary base or bases, level, degree or program title, content, completion expectations, and other elements found in the graduate sections of the Standards for Accreditation published by each of the arts accrediting associations. See also Standard III.I. regarding multidisciplinary programs where a single art form contributes over 25% of the total program content. Definitions, descriptions, and principles outlined in Appendix I.D. above are also applicable to graduate curricular programs in CMCT.

All graduate curricular programs in CMCT must be able to demonstrate logical and functioning relationships among purposes, curricular structure, content, expectations for competency development, and completion requirements.

Graduate programs offer a range of possibilities for CMCT. Terminal degree programs with majors in CMCT must require high professional levels of competence in the creation and production of CMCT work, or in scholarship focused on CMCT work.

Programs with majors in other fields requiring a set of studies in CMCT may focus on graduate-level introductory or intermediate-level studies in CMCT.

One or two courses in CMCT may be appropriate as requirements or electives in various types of graduate programs, but not be structured to constitute a curricular program in CMCT.

The competencies listed in Section 2.M. above are developed to ever-higher levels of proficiency and integration as CMCT study and experience progress. Beyond basic levels, these competency statements may evolve into other competency formulations used by the institution as the basis for completion requirements at the graduate level.

Graduate programs focused on the creation and production of CMCT work must be supported by the significant resources necessary to remain current in any field associated with digital and emerging technology.

Q. Standards for Specific Curricular Programs

NOTE: The standards below are in addition to and reviewed in terms of applicable standards in Sections II. through XXII., and in Appendix I.D., Section 2.

For each CMCT curricular program—e.g. area of emphasis, minor, major—developed by an institution:

1. A specific set of purposes must be developed and published that include, but are not limited to:

    a. Titles and basic identification of subject matter, techniques, technologies, disciplines, issues to be addressed, and CMCT program size, scope, and focus.

    b. Specific content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed, including but not limited to expectations regarding:

        (1) Specific content and the specific perspective(s) and means for engaging it.

        (2) Breadth and depth in various disciplinary and CMCT components.

        (3) The development of problem setting and solving capabilities.

        (4) Ability to juxtapose, combine, apply, integrate, or synthesize the disciplines involved.

2. Curricular and other program structures and requirements shall be consistent with purposes, goals, objectives, and program level, and shall be published.

3. Operations must reveal coherent achievement of goals and objectives.

4. Terminology must reflect accurately the type(s) of disciplinary combinations represented or used, and any CMCT applications that are the focus of the program.

5. Degree and program titles and descriptions must be consistent with associated curricular content and completion requirements. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, area of emphasis, field for independent study, etc.

6. Institutions must establish enrollment or admission policies for CMCT curricular programs consistent with the nature and expectations of specific CMCT program offerings. Students shall be admitted only to CMCT programs for which they show prospects of success. Evaluations of

potential for success in a professionally oriented, production-focused major in CMCT normally involve considerations that go beyond those associated with a single art form, design discipline, or technology area. These considerations may include, but are not limited to, the integrative nature of CMCT and the diverse and emerging skill sets and artistic practices associated with CMCT. See also Sections V., XIV., and XVIII.

7. Applicable prerequisites for courses or curricula must be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The same is true for any entry-level courses in math, engineering, or math-based disciplines that may be required for program completion or that develop competencies necessary for any required upper-level courses in these areas or in CMCT, or its technological components. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

8. The institution must determine and publish any technical competency and equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

9. Programs involving correspondence or distance learning must meet accreditation standards regarding such programs (see Section III.H.). This includes programs delivered robotically through interactive tutorials as well as those led by specific faculty members.

10. There must be clear descriptions of what the institution expects students to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Depending on the nature of the program, expectations and competencies are related to one, several, or all of the areas outlined above in Section 2.M. The levels of the competencies expected shall be consistent with the purpose, focus, and level of the degree or program offered.

11. For professionally oriented degree or non-degree programs, these expectations must include, but are not limited to:

    a. Achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes including mastery in the content outlined in Section 2.M.1. above and in at least one of the sets of established or innovative techniques appropriate to CMCT.

    b. Developing an effective work process and a coherent set of ideas and goals that are embodied in their work.

    c. Developing a significant body of knowledge and skills sufficient for evaluation and a level of technical proficiency and/or scholarly competence in artistic and/or design applications that are observable in work acceptable for public exhibition or publication.

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

APPENDIX II.A.

NASAD GUIDELINES
STATEMENT ON COMPETITIONS

NASAD recognizes that competitions may contribute to the education of the artist and designer. However, the effectiveness of a competition in contributing to the advancement of art and design depends upon the observance of certain ethical and artistic principles.

The following guidelines are presented to assist institutions of higher education and organizations sponsoring competitions in the evaluation of competition policies.

A. The intent of the competition must be the encouragement and advancement of art and design and/or the purposes of art and design education. The competition must provide a valid educational experience for the student and contribute to his or her professional growth; it must not disrupt the educational program of the student or of the institution.

B. The competition must not exploit the participant. Work submitted including reproduction rights must remain the property of the participant unless purchased at professional rates independently of prizes and awards. An exception to this may be made when prizes, in amounts equaling or exceeding professional rates, are stipulated as purchase prizes. The sponsoring organization must be responsible for the security of all work accepted by it under the conditions of the competition, and for its safe return either (1) at the completion of jury action or (2) at the end of a period not to exceed one year if specified for purposes of exhibition or display without charge to the public.

C. The conditions of the competition and the names of those responsible for adjudication must be clearly and unambiguously stated. The decisions of those publicly announced, as judges must be final. During adjudication, mechanisms must be employed to ensure that the competition is not biased by inappropriate identification of artists or art work. Organizations sponsoring competitions involving students should list the name of the artist and his or her educational institutional when work is publicly displayed after the adjudication process.

D. No competition or its sponsoring organization may involve or commit any other organization or institution to any responsibility or course of action without prior consultation with and formal consent of that organization or institution.

E. Competitions must not in any way restrict participation on the basis of race, sex, color, or creed.

NASAD will undertake to make these recommendations available to professional organizations, corporations, and others who may initiate competitions. The Association encourages member institutions to do likewise.

Upon request, NASAD will send copies of its policy on competitions to any institution or organization requesting it. The Association will make consultants available to the sponsors of competitions through its consultative service whenever such is requested by a sponsoring organization.

If a member institution of NASAD determines that a competition is not in compliance with NASAD guidelines, the Executive Director of the Association will correspond with the organization at the request of that member institution.

APPENDIX II.B.

ADVISORY STATEMENT ON UNDERGRADUATE MINORS IN ART AND DESIGN

NASAD encourages art and design programs in higher education to offer minors in art/design for undergraduate students. Minors enable students to advance and integrate art/design knowledge and skills in a variety of areas and may be especially appropriate for students with substantial interest in art/design, but who intend to pursue careers in other fields.

NASAD does not list minor programs in its published literature, since minors are considered part of an institution's program of art/design in general education. The Association encourages accredited member institutions to organize, manage, and evaluate minor programs with the seriousness of purpose expected of all postsecondary artistic and educational activities. The following advisory points may provide assistance in this regard:

A. A clear relationship should be evident among the mission, goals, and objectives of the institution, the art/design unit, and the art and design minor programs. Mission, goals, and objectives should be considered in artistic, intellectual, educational, and curricular terms.

   Minors in art and design require attention to a variety of operational and policy issues. Minors programs are important in overall considerations about size and scope and in managing the art/design unit's relationships among goals and objectives, resources, and program offerings. Each art/design unit is responsible for ensuring that resources are available to support the goals and objectives of minors programs for all students enrolled. Student/faculty FTE ratios deserve careful consideration.

B. Minors programs should have distinct structures, formats, and requirements.

C. Minors programs should have specific curricular objectives. Normally, minors require 15–24 semester hours and involve a range of art and design studies from areas such as studio, analysis, and history. The usual goal is to raise the level of overall proficiency in art/design and to provide a comprehensive overview of the discipline. Requirements in at least two of the three areas previously mentioned are the norm. However, minors in art and design may be designed especially to be integrated with other liberal arts or pre-professional curricula. Whatever the curricular objective, balances between comprehensiveness and focus must be maintained to ensure program integrity.

D. Minors programs may be traditional or innovative in structure, content, and requirements. They may be traditional or innovative in their relationship to the art/design unit and to the institution as a whole. Whatever the approach, administrators and faculty associated with minors programs should seek and evaluate opportunities to broaden the artistic and intellectual development of students. Multi- and interdisciplinary studies; individualized minors under a common goals framework; results-oriented requirements; involvement in upper division courses, electives, and special project opportunities all seem particularly appropriate.

E. Each minors program should have published policies concerning admission, the awarding of grades and credit, retention, and completion consistent with the curricular goals of the program. Requirements for coursework, proficiency levels in studio, and any project activity should be clearly stated. Policies should be developed to define relationships between minor and major programs, especially in institutions where declarations of major occur at the end of the freshman or sophomore year.

Scholarship and other financial aid, transfer policies affecting minors, and special fees for non-major enrollments and counseling require delineation and regular attention.

F. The minor in art/design is strongly recommended for individuals preparing to be general elementary school teachers, or liberal arts and sciences teachers at the junior high or high school level. However, the minor in art/design is inappropriate for the preparation of specialist K–12 art/design teachers. To offer such a possibility is inconsistent with NASAD standards. NASAD requirements for specialist teacher preparation are found in Section XI. of the NASAD *Handbook*.

G. It is essential that all written and spoken information be clear about the artistic, intellectual, educational, and curricular goals and limits of each minors program. Promotion and recruitment activities for minors programs should be carefully designed to emphasize the advantages of the program without promising or implying undocumentable career results.

NASAD maintains texts addressing issues of content and evaluation that may be useful in developing, maintaining, and amending art and design minors programs. *Handbook* statements concerning artistic and intellectual goals and content for undergraduate degrees and programs in art and design can serve as starting points or guidelines for discussions about content. Self-study, assessment, and future analyses instruments can provide formats for studying results, prospects, and feasibilities.

As overall curriculum offerings and policies are planned, NASAD encourages continued attention to the potentials for art and design inherent in strong minors programs. The minors option provides tremendous opportunities to develop art/design knowledge and skills at a basic collegiate level among large numbers of educated citizens. Evolving economic, demographic, and technological conditions provide increased incentive for creativity and leadership in the development and operation of art/design minors programs.

APPENDIX II.C.

OPERATIONAL NORMS

Over the years, the higher education community as a whole and NASAD members in particular have found certain quantitative norms useful as benchmarks when developing local operational policies and setting goals. The following statements of norms do not represent accreditation standards, but rather reflect common practices in the field. They are provided only for reference and guidance.

Section 1. Teaching Loads

Institutions calculate teaching loads according to the specific duties expected of individual faculty members. For example, if a teacher teaches only studio classes, normally the maximum teaching load is 18 contact hours per week. If a teacher teaches only academic lecture courses, normally the maximum teaching load is 12 contact hours per week.

Section 2. Faculty/Student Ratio

The overall ratio of full-time equivalent students to full-time equivalent faculty in undergraduate studio art or design departments or in art/design schools should be 15 to 1 or less, and not in excess of 20 to 1.

Section 3. Class Size

Studio classes generally should not exceed 25 students. Experience indicates that a class limit of approximately 20 students is educationally more effective. In some cases, safety and space considerations and specialized equipment considerations will require class limits of 15 or less. Effective instruction can be achieved in lecture classes with larger enrollments than are acceptable in studio courses. However, sound educational practice indicates that such large classes should be supported by small discussion or tutoring sessions.

Section 4. Faculty Contact

In studio and laboratory courses at the foundation or introductory level, where all or most of the work must be accomplished in the school's studios, faculty normally should meet with students for a minimum of two out of every three allotted hours.

Section 5. Library and Learning Resources

Library and learning resources include all formats required for the study of art and design as indicated in NASAD standards. Collections and access are to be correlated to curricular offerings and the research needs of students and faculty. Library and learning resources normally provide access to texts and images in print, slide, or electronic form that are at least equivalent to:

(a) 10,000 volumes on art, design, and related areas; 50 periodicals; 30,000 images for institutions offering "professional" undergraduate programs.

(b) 5,000 volumes on art, design, and related areas; 25 periodicals; 15,000 images for institutions offering "liberal arts" undergraduate programs only.

Institutions offering multiple professional undergraduate major programs and/or graduate programs should have significantly greater library resources than those listed in (a) above, especially in areas of curricular specialization.

APPENDIX II.D.

NASAD ADVISORY CONCERNING ART AND DESIGN IN GENERAL EDUCATION

Art and Design Education for the General Student, the Community at Large, and in the Preparation of Art and Design Professionals

Section 1. Introduction

The traditional role of postsecondary institutions in art/design has been two-fold: the cultivation of an understanding of the visual arts and design in the general public and the education and training of art and design professionals. The relative success of educational programs designed for professionals is evidenced in the ever-increasing quality of art and design in America. But all too often, cultivation of visual understanding in the public has been of secondary concern. As a result, the cultural involvement of the public is not sufficient to take full advantage of the high level and quality of professional activity that is available.

NASAD recognizes two important areas of strength available to address this problem: (a) the wealth of professional expertise that exists in presenting organizations, businesses, and educational institutions concerning the art, design, and education therein; and (b) evidence that the level of public interest and commitment to the arts is growing.

An improved relationship and appropriate fusion of these two strengths must be accomplished if greater public literacy and sophistication in the visual arts and design are to develop.

NASAD recognizes that institutions of higher education engaged in art/design training can provide one of the most important resources for this effort. It is appropriate; therefore, that art/design programs in these institutions assume a significant responsibility for improved educational results on behalf of art/design.

NASAD believes that the success of the art/design community in these endeavors is essential to the quality of cultural life in the United States.

Section 2. Principles

Works of art and design are among the most significant human achievements. Therefore, all these works merit experiential and reflective study as subjects of intrinsic worth. Because of connections of the visual to all human forms of life, studies in history, culture, language, and other such liberal subjects are incomplete unless attention is given to their aesthetic dimensions. When appropriately taught, studio, reflective, and interdisciplinary studies in art/design can promote and enhance the appreciation and discrimination of students who, in turn, become educated observers and patrons and provide leadership in the continuing and various processes of creation, presentation, and education.

These guidelines are based upon the premise that there is general convergence between the purposes of education in art/design and the purposes of general liberal education. Education in art/design is not intended to produce only technical skills, but aims also at the preparation of individuals who understand the cultural and aesthetic significance of what they produce. Such comprehensive understanding with attending skills, attitudes and aptitudes is the fundamental ingredient in a liberal education as traditionally conceived. The presence of programs in art/design in educational programs at all levels is thus an entirely appropriate educational objective.

Initiatives in pursuit of this objective must, of necessity, originate from art/design units within educational institutions.

NASAD believes that these initiatives are essential to the continuing growth of the art and design culture in the United States.

Section 3. Purposes

These guidelines are structured to assist institutions in dealing with issues of art/design in general education and are provided as an inventory of possibilities.

In keeping with the concept of accreditation based fundamentally on the objectives defined by the institution and the appropriateness of those objectives in comparison with the resources available, these guidelines are not to be construed as a list of requirements for accreditation. They are intended to explain by example the major points outlined in the NASAD accreditation standard on Visual Arts in General Education (see Section III.O.).

Institutions are expected to address this issue in terms of what is applicable to them and their own objectives and situation.

The guidelines statement should serve as a resource for those who are not involved on a daily basis with art/design as their area of expertise.

Section 4. Guidelines for Specific Aspects of Art/Design in General Education

A. Art/Design Education for the General College Student. NASAD recognizes that students enter colleges and universities with a wide variety of art/design experiences. Taking into account this variety, art/design units should provide experiences that expose students to a wide range of styles, cultures, modes of thought and problem-solving in the art/design context in order to enhance artistic perception.

The following are recommended:

1. Course offerings for non-majors should be structured to develop visual perception and should include in-person experience with original work whenever possible.

2. Participation by qualified non-majors in courses for majors should be encouraged as part of the elective portion of their programs.

3. The art/design unit should be actively involved in institutional admissions and counseling processes to convey opportunities for participation in art/design studies and activities.

4. The art/design unit should encourage the liberal arts major in art/design as the basis of a liberal education and a basis for graduate study in other fields.

5. Elective studies and minors in art/design should be available and encouraged in all baccalaureate curricula.

6. Participatory art/design experiences for non-majors should be provided under the supervision of those of professional standing.

7. An effective program for building exhibition attendance among the non-major student populations should be maintained, especially for faculty and student exhibitions.

8. Exhibitions, lectures, and demonstrations by art/design major students and faculty should be integrated whenever possible into the curricular approaches of other disciplines.

9. Opportunities should be provided for the participation of non-major students in activities involving visiting art/design professionals.

10. Provision should be made for the involvement of part-time and continuing education students in the art/design in general education programs.

B. Art/Design in General Education and the Preparation of the Art/Design Professional. NASAD recognizes that professional art/design institutions have a responsibility to place the specialization necessary for professional art/design activity in a context that produces a deep sense of concern and responsibility for the development of cultural values.

The following are recommended:

1. Curricular and non-curricular experiences should be provided to develop understanding of the philosophical and sociological significance of art and design in American life and culture.

2. Opportunities should be provided to prepare students for service to the community through art/design.

3. In addition to on-campus exhibitions, art/design students should be encouraged to present themselves and their work to the larger community.

4. Curricular opportunities should be provided in which art/design is integrated with other artistic, historical, and scientific disciplines.

5. Opportunities should be provided for studies and experiences in arts management, advocacy, and patron development.

6. Since many art/design professionals serve as teachers, attention should be given to developing appropriate pedagogical techniques for discovering new ways of understanding and introducing art/design.

C. Faculty. NASAD recognizes that academic tradition often discourages faculty attention to art/design in general education. Unfortunately, promotion, tenure, and academic standing may be adversely affected when attention is focused on non-majors, interdisciplinary efforts, and community service in art/design.

Appropriate means must be found at each institution to address these difficult questions in favor of a vital art/design in general education program.

The following are recommended:

1. Policies for granting credit toward promotion and tenure should be developed for faculty involved in education of the non-major student in art/design.

2. Programs should be maintained to integrate professional studies and experiences for majors into the curricular and non-curricular art/design activities of non-majors.

3. Faculty should be encouraged to participate fully in community art/design development.

4. Experienced faculty, singly or in groups, in all specialty areas should undertake the responsibility for introductory art/design courses for non-majors.

5. Faculty should promote concern for art/design in general education among art/design major students.

6. Faculty who direct art/design research should encourage attention to sociological, psychological, and marketing issues in patron development.

7. Faculty should experiment with curricular approaches for majors and non-majors which combine art/design with other disciplines.

8. Faculty should be encouraged to create and present art/design exhibitions for a variety of settings, both on and off campus.

D. The Local Community. The community beyond the campus provides numerous opportunities for presentation, education, and advocacy.

The art/design unit should be concerned about activities with the community as well as for the community, in order to develop resources and cooperative endeavors with support groups and interested individuals who are willing to join in the common cause for art/design.

The following are recommended:

1. The art/design unit should encourage faculty and student exhibitions in the community. A variety of times, settings, and formats should be investigated to best establish rapport with the public.

2. The art/design unit should be supportive of community art/design societies and presentation organizations.

3. The art/design unit, insofar as possible and appropriate, should be involved in teaching art/design at the pre-school, K–12, adult, and senior citizen levels.

4. The art/design unit should be directly involved in the establishment and furtherance of community arts policy both through representation on governing boards and in art/design presentations.

5. There should be cooperation with school art/design programs and community performing groups to enhance art/design development in the community.

E. Media. The media exercise broad influence. As part of their community outreach, art/design units should maintain an aggressive advertising and promotional campaign utilizing all media.

The following are recommended:

1. Working relationships should be developed with radio and television stations. These may include the presentation of art/design exhibitions live or on videotape, educational programs, and consultative services of all kinds. Cooperation with public radio and television stations, because of their non-commercial status and community orientation, may be especially appropriate.

2. Working relationships should be developed with the print media; newspapers, city and local magazines, newsletters and the like, to encourage attention and support of the art/design unit's activities.

3. Attention should be given to evolving media technologies and their possible impact on the marketing of art/design exhibitions, traditional or otherwise.

4. The fundamental objective of all promotion should be to contribute to a common effort that speaks to the larger idea of art/design as an exciting and enriching opportunity for individuals.

5. Opportunities should be taken to cooperate with all arts groups to work for improved art/design news coverage.

F. Arts and Arts Education Policy Development. Art/design units have a responsibility to influence the positive development of regional and national arts policy and to prepare students capable of so doing.

The following are recommended:

1. Faculty, staff, and students should be encouraged to participate in a wide range of activities associated with policy development.
2. Involvement of other academic units should be sought in conducting marketing and other promotional studies to be used in policy development.
3. Art/design units have a responsibility to participate in the furtherance of improved regional and national arts education policy. This effort is in addition to the educational program for the training of professionals.
4. Art/design units have a responsibility to participate in the furtherance of improved regional and national arts policies directed to the development of expanded involvement by the population. Such involvement should be structured to increase long-term understanding, commitment, and support.

APPENDIX III.A.

CODE OF GOOD PRACTICE
FOR THE ACCREDITATION WORK OF NASAD

To fulfill its values, principles, and responsibilities in accreditation, NASAD:

Section 1. Pursues its mission, goals, and objectives, and conducts its operations in a trustworthy manner.

A. Focuses primarily on educational quality, not narrow interests, political action, or educational fashions.

B. Demonstrates respect for the complex interrelationships involved in the pursuit of excellence by individual institutions or programs.

C. Exhibits a system of checks and balances in its standards development and accreditation procedures.

D. Maintains functional and operational autonomy.

E. Avoids relationships and practices that would provoke questions about its overall objectivity and integrity.

Analyzes criticism carefully and responds appropriately by explaining its policies and actions and/or making changes.

Section 2. Maximizes service, productivity, and effectiveness in the accreditation relationship.

A. Recognizes that teaching and learning, not accredited status, are the primary purposes of institutions and programs.

B. Respects the expertise and aspirations for high achievement already present and functioning in institutions and programs.

C. Uses its understanding of the teaching and learning focus and the presence of local expertise and aspirations as a basis for serving effectively at individual institutions and programs.

D. Keeps the accreditation process as efficient and cost-effective as possible by minimizing the use of visits and reports, and by eliminating, wherever possible, duplication of effort between accreditation and other review processes.

E. Works cooperatively with other accrediting bodies to avoid conflicting standards, and to minimize duplication of effort in the preparation of accreditation materials and the conduct of on-site visits.

F. Provides the institution or programs with a thoughtful diagnostic analysis that assists the institution or program to find its own approaches and solutions, and that makes a clear distinction between what is required for accreditation and what is recommended for improvement of the institution or program.

Section 3. Respects and protects institutional autonomy.

A. Works with issues of institutional autonomy in light of the commitment to mutual accountability implied by participation in accreditation, while at the same time, respecting the diversity of effective institutional and programmatic approaches to common goals, issues, challenges, and opportunities.

B. Applies its standards and procedures with profound respect for the rights and responsibilities of institutions and programs to identify, designate, and control:

1. Their respective missions, goals, and objectives.
2. Educational and philosophical principles and methodologies used to pursue functions implicit in their various missions, goals, and objectives.
3. Specific choices and approaches to content.
4. Agendas and areas of study pursued through scholarship, research, and policy developments.
5. Specific personnel choices, staffing configurations, administrative structures, and other operational decisions.
6. Content, methodologies, and timing of tests, evaluations, and assessments.

C. With respect to professional schools and programs, recognizes the ultimate authority of each academic community for its own educational policies while maintaining fundamental standards and fostering consideration of evolving needs and conditions in the profession and the communities it serves.

Section 4. Maintains a broad perspective as the basis for wise decision-making.

A. Gathers and analyzes information and ideas from multiple sources and viewpoints concerning issues important to institutions, programs, professions, publics, governments, and others concerned with the content, scope, and effectiveness of its work.

B. Uses the results of these analyses in formulating policies and procedures that promote substantive, effective teaching and learning, that protect the autonomy of institutions and programs, and that encourage trust and cooperation within and among various components of the larger higher education community.

Section 5. Focuses accreditation reviews on the development of knowledge and competence.

A. Concentrates on results in light of specific institutional and programmatic missions, goals, objectives, and contexts.

B. Deals comprehensively with relationships and interdependencies among purposes, aspirations, curricula, operations, resources, and results.

C. Considers techniques, methods, and resources primarily in light of results achieved and functions fulfilled rather than the reverse.

D. Has standards and review procedures that provide room for experimentation, encourage responsible innovation, and promote thoughtful evolution.

Section 6. Exhibits integrity and professionalism in the conduct of its operations.

A. Creates and documents its scope of authority, policies, and procedures to ensure governance and decision making under a framework of “laws not persons.”

B. Exercises professional judgment in the context of its published standards and procedures.

C. Demonstrates continuing care with policies, procedures, and operations regarding due process, conflict of interest, confidentiality, and consistent application of standards.

D. Presents its materials and conducts its business with accuracy, skill, and sophistication sufficient to produce credibility for its role as an evaluator of educational quality.

E. Is quick to admit errors in any part of the evaluation process, and equally quick to rectify such errors.

F. Maintains sufficient financial, personnel, and other resources to carry out its operations effectively.

G. Provides accurate, clear, and timely information to the higher education community, to the professions, and to the public concerning standards and procedures for accreditation, and the status of accredited institutions and programs.

H. Corrects inaccurate information about itself or its actions.

Section 7. Has mechanisms to ensure that expertise and experience in the application of its standards, procedures, and values are present in members of its visiting teams, commission, and staff.

A. Maintains a thorough and effective orientation, training, and professional development program for all accreditation personnel.

B. Works with institutions and programs to ensure that site teams represent a collection of expertise and experience appropriate for each specific review.

C. Conducts evaluations of personnel that involve responses from institutions and programs that have experienced the accreditation process.

D. Conducts evaluations of criteria and procedures that include responses from reviewers and those reviewed.

APPENDIX III.B.

POLICIES CONCERNING LISTINGS IN NASAD PUBLICATIONS

The information below outlines NASAD policies concerning the listing of programs and degrees in NASAD publications. NASAD publications may be obtained from the NASAD Web site: http://nasad.arts-accredit.org.

Section 1. Institutional Membership

Institutional Membership signifies accreditation. Institutions eligible to apply for Membership include colleges, universities, and independent schools of art and/or design.

Associate Membership may be granted to baccalaureate and/or graduate degree-granting institutions, community/junior colleges, and non-degree-granting institutions applying for the first time that meet all curricular standards and a substantial portion of all other standards of the Association, and show promise of being able to meet completely the Association's standards applicable to art/design curricula offered by the institution. Accreditation with Associate Membership is valid for up to five years. At the end of this period, such institutions will be required to satisfy all criteria for Membership in the Association.

Membership is granted to baccalaureate and/or graduate degree-granting institutions, community/junior colleges, and non-degree-granting institutions meeting all of the standards of the Association. Institutions approved for Membership are granted five-year periods of accreditation. At the end of five years, such institutions are expected to apply for renewal of Membership. Institutions approved for renewal of Membership are granted ten-year periods of accreditation.

Complete standards for institutional Membership are published biennially in the NASAD *Handbook*. Typically, new or amended standards are approved annually and are available as addenda to the *Handbook*.

Section 2. Non-Accredited Institutional Affiliation

Postsecondary institutions offering programs in the visual arts/design not yet ready to apply for accredited status or not wishing to seek accreditation may become non-voting institutional affiliates.

Section 3. Professional Organization Affiliation

Not-for profit, national organizations representing individual professions in art, design, or art/design related disciplines may obtain affiliate status with NASAD by meeting conditions outlined in the NASAD Bylaws. Professional Organization Affiliates designate at least one and as many as four representatives to participate in accreditation reviews and other NASAD activities under the published procedures of the Association.

Section 4. Individual Membership

Individual membership is especially designed for, but not limited to, art/design executives and faculty members of institutions preparing for NASAD accredited institutional membership. Individual membership will be granted to any artist, designer, or educator. Individual members have no vote.

Section 5. Institutional Listings

The date following the address of each member institution designates the year when the institution was first elected to Membership in the Association. Charter members are identified by 1948C or 1970C. The date in brackets indicates the year of the most recent review for accreditation. The academic year in parentheses indicates the year in which the next NASAD evaluation is scheduled to occur. *"Pending"* implies that institutional re-evaluation is overdue.

Institutions designated by * are accredited by the appropriate regional association. Institutions designated by † are accredited in the field of teacher education by the National Council for the Accreditation of Teacher Education. Art/design education programs listed without such a symbol have been accepted by the National Association of Schools of Art and Design for purposes of Membership.

Section 6. General Information Regarding Degree and Program Listings

The NASAD Directory Lists contain a listing of visual arts/design programs and curricula that have received approval through appropriate action of the NASAD Commission on Accreditation. Therefore, though the Association's Directory Lists may be useful in guidance situations, their primary function is as a record of the accreditation status of member institutions.

The listing of a degree program in NASAD Directory Lists indicates that the curriculum and transcripts have been reviewed and approved by the Commission. New degree programs for which Plan Approval has been granted, but for which transcripts are not yet available for review, are listed in italics. The same procedure applies to new programs in non-degree-granting institutions.

Areas of emphasis of degree programs are listed in parentheses in NASAD publications.

It is expected that member institutions will submit any new degree or program plan to the Commission on Accreditation for review and approval.

Section 7. Listing of Non-Degree-Granting Programs in Degree-Granting Art/Design Units

Postsecondary non-degree-granting programs offered by degree-granting institutions will be listed by NASAD only when their objectives and structure indicate a discrete curricular offering and when they require thirty (30) or more semester hours (forty-five [45] quarter hours) at the undergraduate level or fifteen (15) or more semester hours (twenty-two [22] quarter hours) at the graduate level. When the purpose is to offer shorter programs of a workshop nature, or programs that provide supplemental credentials for students enrolled in undergraduate or graduate degree programs, the programs will be reviewed by the Commission on Accreditation, but not listed by the Association. All postsecondary non-degree-granting programs will be reviewed using standards outlined in the *Handbook* specifically intended for non-degree-granting institutions.

Section 8. Correspondence and Information

Correspondence and requests for information regarding specific programs in member institutions should be addressed to the art/design executive of the institution.

All correspondence and requests for information about NASAD or NASAD publications should be directed to the NASAD Web site *(http://nasad.arts-accredit.org)* or to the National Office.

APPENDIX III.C.

BACCALAUREATE DEGREES IN THE ARTS DISCIPLINES

A Joint Policy Statement of
National Association of Schools of Art and Design
National Association of Schools of Dance
National Association of Schools of Music
National Association of Schools of Theatre

Section 1. Curricular Structure

Institutions of higher education in the United States prepare individuals for a wide variety of vocations. Because each of these vocations has unique requirements for professional practice, educational patterns vary discipline by discipline.

The four-year baccalaureate degree is the primary format for education at the undergraduate level. This degree normally contains at least 120 semester hours of coursework. Curricula comprising these hours are usually divided among required courses in the major, required courses in general studies, and electives. Each institution of higher education develops degree requirements based upon a proportional mix of these elements.

There are two generic types of baccalaureate degrees that prepare individuals for work in the professions of dance, music, theatre, and visual arts and design. Consistent with general academic practice, these are labeled "professional" degrees and "liberal arts" degrees.

The professional degree is intended to provide intensive training in the intellectual and physical skills necessary to arts professionals. Because physical skills development is critical during the 18–22 year period, many young artists do not wish to risk postponement of serious study until the graduate years. Since physical skills are meaningless without accompanying intellectual development, and since both are time-consuming activities requiring daily practice, the professional degree normally involves at least two-thirds of the curriculum in the major field. This may include supportive courses directly and legitimately related to professional practice of the disciplines. The remaining portion is divided between general studies and electives.

Professional degrees preparing specialists in the arts for the public schools or developing creative arts therapists will include in the major field interdisciplinary and professional studies in such areas as education and psychology.

By contrast, the liberal arts degree emphasizes a broad program of general studies. The major field normally occupies one-third of the curriculum with coverage of the discipline being broad in scope. The remaining portion is divided between general studies and electives.

Section 2. Degree Titles

Professional degrees normally containing at least 65% coursework in the major area (or the major area and related professional studies in degrees for arts therapists, elementary/secondary teachers, and certain other specialist professions, when the total in the arts/design discipline is no less than 50%) normally carry the title Bachelor of Fine Arts (for the fields of dance, theatre, and visual arts and design) or Bachelor of Music. Institutions designate specific coursework for specialty areas; for example, the Bachelor of Fine Arts in Painting, Dance Performance, or Acting, and the Bachelor of Music in Composition.

Interdisciplinary degrees in such areas as musical theatre and stage design must have at least 65% coursework in the arts disciplines involved to carry the title Bachelor of Fine Arts or Bachelor of Music.

Liberal arts degrees normally containing at least 30% coursework in the major area carry the title Bachelor of Arts or Bachelor of Science with the generic name of the discipline appended; for example, Bachelor of Arts in Theatre, Bachelor of Arts in Dance. Within these programs various emphases may be possible through minimal variations on the basic plan of coursework.

It is recognized that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting "professional" degree standards, the degree is normally designated Bachelor of Arts or Bachelor of Science with the specific major area; for example, Bachelor of Science in Graphic Design or Bachelor of Arts in Music Theory.

Section 3. National Standards and Practice

Within the degree formats outlined above, each institution develops the precise structure and detail of the curriculum for each degree program. This development is consistent with the unique goals and resources of the institution.

In each of the arts disciplines, academic institutions have created associations specifically concerned with the development of educational standards and operational procedures. These organizations, through their member institutions, work to develop overall frameworks that outline the attributes of training programs for arts professionals while encouraging diversity among institutions and respect for operational integrity within institutions. Each of these organizations works through the system of voluntary accreditation. Each publishes a set of standards and guidelines as the basis for accreditation reviews giving greater detail and definition to the baccalaureate degree definitions outlined in this document. The associations also publish standards and guidelines for graduate degrees.

APPENDIX III.D.

NASAD POLICY ON REVIEW AND ACCREDITATION OF POSTSECONDARY NON-DEGREE-GRANTING PROGRAMS IN DEGREE-GRANTING ART/DESIGN UNITS

A. Postsecondary non-degree-granting programs offered by degree-granting institutions will be listed by NASAD only when their objectives and structure indicate a discrete curricular offering and when they require 30 or more semester hours (45 quarter hours) or clock-hour equivalent at the undergraduate level, or 15 or more semester hours (22 quarter hours) or clock-hour equivalent at the graduate level. When the purpose is to offer shorter programs of a workshop nature, or programs that provide supplemental credentials for students enrolled in undergraduate or graduate degree programs, the programs will be reviewed by the Commission on Accreditation, but not listed by the Association. All postsecondary non-degree-granting programs will be reviewed using standards outlined in Sections XVII., XVIII., and XIX. of the NASAD Standards for Accreditation.

B. Non-degree-granting programs will be reviewed from an objective/content base rather than from a title/content base.

APPENDIX III.E.

THE ACCREDITATION OF FILM/VIDEO PROGRAMS

National Association of Schools of Art and Design
National Association of Schools of Theatre

The National Association of Schools of Art and Design and the National Association of Schools of Theatre are the nationally recognized accrediting agencies for their respective disciplines. This joint statement was developed to clarify the respective positions of each association with respect to the accreditation of film/video programs. The statement should not be construed as an endorsement of specific degree types, but rather reflects an analysis of fields that normally use a combination of knowledge and skills.

Accreditation by NASAD or NAST is voluntary. Statements in institutional literature concerning the accreditation of the program shall be accurate and clear to the public. Accreditation by NASAD or NAST shall not be construed to signify accreditation by both parties, nor shall regional accreditation be construed as having provided professional review of such programs.

NASAD and NAST recognize a wide variety of approaches to the study of film/video. However, each association reviews film/video curricula only when programs fit within its scope of accreditation.

NASAD reviews professional curricula (Bachelor of Fine Arts- and Master of Fine Arts-type programs) only when the program has significant objectives and content based in the visual arts/design and when the program is primarily concerned with the conception, planning, and execution of film/video productions.

NAST reviews professional curricula (Bachelor of Fine Arts- and Master of Fine Arts-type programs) only when the program is based in theatre techniques and their extensions, and when the program is primarily concerned with the conception, planning, and execution of film/video productions.

Within the above guidelines, it is recognized that film/video studies may be directed toward production in the commercial studio or production as an independent filmmaker or video artist. Such objectives determine the distribution and emphases of the component disciplines of film/video within specific programs.

NASAD and NAST maintain separate standards for film/video programs. Each reflects film/video study from a particular disciplinary base.

While reflecting certain differences, the standards statements do not conflict, particularly since production-oriented film/video curricula, when not in a separate academic unit, are most often housed administratively with art and design or with theatre.

Advice concerning the application of NASAD and/or NAST standards in specific situations may be obtained from the staff that serves both associations at:

11250 Roger Bacon Drive, Suite 21
Reston, VA 20190

Telephone: (703) 437–0700
Facsimile: (703) 437–6312
Email: *info@arts-accredit.org*

APPENDIX III.F.

POLICIES CONCERNING REGARD FOR DECISIONS OF STATES AND OTHER ACCREDITING ORGANIZATIONS IN THE NASAD ACCREDITATION PROCESS

Section 1. Institutions

A. NASAD accredits only those postsecondary institutions that are legally authorized under applicable state law to provide a program of education beyond the secondary level.

B. NASAD does not renew the accreditation of an institution during a period in which the institution:

1. Is the subject of an interim action by a recognized institutional accrediting agency potentially leading to the suspension or evocation of accreditation or preaccreditation.
2. Is the subject of an interim action by a state agency potentially leading to the suspension or revocation of the institution's legal authority to provide postsecondary education.
3. Has been notified of a threatened loss of accreditation, and the due process procedures required by the action have not been completed.
4. Has been notified of a threatened suspension or revocation by the state of the institution's legal authority to provide postsecondary education, and the due process procedures required by the action have not been completed.

C. In considering whether to grant initial accreditation or preaccreditation to an institution, NASAD takes into account actions by:

1. Recognized institutional accrediting agencies that have denied accreditation or preaccreditation to the institution, placed the institution on public probationary status, or revoked the accreditation or preaccreditation of the institution.
2. A state agency that has suspended or revoked the institution's legal authority to provide postsecondary education.

D. If the Commission grants accreditation to an institution notwithstanding the actions described in B. or C. above, NASAD provides the U.S. Secretary of Education a thorough explanation, consistent with its accreditation standards, why the previous action by a recognized institutional accrediting agency or the state does not preclude a grant of accreditation status.

E. NASAD will promptly review its accreditation of the institution to determine if it should also take adverse action against the institution if:

1. A recognized institutional accrediting agency takes an adverse action with respect to a dually accredited institution.
2. Places the institution on public probationary status.
3. If a recognized programmatic accrediting agency takes an adverse action for reasons associated with the overall institution rather than the specific program against a program offered by an institution or places the program on public probation.

Section 2. Programs

A. NASAD does not renew the accreditation status of a program during any period in which the institution offering the program:

   1. Is the subject of an interim action by a recognized institutional accrediting agency potentially leading to the suspension or revocation of accreditation or preaccreditation.
   2. Is the subject of an interim action by a state agency potentially leading to the suspension or revocation of the institution's legal authority to provide postsecondary education.
   3. Has been notified of a threatened loss of accreditation, and the due process procedures required by the action have not been completed.
   4. Has been notified of a threatened suspension or revocation by the state of the institution's legal authority to provide postsecondary education, and the due process procedures required by the action has not been completed.

B. In considering whether to grant initial accreditation or preaccreditation to an institution, NASAD takes into account actions by:

   1. Recognized institutional accrediting agencies that have denied accreditation or preaccreditation to the institution offering the program, placed the institution on public probationary status, or revoked the accreditation or preaccreditation of the institution.
   2. A state agency that has suspended or revoked the institution's legal authority to provide postsecondary education.

C. If the Commission grants accreditation or preaccreditation to an institution notwithstanding the actions described in paragraph A. of this section, NASAD provides the U.S. Secretary of Education a thorough explanation, consistent with its accreditation standards, why the previous action by a recognized institutional accrediting agency or the state does not preclude a grant of accreditation status.

D. NASAD will promptly review its accreditation of the institution to determine if it should also take adverse action against the program if:

   1. A recognized institutional accrediting agency takes an adverse action with respect to the institution offering the program.
   2. Places the institution on public probationary status.

Section 3. NASAD routinely shares with other appropriate recognized accrediting agencies and state agencies information about the accreditation status of institutions or programs and any adverse actions it has taken against an accredited institution or program.

NASAD expects reciprocity as the basis for fulfilling the above policies as required by the U.S. Department of Education.

APPENDIX III.G.

COMMISSION TIME GUIDELINES FOR INTERPRETING THE CONTINUOUS DEFERRAL POLICY

(Rules of Practice and Procedure, Article IV., Section 9.)

Normally, the total time period for demonstrating compliance with required standards shall not exceed:

A. Twelve months, if the program, or the longest program offered by the institution, is less than one year in length.

B. Eighteen months, if the program, or the longest program offered by the institution, is at least one year, but less than two years, in length.

C. Two years, if the program, or the longest program offered by the institution, is at least two years in length.

If the institution or program does not bring itself into compliance within the specified period, the Commission must take adverse action unless the Commission extends the period for achieving compliance for good cause. *Good cause* is defined as concerted and comprehensive effort and activity on the part of the institution to maintain compliance with all relevant standards. Extensions for good cause are typically one year in length but may be extended to two years, should positive circumstances or developments at the institution warrant an additional year.

APPENDIX IV.A.

PROCEDURES FOR JOINT EVALUATIONS: NASAD, NASD, NASM, NAST, and ACCPAS

Section 1. Parties

The parties to this agreement are the following autonomous organizations:

National Association of Schools of Art and Design
National Association of Schools of Dance
National Association of Schools of Music
National Association of Schools of Theatre
Accrediting Commission for Community and Precollegiate Arts Schools

Each organization is engaged in a national discipline-specific program of specialized accreditation covering disciplinary studies in preparation for professional practice in the field stipulated in its title.

The organizations maintain their respective national offices at 11250 Roger Bacon Drive, Suite 21, Reston, Virginia, and share the services of the same office staff.

Through the Council of Arts Accrediting Associations, the four organizations sponsor Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS). ACCPAS reviews arts programs that may or may not provide pre-professional study. In cases where an ACCPAS review is joint with one or more of the associations, the following procedures are used as guidelines.

Section 2. Definitions

A. Specialized Accreditation of Institutions and/or Programs. An expression of confidence by one of the recognized professional accrediting agencies that specific degree programs in a particular area of professional specialization, whether offered by a multi- or single-purpose institution, are soundly conceived, that the purposes of these programs are being accomplished, and that the professional degree program is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. Professional accreditation affords academic and professional recognition of specific degrees offered by institutions and indicates that these degree programs have been intensively evaluated by peers in the profession and have met minimum national professional standards in the area of specialization. The parties to this agreement are the professional accrediting agencies for their respective disciplines. Accreditation by any one signifies that an institution's programs in that particular discipline have undergone intensive evaluation by professional peers and have met minimum standards in the discipline established by that association.

B. Concurrent Evaluations. An accrediting association conducts a regular evaluation process at the same time as another accrediting association, but in no way coordinates specific aspects of this process with the other association. Although impressions may be shared with the other association, evaluators devote their full time to the accreditation procedures of their association. Their formal reporting responsibilities are solely to the association for which they are working.

C. Joint Evaluations. An accrediting association conducts a regular evaluation process at the same time as another association, but cooperates with that association in the appointment of a single evaluation team, the scheduling of a single visitation and, under certain conditions, the writing of a coordinated evaluation report to the institution.

Reporting responsibilities of team members may be shared among the associations.

Joint evaluations do not lead to joint accreditation. Separate accreditation action is taken by each association; and, given the differences among the associations, dissimilar results could issue from a joint evaluation.

Section 3. Purpose

The parties recognize that advantages may accrue to some institutions of higher education by having a joint accreditation review of disciplinary programs in the arts. Such an approach may seem appropriate for organizational, financial, or other reasons. Therefore, the parties offer joint evaluation as one mechanism among many for developing an accreditation program in the fine and performing arts disciplines.

Section 4. Principles

The parties agree that the disciplines of art and design, dance, music, and theatre share many common aesthetic principles. However, it is recognized that they do not share a common literature, basic central theory, or repertory. Most important, they do not share a common technique.

Professional education and training in the postsecondary years focuses on technique, repertory, basic theory, and literature. Therefore, joint evaluation represents an aggregation of distinct disciplinary approaches to expression rather than a fusion of them. This principle will govern every aspect of specific arrangements for joint evaluation.

Although each discipline is reviewed separately by its own professional standards, work in interdisciplinary studies is encouraged. This will be evaluated by the appropriate agencies as part of the joint evaluation.

Section 5. Institutional Role

The decision to seek joint, concurrent, or separate evaluations is the prerogative of the institution. The decision should be based upon careful consideration of the institution's specific situation and its objectives for the specific evaluation in question.

The parties have no preference regarding the type of process chosen but are concerned that the choice be based upon an objective analysis by the institution.

The Executive Director of the accrediting associations is available for consultation with the arts executives of institutions to assist in determining the structure of the evaluation.

The decision to seek joint evaluation is entirely the institution's, and the chief administrative or chief academic officer must take the initiative in contacting the accrediting associations.

Section 6. Arranging for Joint Evaluations

A. **Institutions Accredited by All Associations that are to Participate in the Joint Evaluation.** An institution accredited by all associations, and seeking renewal, should indicate to each association its desire for joint evaluation. Staff members will then seek to integrate the re-evaluation schedules, making such adjustments as may be appropriate.

B. **Institutions Accredited by One or More Associations and Not Another.** An institution accredited by one or more association and seeking status with another notifies each association of this interest, and then follows the normal procedures with the appropriate association. Staff members will seek coordination whenever possible when desire for joint evaluation is indicated by the institution.

C. **Institutions Accredited by None of the Associations.** The institution is encouraged to contact simultaneously the accrediting associations to participate in the joint evaluation. The accrediting associations will work cooperatively in considering the request, arranging for the joint visits of a staff member and/or consultants from each association, as these may be necessary. The procedures established in each association for gaining accreditation will then be followed, each association requesting such written reports or documentation as its normal procedures require and making its own decision about accepting the institution's application.

Section 7. Patterns of Cooperation

Joint evaluations may involve a wide variety of methods and approaches. Each institution is encouraged to develop a set of specific objectives for the joint visit. This will assist the accrediting associations in providing the best possible service.

Two basic methods for joint evaluation visits are as follows:

A. **Separate Teams with Specified Coordination.** Each association develops a team with chairman and members to work its disciplinary responsibilities. Each team follows the procedures of its association. At specific points during the visit, joint activity is scheduled to accomplish purposes agreed upon before the visit. This joint effort is chaired by a previously designated representative from one of the participating accrediting associations.

B. **Single Team with Subcommittees.** A single team is created with subcommittees for each discipline covering the responsibilities of each participating organization. The visit will cover areas of joint concern as agreed upon before the visit and each subcommittee will be responsible for meeting the needs of the Commission to which it will report. The joint team is chaired by an individual who is a trained visiting evaluator for one of the participating accrediting associations. The chairman may or may not serve as a member of one of the subcommittees.

   A staff member may be required to be present during the joint on-site visit to serve as a resource person for the visiting team(s).

   The parties express no preference for the method developed for an institutional review based upon one of the structures outlined above.

Section 8. Preparation for the Visit

The success of the joint visit will depend in large part on the quality and scope of advance planning. The Executive Director of the accrediting associations must be advised of the wish for joint evaluation no later than twenty-four months prior to the projected date of the on-site visit by the evaluation team.

One or more staff visits may be required to develop plans for and/or serve as a resource during the joint evaluation. At least one staff visit is mandated if the joint evaluation involves three or more accrediting associations. The expenses of staff in this regard will be reimbursed by the institution.

Depending on the complexity of joint activity, it may be important for the chairman of *specified coordination* or the *single team* as outlined above to make a preliminary visit to the institution for organizational purposes. The expenses of such are to be reimbursed by the institution.

The staff will work with the institution to develop such policies and procedures as follows:

A. Objectives of the joint evaluation.
B. Pattern of cooperation among the accrediting associations.
C. Generic composition of the visiting team(s).
D. Type of self-study and Self-Study Report and Visitors' Report(s).

E. Calendar of events leading to the joint visit.
F. Dates of the joint visit.
G. Overall schedule of the joint visit.
H. Expenses.

These arrangements will be summarized in a Memorandum of Agreement among the institution and the cooperating accrediting associations. Drafts will be prepared by the Executive Director of the accrediting associations. The memorandum must be placed in effect no later than one year prior to the on-site evaluation.

Section 9. Institutional Self-Study and Joint Evaluation

While each accrediting association has its own guidelines for the process and content of the self-study, these are complementary enough that it will remain the institution's responsibility to produce a Self-Study Report that best interprets its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future. Each accrediting association, however, may require additional documentation and materials according to its policies and procedures to supplement the Self-Study Report.

The Self-Study Report may take a variety of forms, including the following:

A. Separate Self-Study Reports with common elements.
B. Core Self-Study Report with various supplemental analyses by discipline.
C. Common Self-Study Report.
D. A nontraditional alternative.

The institution and the cooperating accrediting associations must agree on the type of Self-Study Report to be prepared.

Self-Study Reports using formats B., C., or D. above must be reviewed by staff prior to insertion in the accreditation process. An outline and/or draft of such Self-Study Reports may be required prior to the visit. This is to assist the institution in fulfilling its responsibility to provide in some form all information requested by each accrediting association.

The preparation of the Self-Study Report and accompanying materials should follow procedures and be submitted in the format and in the number of copies required by each cooperating organization.

Self-Study Reports and accompanying catalogs and other materials must be forwarded to members of the visiting team(s) at least four weeks before the visitation. Visits may be postponed or cancelled at the prerogative of the visiting team(s) or the Executive Director of the accrediting associations if materials are not available to the visiting team at least four weeks prior to the visitation.

Section 10. Selection of Visiting Evaluators

The Executive Director of the accrediting associations will nominate a proposed slate of visiting evaluators. The format of the nominations is based upon the pattern of cooperation used. The nominations are based on the backgrounds and experience of the evaluators in relation to the stated objectives and characteristics of the institution and of the joint evaluation. The Executive Director will consider institutional requests of a general nature such as areas of specialization, but will not consider requests for specific individuals to comprise the evaluation team(s).

Each evaluator on the team must be a trained evaluator from a member institution of one of the organizations party to this agreement. Individuals nominated as chairmen of *specified coordination* or *single teams* shall be drawn from among the most experienced evaluators available to the cooperating accrediting associations.

Normally, at least two visitors for two days for each discipline are required for all institutions. More than two visitors per discipline or more than two visitation days may be requested or required for institutions with large programs or with multi-campus programs. More than two days may be necessary to accomplish joint evaluation responsibilities. In these cases, the number of visiting evaluators or number of days for the visitation shall be determined in consultation with the Executive Director of the accrediting associations based on both the size and scope of the institution's program. At least one member of every delegation from a cooperating association shall not be a member of the Commission on Accreditation or Board of Directors of that agency.

After receiving the institution's order of preference, the Executive Director will invite specific visiting evaluators and delegate chairman responsibilities.

Section 11. The On-Site Visit

The on-site visit will be conducted according to schedules developed in the planning stages. However, it must include opportunities for review of the program as outlined in the procedures manual of each cooperating accrediting association.

Section 12. The Evaluation Report(s) and Joint Evaluation

During the planning stage, a decision will be made concerning the format of the evaluation report(s) directed to the accrediting commissions of the cooperating associations. The basic formats are:

A. **Separate Evaluation Reports with Common Elements.** Team members representing an accrediting association follow the procedures for Visitors' Reports prescribed by that association. No coordination is required.

B. **Separate Evaluation Reports with Common Elements and Supplementary Joint Statement About Arts Curricula Reviewed.** Same as A. above, except that the chairman of *specified coordination* develops a draft of the joint statement based upon work of the joint team.

C. **Core Evaluation Report with Appendices by Discipline.** The chairman of *specified coordination* or the *single team* prepares a draft core report concerning common operational and administrative elements with the disciplinary delegations providing a report on specific curricula and other matters of disciplinary concern.

D. **Common Evaluation Report.** A single report directed to the cooperating accrediting associations will be prepared by the joint visiting teams. The basic responsibility for preparing the evaluation report is vested with the team chairman who will draft a report as nearly compatible with the requirements of all associations regardless of which one that individual represents. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be addressed to one of the associations. These supplementary materials will be prepared by those team members who represent the association to which they are addressed. Team members from each discipline shall ensure that the respective accrediting commission has a report covering the items required in their association's outline for Visitors' Reports. This may be accomplished by providing an index correlated with the joint report.

For all formats, separate team recommendations regarding accreditation for each association on separate pages shall conclude each evaluation report.

Section 13. Commission Action Following Joint Evaluation

Following the on-site evaluation and the writing of Visitors' Reports, the process diverges and each accrediting association follows its own procedures concerning institutional comment on the Visitors' Report and commission review, etc. The accreditation actions of the commissions shall be shared in chronological

order for information only. As noted above, each commission will make its own decision regarding accreditation or reaffirmation of accreditation. In instances involving serious divergences among the accreditation actions recommended to the commissions, clarifications will be sought as appropriate to specific disciplinary responsibilities.

As each commission is free to make its own recommendations regarding accreditation action, so it is free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.

Section 14. Review of New Curricular Programs Following Joint Evaluations

Institutions shall follow the regulations of each accrediting association concerning review of new curricula developed in the interim between on-site evaluations.

Section 15. Fees for Joint Evaluation

Each cooperating accrediting association shall bill the institution for the expenses of their respective team members and staff according to their respective procedures. The normal annual dues for membership in each accrediting association are in no way changed, since the institution will be a member of each association.

Section 16. Further Information

For further information, contact the associations at:

11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190–5248

Telephone: (703) 437–0700
Facsimile: (703) 437–6312
Email: *info@arts-accredit.org*

Web Site: *http://www.arts-accredit.org*

APPENDIX IV.B.

PROCEDURES FOR JOINT EVALUATION BY NASAD AND THE REGIONAL ACCREDITING ASSOCIATIONS

Section 1. Definitions

A. Regional Accreditation of Institutions. An expression of confidence by a regional association that an educational institution's goals are soundly conceived, that its purposes are being accomplished, and that the institution is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. It indicates that the institution as a whole, whether a college, university, or an independent art/design school, has been examined and has been found to be achieving its broad-based institutional purposes satisfactorily. General or regional accreditation affords general academic recognition of degrees offered by the institution but does not indicate that these degree programs have undergone intensive evaluation in areas of specialization or that they have met minimum professional standards in those areas of specialization.

The regional associations are New England Association of Schools and Colleges, Middle States Association of Colleges and Schools, Southern Association of Colleges and Schools, North Central Association of Colleges and Schools, Northwest Association of Schools and Colleges, and Western Association of Schools and Colleges.

B. Specialized Accreditation of Institutions and/or Programs. An expression of confidence by one of the recognized professional accrediting associations that specific programs or degrees in a particular area of professional specialization, whether offered by a multi- or single-purpose institution, are soundly conceived, that the purposes of these programs are being accomplished, and that the professional degree program is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. Professional accreditation affords academic and professional recognition of specific degrees offered by institutions and indicates that these degree programs have been extensively evaluated by peers in the profession and have met minimum national professional standards in the area of specialization. NASAD is the professional accrediting organization for the visual arts/design. NASAD accreditation signifies that an institution's visual arts/design programs have undergone intensive evaluation by professional peers and have met minimum standards for such programs established by the Association.

C. Concurrent Evaluations. NASAD often conducts a regular NASAD evaluation process at the same time as a regional accrediting association, but in no way coordinates specific aspects of this process with the other agency. Although impressions may be shared with the other organization, NASAD evaluators devote their full time to NASAD accreditation procedures. Their formal reporting responsibilities are solely to NASAD.

D. Joint Evaluations. NASAD conducts a regular NASAD evaluation process at the same time as a regional association, but cooperates with that agency in the appointment of a single evaluation team, the scheduling of a single visit, and the writing of a coordinated evaluation report to the institution. Reporting responsibilities of team members are shared between the two associations.

Joint evaluations do not lead to joint accreditation. Separate accreditation action is taken by each agency, and, given the differences between the two organizations, dissimilar results could result from a joint evaluation.

Section 2. Institutional Role

The decision to seek joint, concurrent, or separate evaluations is the prerogative of the institution. The decision should be based upon careful consideration of the institution's specific situation and its objectives for the specific evaluation in question.

NASAD has no preference regarding the type of process chosen but is concerned that the choice be based upon an objective analysis by the institution.

The Executive Director of NASAD is available for consultation with the institution in cooperation with the regional association to assist the institution in determining the structure of its evaluation.

The decision to seek joint evaluation is entirely the institutions and the chief administrative officer must take the initiative in contacting both accrediting organizations.

Section 3. Arranging for Joint Evaluations

A. Institutions Accredited by NASAD and a Regional Association. An institution accredited by both organizations, and seeking reaffirmation, should indicate to both its desire for joint evaluation. Staff members will then seek to integrate the re-evaluation schedules, making such adjustments as may be appropriate.

B. Institutions Accredited by One Association and Not the Other. An institution accredited by one association and seeking status with the other notifies both NASAD and the regional association of this interest, and then follows the normal procedures with the appropriate organization. Staff members will seek coordination whenever possible when desire for joint evaluation is indicated by the institution.

C. Institutions Accredited Neither by NASAD nor a Regional Association. A single-purpose arts/design program is encouraged to contact both associations simultaneously. NASAD and the regional association will work cooperatively in considering the request, arranging for joint visits of a staff member and/or consultants from each association. The procedures established in each association for gaining candidacy, preaccreditation status, or accreditation will then be followed, each association requesting such written reports or documentation as its normal procedures require and making its own decision about accepting the institution's application.

Section 4. Patterns of Cooperation for Joint Evaluations

Either accrediting association may serve as the coordinating or the cooperating agency for a joint evaluation, according to the following plan:

A. When an independent art/design school is to be evaluated or re-evaluated, normally NASAD will coordinate the visit, appoint the team chairperson or co-chairperson, and supply a minimum of two visiting evaluators, with the regional association naming a minimum of two visiting evaluators, one of which may be a co-chairperson to the team to deal with general institutional matters.

B. When a college or university with an art/design school or department as an integral component is evaluated, normally the regional association will coordinate the visit, appoint the team chairperson or co-chairperson, and supply a minimum of two visiting evaluators, with NASAD naming a minimum of two visiting evaluators, one of which may be a co-chairperson to the team.

C. When an art/design school and a college exist as approximately equal institutions in reasonable proximity to each other, either NASAD or the regional association will coordinate the visit and field the team, according to the pattern agreed upon by all parties concerned.

When NASAD is the coordinating agency, an NASAD staff member will normally be required to be present during the joint on-site visit to serve as a resource person for the entire visiting team.

The coordinating association will appoint the chairperson of joint evaluation teams and will establish the specific dates for the visit to the institution in consultation with the institution and according to its standard procedures. Each association, however, will use its regular procedures in appointing its own team members regardless of which association is coordinating the visit.

Section 5. Institutional Self-Study and Joint Evaluation

A single Self-Study Report for both associations will be prepared by institutions to be evaluated. While each organization has its own guidelines for the process and content of the Self-Study Report, these are complementary enough that it will remain the institution's responsibility to produce a Self-Study Report that best interprets its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future. Each association, however, may require additional documentation and materials according to its policies and procedures to supplement the Self-Study Report.

The Self-Study Report may take a variety of forms, including one of the following:

A. Common Self-Study Report.
B. Core Self-Study Report with various supplemental analyses.
C. Separate Self-Study Reports with common elements.
D. A nontraditional alternative.

The institution and both accrediting associations must agree on the type of Self-Study Report to be prepared.

Section 6. The Evaluation Report and Joint Evaluation

A single report directed to the two associations will be prepared by the joint visiting team. The basic responsibility for preparing the evaluation report is vested with the team chairperson(s), who will draft a report as nearly compatible with the requirements of both associations as possible, regardless of which one that individual represents. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be addressed to one of the associations. These supplementary materials will be prepared by those team members who represent the association to which they are addressed. NASAD team members shall ensure that the NASAD Commission on Accreditation has a report that covers the items required in the NASAD outline for Visitors' Reports. This may be accomplished by providing an index correlated with the joint report.

Separate accrediting recommendations for each association on separate pages shall conclude each report.

Section 7. Commission Action Following Joint Evaluation

The accreditation actions of each agency's commission will be shared with the other agency's commission for information only. As noted above, each commission will make its own decision regarding accreditation or reaffirmation of accreditation. In instances involving serious divergences between the accreditation actions recommended to the two commissions, full inter-staff discussion will precede the meeting of either group.

As each commission is free to make its own decision regarding accreditation action, so it is free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.

Section 8. Review of New Curricular Programs Following Joint Evaluations

Both NASAD and the regional association accredit single-purpose visual arts/design institutions as a whole, but NASAD also evaluates each degree program. Hence, due to changes in curricular programs, NASAD is more frequently involved in accrediting relations with institutions than a regional association.

In instances where new degree programs clearly constitute "substantive change" as defined by the regional association, both agencies may be fully involved in the additional evaluation activities such changes make necessary.

Section 9. Fees for Joint Evaluation

NASAD and the regional association shall bill the institution for the expenses of their respective team members and staff according to their respective procedures. The normal annual dues for membership in each association are in no way changed, since the institution will be a member of each association.

APPENDIX IV.C.

SUPPLEMENTAL ANNUAL REPORTS FOR INSTITUTIONS FOR WHICH NASAD IS THE INSTITUTIONAL ACCREDITOR: STAFF AND COMMISSION PROCEDURES

Within six weeks of receiving the Supplemental Annual Report, the NASAD National Office staff will:

A. Compare information provided against the list of required information published in the NASAD *Handbook*.

B. If the report is not complete, staff will request information to allow satisfactory completion.

C. Complete reports are reviewed by Commission readers against:

   1. NASAD standards and requirements applicable to the institution as published in the NASAD *Handbook* and any applicable supplements.

   2. Information provided by the institution in the previous year.

D. If any standards, requirements, or trends warrant a review by the Commission, the institution will be informed and given a timetable for sending written comment to the Commission regarding information in its Supplemental Annual Reports.

E. Following submission of this material, the staff will prepare a dossier for the Commission containing

   1. One or more Supplemental Annual Reports.

   2. The Commission requests outlined in item D. above.

   3. Any comment provided by the institution according to the timetable established in item D. above.

F. The staff will then place the complete dossier on the agenda of the Commission for formal action.

Upon receipt of the complete dossier, the Commission will:

   1. Review the information and analyses provided against NASAD standards and requirements.

   2. Report its findings to the institution in writing within thirty (30) days of its action.

   3. Stipulate in its findings any further reports or actions required of the institution.

Actions of the staff and the Commission regarding Supplemental Annual Reports are bound by standards, policies, procedures, and rules applicable to all other aspects of the accreditation process as published regularly in the NASAD *Handbook* and in other official documents of the Association.