

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN  
SIXTY-NINTH ANNUAL MEETING — ST. LOUIS, MISSOURI  
OCTOBER 10–12, 2013

## **Report of the President**

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I want to take the occasion of the 2013 President's Report to reflect a bit on the past. History has always fascinated me, in part because it provides perspectives on current situations. It shows that vision, dedication, ingenuity, and hard work have always been necessary to make good things happen. NASAD is a great example.

At this meeting, we are observing our 69<sup>th</sup> year of service. In American terms, we have been working together for a long time. However, as with every other organization, there was a first occasion, an initial convening. For NASAD, the year was 1944. Mr. Richard F. Bach, then Dean of Education at the Metropolitan Museum of Art in New York, convened representatives of a group of art schools. Mr. Bach wanted to focus attention on the new field of Industrial Design that had emerged in the 20<sup>th</sup> century with the growth of an industrialized society. With the end of the Second World War in sight, Mr. Bach realized that expansion in this field would occur. He wanted to focus on schools that had or could develop a Design program.

These meetings were popular. Institutional leaders enjoyed exchanging ideas, discussing mutual problems, and reviewing possibilities for professional education in a post-war world. After four years, the informal conference group decided to develop a more formal structure. And so, in 1948, the organization now titled "NASAD" was legally formed. The first name was the National Association of Schools of Design. 22 schools were charter members. The Foreword to our *Handbook* lists those institutions. Almost all 22 charter members remain in the Association today.

In 1966, the name of the Association was changed to the National Association of Schools of Art to reflect the breadth of concerns addressed by those institutions. In those days, art was seen as an inclusive term encompassing all of the visual arts and design. Further evolutions of meaning, developments in the respective art and design fields, developments in the respective art and design fields, and the need for greater clarity resulted in a change to the current name in 1981.

1948 began NASAD's engagement in visits to institutions and the development of standards. NASAD established relationships with the regional accrediting organizations, and in 1966, was recognized by the United States Commissioner of Education in relationship to certain federal purposes associated with federal funding to independent art and design institutions. In the mid-20<sup>th</sup> Century, NASAD developed a relationship with the National Association of Schools of Music (NASM). NASM had recently established a National Office in Washington, D.C. The initial relationship involved sharing an Executive Secretary, as the chief staff officer position was then titled. However, in the early years of this relationship, all of the arrangements for accrediting visits, Commission work, and meetings were the responsibility of Association volunteers.

By 1974, the year before Sam Hope became our Executive Director, the Association had 61 accredited institutional members and 8 non-accredited institutional affiliates. In that year, the National Office moved from One DuPont Circle in Washington, D.C. to 11250 Roger Bacon Drive in Reston, Virginia.

When Sam Hope became our Executive Director in October of 1975, the decision had already been taken to move the Associations' operational functions to the National Office. Henceforth, the Executive Director and the National Office staff would be responsible for the day-to-day work and decision-making of the Association under policies and rules established by the officers and the Membership. The remainder of the 1970s was spent in the critically important work of positioning the organization to meet developing opportunities and challenges. The Association undertook a complete review and revision of its Constitution, Bylaws, and Rules of Practice and Procedure. It also completed a comprehensive revision to its Standards for Accreditation. The basic operational structures that we use today were established at that time. These structures have provided the frameworks for many changes over the past 35 years.

The growth and development of NASAD served the growth and development of higher art and design education. Institutions, programs, and the work in general became more sophisticated. They grew in stature, scope of programs, and numbers of students. The Association maintained its basis for constant evolution, continuous improvement, and growing levels of service. More and more institutions joined the Association. Its scope of influence increased. Strong relationships were developed with professional organizations such as the AIGA and the IDSA. The Association worked with the graphic designers and industrial designers, but also with art educators, individuals with expertise in the various fine arts, and in other design fields. It was in an excellent position to encompass and serve the growth of technology in art and design, and in the world at large.

Today, NASAD has 316 accredited institutional members, 3 unaccredited institutional affiliates, 3 foreign institutions that have gained the status of Substantial Equivalency, and over 109 individual members. Over 65 non-members have submitted Notices of Intention to Apply for the first time. Over the next 2 or 3 years, many of these institutions will be accepted into the Association's membership. In terms of accredited institutional members, the Association today is 5 times larger than it was in 1974. It has a strong reputation for integrity, rigor, fairness, and collegiality. It has maintained its posture of service. The forum function with which it all began remains critically important to us today. This meeting is simply a continuation of a tradition that began 69 years ago at the Metropolitan Museum of Art.

There are two other continuities that I would like to mention in this report. First, we have a wonderful staff. We will have time this evening to celebrate the 38 years of service of our retiring Executive Director, Sam Hope. And I hope that all of you will make the effort to attend the banquet tonight. And so, we will miss Sam, but we are extremely fortunate to be able to welcome Karen P. Moynahan as our new Executive Director on January 1, 2014. Although change is inevitable, we are confident that Karen will continue those foundational principles of service and support which have been so central to the growth and development of our organization. For those of you relatively new to the Association, Karen will bring over 30 years of experience on our staff in support of NASAD and its member institutions. We are grateful to Sam, Karen, and all members of the staff for the wonderful work they do year after year.

Second is the continuity of volunteer service that has produced and maintained strong connections with professional education and training in art and design, and that has provided specific applications of professional expertise and good will to every aspect of the Association's work. Volunteers have served as our officers, as our Board members, as members of the Commission on Accreditation, as Visiting Evaluators and members of the Committees on Ethics and Nominations. They have served on Working Groups assigned to specific topics for short periods of time. They have served as consultants to institutions seeking accreditation, or simply sound advice on a particular set of problems. They have maintained a continuous spirit of cooperation that produces trust and in turn, the efficiency that trust enables. This Association must have a strong corps of volunteers who will help carry on its work. I want to express deep appreciation to all those who have volunteered over the past year to assist the Association and its member institutions. For me personally this has been one of the most rewarding ways I have served NASAD. I have gotten to meet so many of you on visits to your campuses and have learned so much from you about art and design education and about higher education overall. I thank you so much for those experiences.

Beginning in the next hour, we are going to begin a day-long discussion about change. To my way of thinking, NASAD is a classic case study about change. Its history provides examples of how change works under optimum conditions. Many things about the world are radically different than they were in 1944. But, some things are exactly the same. Deep interest in content; a vision for professional action and the contributions it can make; interest in cooperation, common learning, and high standards; commitments to self-regulation, understanding of the need for balance between community agreements and standards; and individual creativity and diversity. The list is longer, of course, for these and other foundational values have not changed in 69 years. I believe this is one of the reasons that NASAD remains well positioned to work with and influence change in a positive and responsible way. These values can be stated, but they cannot be legislated. They come from the aggregate of personal wisdom, understanding, expertise, and character that is present in the representatives of NASAD from member institutions.

Before closing, I do want to mention the tremendous achievement represented by the vote to approve the proposed *Handbook 2012-13* changes that occurred just a few minutes ago. These *Handbook 2012-13* changes contained a number of technical amendments. The primary content, however, is a complete revision of the Association's standards and statement on design. As most of us will recall, this effort has been underway for over four years. NASAD convened a Working Group on the Future of Design and Design Education. Members of that Working Group reported at two successive annual meetings. Their analysis was comprehensive, enlightening, and instructive to the design standards review that followed. During the last 18 months, working groups and selected readers have been developing and reviewing draft text that resulted in the proposals the Membership reviewed in several comment periods beginning in the spring of 2013. Over this time of deep consideration, a new consensus about design has developed. This consensus provides a foundation for further work and consideration in the Association and in its member institutions over the next few years. NASAD has never truly finished with anything. But the Association does reach certain nodes in its work on various subjects. I am extremely pleased to have reached this point in our work on behalf of design.

I also wish to thank all who are participating as presenters, moderators, recorders, panelists, or who are otherwise serving others in this 2013 Annual Meeting. We are all grateful to have the benefits that accrue from the efforts of our colleagues and friends. We are especially grateful for

our member institutions in the St. Louis area for the consultation and assistance that they have provided to our staff and to all of us.

Again, my thanks to all of you for your presence here in St. Louis, and for the contributions you will make to each other and to the Association during the course of this meeting. Thank you for all that you do in your institution for your faculty and your students. I hope this annual meeting energizes your thoughts and spirits and assists you in the work that you are doing in your institutions.

Best wishes for the coming year.