

National Association of Schools of Art and Design

PROGRAM

Sixtieth Annual Meeting

October 14-17, 2004

The Westin La Paloma Resort

Tucson, Arizona

**National Association of Schools of Art and Design
60th ANNUAL MEETING
October 14-17, 2004**

PLEASE NOTE THE FOLLOWING KEY TO THE MEETING FLOORS:

*(LL) = Lobby Level
(TLE) = Terrace Level East
(TLW) = Terrace Level West
(ML) = Mezzanine Level*

Wednesday, October 13

2:30 p.m. – 5:30 p.m.	PRE-MEETING WORKSHOP FOR NEW AND ASPIRING ART AND DESIGN ADMINISTRATORS IN HIGHER EDUCATION (By pre-registration only)	Aster (TLE)
1:45 p.m. – 5:00 p.m.	WORKSHOP FOR VISITING EVALUATORS (By invitation only.)	Lantana (TLE)
1:45 p.m. – 5:00 p.m.	WORKSHOP FOR EXPERIENCED EVALUATORS (By invitation only.)	Verbena (TLE)

Thursday, October 14

8:00 a.m. – 5:00 p.m.	WORKSHOP FOR VISITING EVALUATORS (By invitation only.)	Lantana (TLE)
8:00 a.m. – 5:00 p.m.	WORKSHOP FOR EXPERIENCED EVALUATORS (By invitation only.)	Verbena (TLE)
8:00 a.m. – 12:00 noon	COMMISSION ON ACCREDITATION (Members only.)	Indigo (TLE)
9:00 a.m. – 3:15 p.m.	PRE-MEETING WORKSHOP (Continued from Wednesday afternoon.)	Aster (TLE)
1:00 p.m. – 6:00 p.m.	REGISTRATION	Desert Garden Overlook (LL)

Thursday (continued)

2:15 p.m. –
4:15 p.m.

**ROUNDTABLE: FACILITATING AND MANAGING
LOCAL DISCUSSIONS ABOUT THE ROLE AND SCOPE
OF ART/DESIGN HISTORY IN UNDERGRADUATE
STUDIO PROGRAMS**

Canyon I (LL)

Finding and maintaining an optimum relationship between art/design studies in studio and in history is a perennial challenge for all administrators concerned with undergraduate programs. One reason is that each studio area and each history area is considered by many of its most dedicated practitioners as being independent, or at least the central perspective for looking at or working with anything else. One result is more and more content production in every field. Every year, more existing things are discovered and more new works of art, design, and analyses are produced. There is more to know than can be covered for any specialization, resulting in ever more complex issues of connection and integration. Yet, the time for undergraduate study remains essentially the same. Eventually, every institution will have to address this problem with regard to all curricular components.

This session will focus on gathering and exchanging the views of attendees about required and recommended studies in art/design history for various studio majors. The primary focus of the roundtable will be how to lead conversation, analysis, and decision-making about this issue on the local campus.

Presenters: Dennis Doordan, University of Notre Dame
Michele Fricke, Kansas City Art Institute

Moderator: Johanna Branson, Massachusetts College of Art

Recorder: Marcia Rickard, Saint Mary's College

Thursday (continued)

2:15 p.m. –
4:15 p.m.

**WORKSHOP: THE MANAGEMENT OF VISUAL
(LL)
RESOURCES**

Canyon III

The most recent technological revolution has brought new opportunities and challenges to the management of visual resources. Time-tested formats for storing materials no longer appear to be the clear best way to maintain images and printed matter. Those libraries of slides and shelves of books; well, are their days numbered? This session will consider present possibilities and future prospects for storing and using visual resources in all media associated with the production and study of art and design. The focus will be on what administrators need to know to ensure the best local decisions. The future of libraries of visual images is a particular concern. For example, what can the field expect now and in the immediate future? What are the legal issues, the organizational issues, the budgetary issues that need attention as decisions are made? What aspects of art/design study cause the need for some solutions to be unique or at least different from solutions appropriate for other groups of disciplines? What networking and resource sharing possibilities seem most reasonable to arrange and most efficient to operate? What are the most helpful sources of information about the evolution of visual resource management?

Presenters: Lise Hawkos, Arizona State University
Mike Holcomb, University of Arizona

Moderator: Kathleen Cohen, San Jose State University

Thursday (continued)

2:15 p.m. –
4:15 p.m.

**WORKSHOP: CREATING CONDITIONS AND
CONTEXTS FOR OPEN DISCUSSIONS
AND DECISION-MAKING**

Grand (LL)

Many administrators are working under increasingly difficult conditions. As always, they remain responsible for keeping operations going, and for developing consensus or substantial agreement about how to address new initiatives or challenges. But today, many must do these things surrounded by several cultures of mistrust. In addition, many people have learned sufficient political and propaganda technique to conduct vitiating and effective negative campaigns whether for principle, or power, or sport. Some analysts have suggested that new forms of communication contribute to a problematic mixture of isolation and ability to respond instantly, and at times, create an action group in seconds. There is so much information from so many perspectives. One analyst has noted that it is easier than ever for people to choose the misinformation and disinformation that pleases them. Two more problems are the use of attack buzzwords, and viewing everything from a single perspective and admitting no other. In this session, the list is sure to be extended, but the main concern will be, given all the problems and cultural orientations that exist, how can administrators create the healthiest possible climate for considering what must or should be done? For example, what kinds of information gathering and analysis promote a culture of open exchange? How do administrators determine and present facts, and how can they best facilitate the discovery of options and their ramifications? What about setting priorities? How can faculty and staff be involved in ways that respect their time? What works in creating a context for openness, a culture of trust even when there is disagreement, a willingness to pursue the potential negative ramifications of any major decisions in order to ensure, insofar as possible, that the eventual decision can be managed toward success by all?

Power Boothe, Hartford Art School
John Gordon, Otis College of Art and Design
Jeff Pike, Washington University in Saint Louis

Moderator: Judith Thorpe, University of Connecticut

3:00 p.m. –
3:55 p.m.

EXECUTIVE COMMITTEE MEETING

Goldwater (TLE)

Thursday (continued)

- 3:30 p.m. – **ORIENTATION TO THE HEADS SYSTEM** **Aster (TLE)**
4:20 p.m.
- The institutional research data gathered and compiled by Higher Education Arts Data Services constitutes a unique and valuable resource for art/design executives. This session will provide an overview of the information contained in annual Data Summaries, which are reports compiled from data submitted by NASAD member and other participating institutions. The explanations will cover use of the data in local policy discussions, as well as opportunities for institutions to obtain customized data reports.
- Karen P. Moynahan, NASAD National Office
- 4:00 p.m. – **BOARD OF DIRECTORS BUSINESS MEETING** **Palo Verde (ML)**
5:00 p.m.
- 4:30 p.m. – **ORIENTATION TO NASAD:** **Aster (TLE)**
5:30 p.m. **A SESSION FOR NEWCOMERS**
- This session is designed for those individuals new to the Association. The presenters will describe the operations of the Association, with special attention to the benefits and responsibilities of Membership.
- Sr. M. Cor Immaculatum Heffernan, I.H.M., Marywood University
Karen P. Moynahan, NASAD National Office
- 5:00 p.m. – **RECEPTION FOR THE ASSOCIATION** **Terrace Patio (TLE)**
6:15 p.m. (Cash Bar)
- 6:15 p.m. – **BOARD OF DIRECTORS DINNER** **Palo Verde (ML)**
9:00 p.m. **AND SEMINAR MEETING**

Friday, October 15

- 7:00 a.m. – **CONTINENTAL BREAKFAST FOR THE ASSOCIATION** **Arizona Deck (LL)**
9:00 a.m.
- 8:00 a.m. – **REGISTRATION** **Desert Garden Overlook (LL)**
5:00 p.m.

Friday (continued)

9:15 a.m. –
10:15 a.m.

GENERAL SESSION

Grand (LL)

Call to Order
 President
Determination of Quorum
Reports: Commission on Accreditation
 Committee on Ethics
 Treasurer
 Executive Director
 President
Introduction of Proposed *Handbook* Changes
Election of Officers
New Business

10:15 a.m. –
12:30 p.m.

INTERNATIONAL PERSPECTIVES

Grand (LL)

NASAD member institutions prepare artists and designers who will work in new global conditions. Institutions may also find new cooperative and competitive situations with foreign schools. What is going on out there? How can we understand it and relate to it most productively? What are the principal art/design and educational issues in various parts of the world? What about new technologies and their impact on the delivery of instruction? What about comparability of credentials? What can we learn? And what might we do as individual schools and collectively as NASAD? This session will begin with presentations from various perspectives and continue with discussions in small groups of members. A set of initial questions for all discussion groups is provided in the meeting packet.

10:15 a.m. – **General Session**
11:30 a.m.

Presenters: John Butler, Birmingham Institute of Art and Design
 Rob Curedale, College for Creative Studies

Moderator: Lesley Cadman, Parsons School of Design

11:40 a.m. - **Discussion Groups**
12:30 p.m. (*Breakdown of groups on following page.*)

Friday (continued)

11:40 a.m. –
12:30 p.m.

International Discussion Group #1
(Last names beginning with A-E)

Lantana (TLE)

Moderator: Charles Garoian, Pennsylvania State University
Recorder: M. Elizabeth Boone, Humboldt State University

International Discussion Group #2
(Last names beginning with F-J)

Indigo (TLE)

Moderator: Johnette Isham, Ringling School of Art and Design
Recorder: Edward Forde, University of Nebraska, Lincoln

International Discussion Group #3
(Last names beginning with K-O)

Verbena (TLE)

Moderator: Annette Stott, University of Denver
Recorder: James B. Johnson, Minnesota State University, Mankato

International Discussion Group #4
(Last names beginning with P-S)

Aster I (TLE)

Moderator: Gregory Allgire Smith, Art Academy of Cincinnati
Recorder: Glenda Taylor, Washburn University

International Discussion Group #5
(Last names beginning with T-Z)

Aster II (TLE)

Moderator: David Weightman, University of Illinois, Urbana-Champaign
Recorder: Christine Reising, Siena Heights University

2:15 p.m. –
3:45 p.m.

INTEREST GROUP SESSIONS

1) **Playing the Outcomes Game in Favor of Art and Design: A Continuation** **Indigo (TLE)**

At the 2003 Annual Meeting, speakers and attendees explored the outcomes movement. Particular emphasis was given to the problems this movement poses for art and design where different approaches to assessment and accountability have their own historic philosophy, methodology, integrity, and record of success. In 2004, attention to “outcomes” continues with a greater focus on how to make mandated procedures become as productive as possible at the local level. In part, winning the game means putting standard practice into terms understood by others, while maintaining faculty ‘ownership’ of the process. How can institutions and programs do this efficiently? What can be learned from the evaluation techniques of others without compromising the nature of our disciplines? How do successful administrators find compromises that are efficient and satisfactory? How should leaders in the arts work to keep the diversity of disciplines and their evaluation approaches a part of the “outcomes” discussion on their campuses?

Presenters: John W. Cox, Rochester Institute of Technology,
National Technical Institute for the Deaf
Martel Plummer, Herron School of Art

Moderator: Susan King Roth, Virginia Commonwealth University

2) **Research and Practice in Art and Design** **Verbena (TLE)**

What does the term “research” mean now, with regard to art and design? How much conceptual and methodological territory does it cover?

To what extent and in what ways is making a work of art or design, research in the sense it is used in the sciences, humanities and social sciences, and to what extent and in what ways is creation/production of art/design the equivalent of research in the sciences or humanities or social sciences? To what extent is there consensus on the answer? What changes in situations, parameters, or conditions could change your individual answer?

What forms of and approaches to research seem most compatible with studio practice? Are any forms and approaches incompatible by their very nature? How much do the answers to questions of this kind vary by art or design discipline? For example, what kinds of research are used as the basis for artistic/design decisions? Is there a useful distinction between art/design as research and research as an ingredient in the art/design process?

2:15 p.m. –
3:45 p.m.

Research and Practice in Art and Design (continued)

How do these and similar questions relate to curriculum and course development?

This session will address these kinds of questions about research and provide plenty of opportunity for attendee participation.

Presenters: Jacques Giard, Arizona State University
Gary Sangster, Art Institute of Boston at Lesley University

Moderator: Joseph M. Deal, Rhode Island School of Design

3) Exhibition as Curriculum

Canyon I (LL)

NASAD member institutions are deeply engaged in presenting exhibitions of all kinds. Many institutions either are or are among the chief exhibitors in their local communities. Taking a high level of engagement as a given, this session will focus on connecting and integrating exhibitions with art and design curricula and courses. What is involved in planning exhibitions and courses so that they have some sort of mutually reinforcing relationship? What are the issues that faculty and administrative planners should be sure to address if they wish to make more of a connection? What kinds of operational structures are needed to keep plans moving constantly to fruition? For example, what kinds of teams are needed, what are the budgetary issues, and how are teaching and presentation priorities kept in a workable balance?

Presenter: George Ciscle, Maryland Institute College of Art

Responders: Richard Hricko, Tyler School of Art
Alfred J. Smith, Howard University

Moderator: Georgia Strange, Indiana University

2:15 p.m. – **4) Planning Collaborations: Joint Programs** **Canyon II (LL)**
3:45 p.m. **and Mergers**

Institutions and programs can find themselves in situations where collaborations of various kinds seem the best way forward. This session will explore many of the issues involved in developing joint programs and mergers. For example, what questions should be asked in setting specific goals and objectives for collaborations? What questions and issues need to be addressed by the parties creating collaborations? How do you find relatively quickly whether a potential collaboration is worth pursuing? How do you negotiate and bring negotiations to a successful conclusion? What is the relative importance of clarity and detail in negotiating and in drafting agreements? After a collaboration is planned, what are the phase-in and implementation issues administrative leaders face? Presentations will be followed by open discussion.

Presenters: Sara Chadwick, New England School of Art and Design
at Suffolk University
Richard Toscan, Virginia Commonwealth University

Moderator: Larry Johnson, California State University, Fullerton

2:15 p.m. – **WORKSHOP: PREPARING FOR** **Finger Rock (TLW)**
5:30 p.m. **NASAD EVALUATION**

Designed especially for institutions that plan to receive evaluation visits during the next two years, this workshop will cover various self-study techniques, relating them to NASAD procedures.

Denise Mullen, Purchase College, State University of New York
Kristi Nelson, University of Cincinnati
Karen P. Moynahan, NASAD National Office

4:00 p.m. – **OPEN HEARING: STANDARDS FOR UNDERGRADUATE** **Grand (LL)**
5:15 p.m. **MAJORS IN ELECTRONIC MEDIA**

NASAD is beginning considerations of a standards statement for majors in electronic media. This hearing provides an opportunity for public comment and discussion on the first draft, which is included in the meeting packet.

Moderator: Robert Milnes, San Jose State University
Recorder: Catharine Clarke, NASAD National Office

5:15 p.m. – **RECEPTION** **Terrace Patio (TLE)**
6:30 p.m. (Cash bar)

Saturday, October 16

7:00 a.m. – **AMERICAN BREAKFAST FOR THE ASSOCIATION** **Arizona Deck (LL)**
9:00 a.m.

Saturday (continued)

7:30 a.m. – **REGISTRATION** **Desert Garden Overlook (LL)**
11:30 a.m.

7:45 a.m. – **NASAD STANDARDS FOR GRADUATE DEGREES** **Grand (LL)**
8:45 a.m.

NASAD is at the beginning of a multiyear review of its accreditation standards. This hearing provides an opportunity to discuss the standards individually, and as a whole. A copy of the present standards is provided in the meeting packet.

Moderator: Jeffrey Nesin, Memphis College of Art

Recorder: Samuel Hope, NASAD National Office

9:00 a.m. – **FUTURES FOR THE TERMINAL PROFESSIONAL DEGREE** **Grand (LL)**
10:15 a.m. **IN ART AND DESIGN**

Times are changing, and we are promised ubiquitously that more change is coming at an ever-increasing pace. Art and design are important change forces and change mechanisms. Increasingly, there are more things to do with art and design and more to know about each of those things. This complex fact about content raises futures questions about many aspects of higher art and design education, including degree programs. In a sense, degree programs offered by specific institutions are packages containing the results of best estimates about what is important. Degree structures – general purpose, content, title, length, requirements, and so forth – are frameworks of national agreement about what degree program packages offered by individual institutions have in common. The degree Master of Fine Arts is widely regarded as the terminal professional degree in art and design.

The MFA is a framework. There are other terminal degrees in academe; for example, the terminal research degree is the Ph.D., another framework. In the recent past, discussions have been held at various venues about the extent to which the field should have a doctorate focused on the practice of art and design at the most advanced levels. Early opinion is divided on this question. Many are seeking to use the question's appearance as a springboard for considering multiple futures for advanced professional degrees, and further prospects for advanced degrees that combine research and practice. Clearly, a lot of study is needed at institutional and national levels. This session will provide an overview of the issues involved in considering such important questions. This briefing will be followed by commentary and response from a small panel and from the audience. For those so inclined, there will be an opportunity to continue discussion in an interest group session that follows. Prior to the session, we ask all attendees to read the NASAD Briefing Paper "Thinking About Terminal Professional Degrees in Art and Design" that has been provided in each meeting packet.

Saturday (continued)

9:00 a.m. –
10:15 a.m.

**FUTURES FOR THE TERMINAL PROFESSIONAL DEGREE
IN ART AND DESIGN (continued)**

The purpose of this session is to begin an exploration of the issues from a policy rather than an accreditation standards perspective. The goal is to open a comprehensive look at the present situation and pose questions that will help individuals consider the ramifications of various kinds of changes. For the principles that guide NASAD in this discussion, please see the Briefing Paper.

Moderator/Presenter: Deborah Dluhy, School of the Museum of Fine Arts,
Boston

Panelists: William Barrett, Association of Independent Colleges
of Art and Design
Kristi Nelson, University of Cincinnati

10:30 a.m. –
12:00 noon

INTEREST-GROUP SESSIONS

1) Futures for the Terminal Professional Degree Grand (LL)

A continuation of the discussion that began in the general session. The content will be provided by the questions and statements of attendees.

Panelists: William Barrett, Association of Independent Colleges
of Art and Design
Kristi Nelson, University of Cincinnati

Moderator: Deborah Dluhy, School of the Museum of Fine Arts,
Boston

2) Art and Design in Arizona Canyon I (LL)

Artists and designers in Arizona live and work in a most evocative landscape where several cultures influence each other. This session will provide an overview of art and design work, points of view, and future prospects based on what is happening now. There will be an opportunity to interact with Arizona artists, designers, and teachers of art and design who are making contributions to these fields.

Presenters: Melanie Yazzie, University of Arizona
Gregory Sale, Arizona Commission on the Arts

Moderator/Presenter: Ellen McMahon, University of Arizona

Saturday (continued)

10:30 a.m. –
12:00 noon

3) The Evolving Future of Excellence

Canyon II (LL)

Excellence is never an easy topic. And, in the recent past, it has become so controversial that it has stopped as many discussions as it has energized. But questions of excellence will not go away. For example, some are adjudged better than others at arguing that excellence does not matter. Attempts to create universal definitions of excellence that can guide specific judgments in all cases have little credibility, but excellence or at least the image of it is everywhere sought and admired. We all recognize that art and design can serve too many different purposes, and be created from too many different perspectives for one concept of excellence to fit all cases and situations. But to what extent does this fact simply increase the complexity of the excellence problem rather than negate it? This session will consider various approaches to such questions about excellence in schools of art and design. For example, what kinds of relationships can be developed between setting goals and objectives for specific work and judgments about the eventual result? What are some of the ways to work with excellence that leave room for personal and institutional expansion of the concept as experimentation and work from various philosophical and cultural perspectives proceed and grow? How can administrators best lead discussions about excellence so that excellence and diversity are in the most productive relationship? What contextual factors are critical in framing such discussions on specific campuses?

Presenters: Ray Allen, Maryland Institute College of Art and Design

Magdalena Campos-Pons, School of the Museum of Fine Arts, Boston

Jay Kvapil, California State University, Long Beach

Moderator: Barbara Walter, Syracuse University

noon –
6:30 p.m.

AFTERNOON IN TUCSON

12:15 p.m. –
2:30 p.m.

EXECUTIVE COMMITTEE LUNCHEON MEETING

Goldwater (TLE)

Saturday (continued)

6:30 p.m. – **RECEPTION FOR THE ASSOCIATION** **Arizona Foyer (LL)**
7:30 p.m. (Cash bar)

7:30 p.m. – **ANNUAL BANQUET** **Grand (LL)**
10:00 p.m. *Moderator: Lesley Cadman, Parsons School of Design*

The Sixty-First Annual Meeting of NASAD will be held October 14-16, 2005, at the Loews Philadelphia Hotel in Philadelphia, PA.