National Association of Schools of Art and Design

Policy Analysis Paper

STUDIO ART AND DESIGN AND RESEARCH: MULTIPLE RELATIONSHIPS AND POSSIBILITIES

October 1, 2005

This paper is intended to facilitate discussion both within and outside the National Association of Schools of Art and Design. It is not a statement of accreditation standards or procedures, nor does it have any function in the accreditation process of the Association. Its purpose is to provide an analytical policy review of a number of issues associated with studio art and design and research.

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The following statement is intended to facilitate discussion both within and outside the National Association of Schools of Art and Design. It is not a statement of accreditation standards or procedures, nor does it have any function in the accreditation process of the Association. Its purpose is to provide an analytical policy review of a number of issues associated with studio art and design and research.

I. Introduction

A. Intellectual Work

The production of works of art and design in the studio is intellectual work. Among other things, this work involves the gathering and ordering of ideas and communicative means. Work in the studio, therefore, joins other kinds of intellectual work to constitute the universe of intellectual endeavor. Studio artists and designers continue to exhibit many connections with other intellectual efforts. Other areas of intellectual endeavor continue to be applied to the work of artists and designers, both to provide them with tools and to explain and otherwise consider the works they have produced. All of these facts are centuries old.

The term *research* is used as a descriptor for a vast range of intellectual work. Highly educated, reasonable people disagree about precise definitions of *research*. But when the term is used, there are general connotations of organized inquiry and investigation. Research reveals things; it is a way to find information that can be used creatively. The intellectual work of research is carried on in different ways by different disciplines and professions. The visual world and its professional pursuits in various fields of art and design are full of research and research connections.

As visual arts fields, specializations, institutions, and individuals chart their future courses, there will be many continuing and new relationships among different types of intellectual work. There are tremendous possibilities for stunning advances in relationships between human understanding and creativity. Studio art and design have major roles to play in developing this potential. Therefore, the relationships among integrations and syntheses of studio and research efforts are a major future issue for institutions that educate professional artists and designers.

B. This Paper

This policy analysis paper is written from a positive perspective. The level of opportunity is astounding. We are creative people and we revel in successful applications of human creativity. We enjoy the new. We glory in making new things and in making old things new. Given the vast expansions of knowledge and product over the past century alone, there are so many possibilities for new connections and new applications of creative vision and capability.

This paper attempts to cover a massive territory in relatively few words. By necessity, it is not a research paper itself, at least in the traditional academic sense. It is, rather, an attempt to create a broad overview of issues, possibilities, and questions.

At the 2004 Annual Meeting of NASAD, the Association considered the future of the professional terminal degree in studio art and design. This analytical effort supported initiatives to think through questions of whether, and under what conditions, a studio-based or heavily studio-influenced doctorate might or should be developed. Naturally, such a discussion led to questions about research. A thoughtful suggestion was made to explore research and its relationships to studio work. This NASAD policy analysis is one response to this suggestion. Therefore, this text is related to discussions of terminal degree questions. However, relationships involving studio and research become degree-specific only when a particular program is developed by an individual, an institution, or an organization. In other words, one or more concepts concerning possible relationships transcend specific degree considerations, even though, in the vast majority of academic and teaching circumstances, the most advanced connections will be pursued at the graduate level.

Since the scope of this paper precludes a great deal of depth, the text points constantly to the existence of depth. Almost every topic considered in this paper has deep roots in various kinds of intellectual work. The range of topics considered indicates the necessity of in-depth analysis and projection when creating new academic programs or otherwise making large investments of time and resources.

As is always the case with NASAD, the purpose of this paper is to assist individuals and groups in their own efforts to reach the best conclusions and make the best decisions in their own cases. This paper is intended to play a catalytic role, and provide a foundation for local and national discussion. It is an offering, not a mandate.

Policy analysis papers must discuss real and potential positives and negatives. There are dangers to be faced in making any decision. These dangers are not the same for all decision makers. However, policy analysis papers usually address many decision makers, and so, the dangers need to be cited. If we are preparing to go on a journey, warnings about possible dangers or challenges are not equivalent to advice against taking the trip. Facing four-squarely the possibility of problems is prudent as the basis for determining individual conditions and capacities. This paper is intended to be both an example and a proponent of prudence.

C. NASAD's Position

NASAD has deep respect for all types of intellectual work. Its standards and approaches to accreditation document this respect within and beyond the visual arts, including the specific fields of art and design. NASAD and its member institutions have traditionally supported the expansion of intellectual work. They have tried to show the nature of intellectual work in various aspects of the visual world, especially to those who are unfamiliar with the nature of this work.

NASAD has always recognized innovation and quality, and that quality in innovation comes primarily from work done by individuals and institutions.

NASAD seeks to preserve and enhance conditions that support different pathways, approaches, and agendas within all fields of art and design. Variety is an evidence of creativity. A focus on function rather than method is a condition of creative freedom. Variety is also critical as an overall operational norm because no single person or institution can do everything.

NASAD continues to believe that content is first. Once goals regarding content become clear, other issues usually begin to resolve themselves. Simply put, the duration and level of a particular effort depends on the nature of the content. Degrees and other credentials are structured and labeled according to their content. New programs are developed to create or address content. New content or new combinations of content, or the need to address accumulating content, all raise questions about time and other resource necessities.

Status, while not the first thing, is an important thing. Since almost all work is with other people, respect among persons is a vital commodity. The same is true of fields of study and practice. NASAD recognizes that status and image challenges exist in the worlds of art and design. These challenges must be met with care lest short-term solutions contribute to long-term problems. NASAD and its member institutions have demonstrated their belief that real status is based on work and that public relations techniques alone are not enough.

NASAD is a forum for exchange of ideas and debate. The Association is not attempting to formulate a doctrine, a curriculum, or a set of curricula. The Association wishes to foster a climate of exploration where explorers of various territories share findings and understandings with each other.

NASAD's accreditation standards accommodate and encourage innovation. Institutions should pursue their inquiries and developments regarding new types of programs with the understanding that NASAD and its Commission on Accreditation wish to support such creativity. The Commission has a long history of approving experimental approaches to content, schedule, degree level, and method.

II. General Considerations

A. Similarities, Differences, and Connections

Looking around the world, it seems clear that there are similarities, differences, and connections among things. For example, red and blue are similar because they are both colors. They are different because they are different colors. They can be connected or blended together in a virtually infinite number of proportions to create a virtually infinite range of colors. However, neither the fact that red and blue share certain similarities, nor the fact that they can be blended and connected together in an infinite number of ways, obviates the fact that red and blue are different. In fact, their differences enable the existence of their similarities and connections or blends.

This obvious analogy has application to questions of disciplines and work in them. The existence of differences is central to intellectual work of all kinds. Relationships among

similarities, differences, and connections are central to studio work in art and design as well as to research that is based on or conveyed in words or numbers.

The preservation of differences happens somewhat naturally. Arguments can be made that similarities erase differences or that differences do not matter because everything is connected. Such arguments may wish to reduce the presence of differences as a consideration in decision-making of all kinds. However, such arguments rarely dominate for long. The essential natures of things tend to reassert themselves, at least during any timeframe that matters to any individual now living. Fundamentally, red is not blue.

Among the various professions and disciplines, studio art and design, in its fundamental form, has similarities with other fields, differences with other fields, and connections with other fields. Studio art and design have their own identities as large fields of practice and approach. Within the various fields of art and design, there are also similarities, differences, and connections.

B. Three Terms

Behind questions, discussions, and actions that deal with issues of similarity, difference, and connection, lie three useful terms. The first is *ontology*, usually described as the nature of being, reality, or ultimate substance. The second is *epistemology*, usually described as the study or theory of the origin, nature, methods, or limits of knowledge. The third is *typology*, usually described as the study of types, symbols, or symbolism.

It is clear that perspective, however derived, can produce widely different ontological, epistemological, and typological views among highly educated and gifted people.

For example, knowledge is produced by many things, including experience, insight, learning, research, heredity, and so forth. Since persons, fields of endeavor, institutions, nations, and many other groups exhibit great differences in all these sources of knowledge and understanding, differences can be very great.

Ontology lays the foundation for epistemology, which in turn lays foundations for methodologies, typologies, and other forms of organization and description.

C. Content and Differences

Work with different sorts of content produces different sorts of perspectives. Likewise, different sorts of perspectives produce different sorts of content. Individuals trained professionally in art and design literally see things differently than people who are not. The knowledge and perspective gained from intensive study produces a tremendous depth of understanding and perspective that is not available to just anyone. A group of individuals from twenty different professions may all view a magnificent sunset. Though it is only one of many factors, their knowledge or profession will have the sunset speak to them a specific way that is not natural to the others.

D. Status and Differences

Real differences, and the differences of approach and perspective they produce, have an impact on status. At different times, places, and levels of social organization, it is clear that not all fields, professions, activities, or areas of endeavor have the same status. In our own time, science has more status than almost anything else. In fact, science has so much status that other areas of endeavor that are not strictly sciences often attempt to imitate science or use scientific terms in the belief that it will improve their status.

Since status is preserved by differences, those who perceive themselves to have status work hard to ensure that differences between them and others are clearly understood and maintained. To bring this discussion to the point of our inquiry, such preservation extends to the definition, meaning, and valuing of the term "research."

E. Battles of Terminology

In situations where there are feelings of disadvantage, remediation is often sought through efforts to change the meanings of terms. In these efforts, terms are used as symbols, perhaps more than standard indicators of particular meanings. And so, we come to the term "research." When the word is said, how much does it create an automatic positive resonance? In most circumstances, "research" is a very positive word. However, the term does not mean the same thing for all users or hearers. For research, like everything else, has similarities, differences, and connections with other kinds of endeavors. Individuals and groups who feel their status is based on a particular definition of and approach to research will naturally try to protect that definition and approach against all attempts to conflate or connect other definitions and approaches with their own. In other words, many who derive high status from their position in a particular world of research do not want the definition of research expanded to the point that it erases the differences that give them their status.

The prospects of such battles raise a caution: If we appear to be what we are not in order to get resources to be what we are, what risks do we run in becoming what we are not?

F. Parity and Equivalency

Parity offers the most positive way to keep differences and address status. An independent studio artist and a research chemist employed in industry are both engaged in high levels of intellectual work. For purposes of this discussion, let us say that they have parity. They make the same amount of money, they have the same status in their own respective professions, and as far as one can tell they have equal respect in their community. They share many similarities and they may be connected to each other in a project of an intellectual nature or in other ways. But parity means parallel positioning of two separate things. Parity works as a descriptor in this case because one individual is an artist and the other is a scientist. The status each is accorded is reasonably connected to the nature and purpose of what the individual does. If status were sought in equivalency, however, choices would have to be made about which field or profession is more valuable. And, if some force had the power to demand a choice of terms so that all intellectual workers had to be called either scientists or artists, the status problems would become a generator of massive conflict as each different field would feel compelled to make its approach to intellectual work predominate.

Of course, it is possible that a single individual could develop capacities and capabilities in studio art and design and in chemistry. Even if such a person were able to integrate or synthesize the two in a revolutionary new way, this would be a new example of a connection and not a destruction of the differences between the two fields.

Distinctions between parity and equivalency are extremely important when looking at connections between studio art and design and research of any and all kinds.

G. Knowledge as a Term

However the term knowledge is used, it is useful to keep in mind the distinction between "knowing how" and "knowing what."

H. Research as a Term

Most dictionaries associate *research* with scholarly or scientific investigation or inquiry. There is an implication of thoroughness so that critical facts and issues are not left out, thus falsifying the results or nullifying their replicability. There is an expectation of systematic methodology.

Terms *inquiry*, *investigation*, *research*, and *scholarship* have obvious similarities. They have different meanings to different individuals and groups, and there are connections among them, including the use of one to accomplish another. For example, research is normally central to scholarship.

The term *research* literally means "to search again." This confirms the usual connotation that research involves looking into something that already exists even if it is not known.

It may help us to sort things out if we consider *research* and its associated terms – inquiry, investigation, scholarship – in terms of intent, content, process, and product. This is important because the word *research* implies an individual's search for information or knowledge known to others but not to oneself. It also implies searching for information or knowledge that is not known.

There is no question that inquiry, investigation, research, and scholarship can be critical ingredients in the creation of a work of art in any medium and art form. The artist may address the same content as a scientist, even engage in the same process in terms of technique and method, but the product of one will be labeled by the world as a work of art, design, music, dance, or theatre while the other will be labeled a work of scientific research.

At the moment, it is clear that the product of all intellectual activity is not labeled *research*. It is also fairly clear that all intellectual activity is not research, inquiry, investigation, or scholarship. For example, some intellectual activity is compositional, some is theoretical, and much is creative. The fact that similarities and connections exist among various types of intellectual activity does not erase the differences among them. It also does not erase the differences in intent, content, process, and product that are engaged when anyone working intellectually is trying to find things out.

It helps to remember that research is a conceptual term, an operational term, and a political term.

III. Research Purposes and Typologies

A. An Embarrassment of Riches

It would take many volumes to explore questions of research purposes and typologies and their antecedent ontologies and epistemologies. What follows is an attempt to provide enough examples to indicate the vastness of this territory. In making this attempt, we are both enabled and hampered by terminology. Clearly, the same term does not mean the same thing to all. We also live in a time where specific terms are assigned various public relations values. These values are debated in ways that often reduce the prospects for clarity. However, no matter what is said or how it is said, there are so many approaches to, and combinations of, intellectual work that no one need feel isolated or restricted by the practice of others. Our attempt here is to show *ways* of thinking about research purposes and typologies as opposed to *the way* to think about them.

B. Modes of Thought, Action, and Disciplines

Brown University Professor George W. Morgan produced a simple but profound formulation of modes of thought.[1] His effort was associated with development of a course for freshmen that attempted to develop large-scale understanding of fundamental modes of thought. Morgan identified three.

The *historical mode* of thought is concerned with what happened. The *scientific mode* of thought is concerned with how things work. The *artistic mode* of thought is concerned with creating new things, including making old things new.

It is critical to remember that these three descriptors as used in this typology are modes of thought, not disciplines. This is important because comprehensive work in any and all disciplines includes all three modes of thought. The three modes are present in different proportions in various disciplines. For example, the scientific and artistic modes of thought, when combined, produce the intellectual energy that fuels technology-based disciplines such as engineering. However, in a work focused on the history of boiler design, for example, the historical mode of thought would predominate.

All significant intellectual and operational enterprises, including those in art and design, use the artistic, historical, and scientific modes. One does not have to be a professional in a discipline to use a mode of thought that is most usually associated with that discipline.

Most disciplines or works of intellect are focused on one mode of thought more than the others. At base, studio art and design is more centered in the artistic mode of thought, even though from project-to-project various uses of the historical and scientific modes may be necessary or desirable. Art and design historians are more centered in the historical mode of thought. A chemist in the field of ceramics would, naturally, be more centered in the scientific mode. But being centered in one mode does not obviate the use of the other modes. There are fields beyond the arts that use the artistic mode as their base. A few examples are teaching, diplomacy, investing, and politics.

The artistic mode of thought is concerned with unique solutions for specific times and places. It brings things together from the vast range of possibilities. It makes specific choices amongst everything. It *designs*.

The historical mode of thought works on what has happened in the past. Since the past is so complex, total agreement about it is virtually impossible. The historical mode of thought, therefore, seeks partial replicability. Some facts are incontestable, but interpretations may be contested. An individual writing a history of the American Revolution in 2005 will replicate basic facts considered by a historian in 1955. But it is unlikely that conclusions will be exactly the same.

The scientific mode of thought normally seeks total or near perfect replicability. Two parts hydrogen and one part oxygen will always produce water.

This spectrum from uniqueness to total replicability has a great deal of influence on the types of inquiry, investigation, research, and scholarship that are conducted using the various modes of thought as they are applied to the many disciplines.

Questions of research intent, content, process, and product are also informed by the particular mixtures of these modes of thought and disciplines in a particular project.

Among many other things, Morgan points out the obvious fact that each mode of thought has its limitations. This means that each reveals certain things that the other does not reveal.

Modes of thought and action and the disciplines in which they are applied provide a useful tool for exploring issues of similarity, difference, and connection.

C. Quantitative and Qualitative Research

Quantitative research is based primarily on the methodologies of the natural sciences. Its findings are expected to be replicable. Objectivity is the goal.

Qualitative research is more subjective and based in part on realization that everything does not have perfect replicability.

These two approaches to research indicate that different things work in different ways. For example, they can work individually and they can work universally.[2]

D. Knowledge and the Aesthetic

It is clear that knowledge is gained from experiences as well as from study. What kinds of knowledge are gained from the experience of a work of art or design? If the artist or designer wished to convey knowledge, to what extent can anyone be sure that the experience of any or most people produces that knowledge? Deep and perplexing questions of knowledge gained through the senses are pursued by aestheticians and increasingly by artists and designers themselves. To those who understand an art form in some depth, works of art radiate knowledge of how the work was conceived and created. Many works teach, first of all, that a thing such as the work itself can be created; that something interesting, beautiful, provocative, and so forth can be composed or designed using certain materials and media. But there is also the whole world of insight and understanding that opens up through aesthetic experience. This knowledge is being generated by the artistic mode of thought. It has its place alongside the knowledge generated by the historical and scientific modes of thought, or combinations thereof in such fields as philosophy, psychology, ethnography, and so forth.

This field of inquiry has enormous potential for art and design, and indeed for all the arts.[3]

E. Intellectual Processes

There are many ways to characterize intellectual processes. These processes are associated with goals for all parts of intellectual work. These terms are not mutually exclusive. Each concern the other. This work can be combined in a particular project or work of art or design or research. Some of the major intellectual processes/goals are: creation, discovery, analysis, interpretation, integration, synthesis, application, evaluation, and so forth.[4]

F. Art and Design Perspectives

There are numerous perspectives for studying art. Singly, or in combination, these perspectives can address how things work, what has happened, what things mean, and can be used to gain competence in making new things. Several of the most common perspectives are:

1. A*rt/Design as Process* – compilation, integration, and synthesis of:
    a. medium;

b. technical, historical, and analytical knowledge and skills;
c. inspiration and aspiration;
d. ideas and investigations that result in a work of art.

2. *Art/Design as Product* – involvement with completed works presented, performed, or available for study from various perspectives; and the multiple interrelationships and influences of completed work.

3. *Art/Design as an Educative Force* – development of knowledge and skills, including mental and physical discipline gained from the study of art as process; and historical/cultural understanding gained from the study of completed work.

4. *Art/Design as Communication* – use of arts media and techniques to convey ideas and information for various purposes.

5. *Art/Design as a Psychological Phenomenon* – the impact of arts media on human behavior.

6. *Art/Design as Physiological Phenomenon* – the impact of arts media on the human body.

7. *Art/Design as Therapeutics* – applications ranging from entertainment to psychology and psychiatry.

8. *Art/Design as Social Expression* – correlations of artistic modes, products, and perceptions within specific groups.

9. *Art/Design as Heritage* – correlations of artistic activities with culture and times.

10. *Art/Design as Subject Matter for Other Disciplines* – use of points of view, methodologies, and context of the humanities, sciences, and social sciences to consider the impacts of art processes and products on intellectual, social, political, economic, and other developments.

These and other perspectives can be used uniquely or mixed in various ways. Each is either centered in or connected to studio work in art and design. Each can be looked at through the various modes of thought, addressed through quantitative and qualitative research, and viewed through various intellectual processes. Each is associated in some way with knowledge that comes through aesthetic action and experience.[5]

G. Boyer's Typology of Scholarship

In the 1990s, Ernest Boyer, former US Secretary of Education, proposed a typology of scholarship intended to broaden perspectives within American higher education. Boyer suggested four types of scholarship:

1. the scholarship of discovery – what is usually meant by research;
2. the scholarship of application – application of knowledge to solve consequential problems;
3. the scholarship of integration – both understanding the connectedness of things and making connections in a scholarly way;
4. the scholarship of teaching – the use of scholarly methods in pedagogical circumstances.[6]

Boyer's typology provides yet another means for encompassing all the various methods and approaches we have been discussing into a specific type of inquiry, investigation, research, or scholarship.

H. Experimental and Clinical Research

In the sciences, a distinction is made between experimental and clinical research. In some scientific fields, "theoretical" and "applied" are used to designate this distinction. Theoretical, or experimental work, is seen to be at the frontiers of fundamental knowledge about how things work. Applied, or clinical research, seeks to give use to discoveries made in the theoretical or experimental modes.

I. The RAE Typology

RAE stands for Research Assessment Exercise. RAE is an assessment and ranking system for higher education institutions in the United Kingdom. The RAE definition of research includes the following typology:

1. *Scholarship* – the analysis, synthesis, and interpretation of ideas and information.

2. *Basic Research* – work undertaken to acquire new knowledge without a particular application and view.

3. *Strategic Research* – work carried out to discover new knowledge which might provide for future application.

4. *Applied Research* – work undertaken to discover new applications of existing or new knowledge.

The RAE also includes the following types of research-based efforts and purposes in its code of practice on research ethics:

1. *Consultancy* – the development and interpretation of existing knowledge for specific applications.

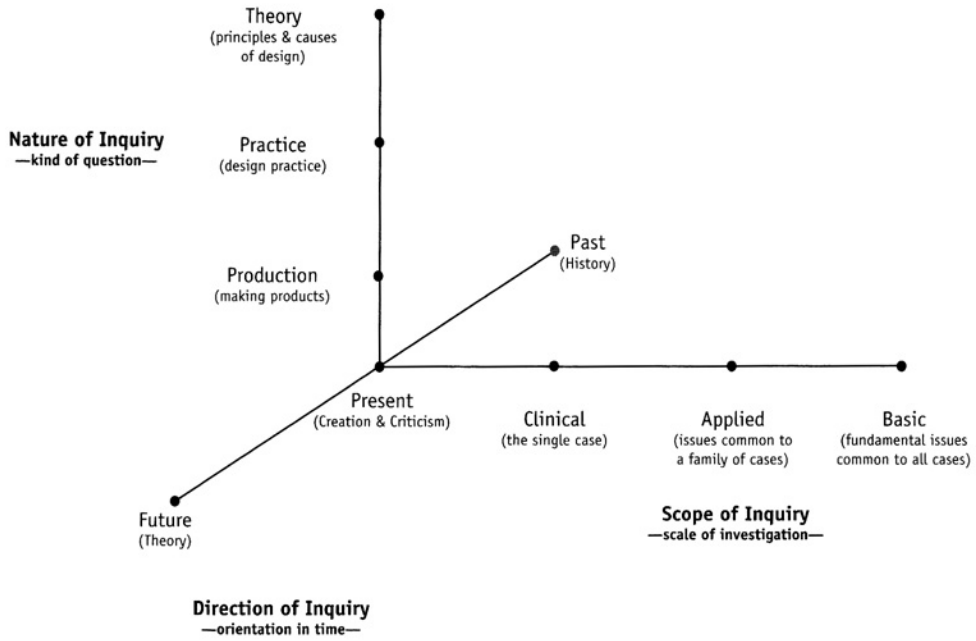
2. *Professional Practice* – the interpretation and application of knowledge within a professional setting.

To provide a bit more context, the RAE understands research as "original investigation undertaken in order to gain knowledge and understanding. It includes work of direct relevance to the needs of commerce and industry, as well as to the public and voluntary sectors; scholarship; invention and generation of ideas, images, performances and artifacts including design, where these lead to new or substantially improved insights; and the use of existing knowledge in experimental development to produce new or substantially improved materials, devices, products and processes, including design and construction. Excludes routine testing and analysis of materials, components, and processes, e.g. for the maintenance of natural standards, as distinct from the development of new analytical techniques. It also excludes the development of teaching materials that do not embody original research." In the statement above, scholarship is defined "as the creation, development, and maintenance of the intellectual infrastructure of subjects and disciplines in forms such as dictionaries, scholarly editions, catalogues, and contributions to major research databases."[7]

J. Buchanan's Matrix

Richard Buchanan of Carnegie Mellon University, and an editor of "Design Issues" magazine, has created a matrix that places that discussed design research in the following terms:[8]

Design Research—the matrix of inquiry



K. Art and Design and All Other Disciplines

Most of the information and analysis provided above applies to the worlds of art and design as well as to all other disciplines. Similarities and connections among all disciplines are clear from these and many other perspectives. While the modes of thought are shared among disciplines, there are significant distinctions among the disciplines. These differences can be described in many ways, but for our purposes now, we return to intent, content, process, and product. Disciplines shape perspective and value. Individuals regularly exhibit more talent for one of the many disciplines. This talent or inclination is also observable with respect to modes of thought. These manifestations are everywhere observable, and codified in many ways. One of the most popular has been Howard Gardner's *Frames of Mind*.[9] Gardener expands the idea of talent and natural inclination to the idea of multiple intelligences. Gardner defines these as linguistic, musical, logical – mathematical, spatial, bodily – kinesthetic, inter-personal, and intra-personal intelligences.

High-level intellectual practitioners in each discipline have a deep understanding of the intent, content, processes (techniques), and the products that are the foundational expectations for work in their field. For many reasons, however, it may be difficult for such practitioners to understand or accept the validity of a different intent, content, process, and product expectation in fields other than their own, especially with regard to a hierarchy of value. The distinction between parity and equivalence becomes important in questions of value. A novelist creating a work with a designer as the main character may engage in years of research into all aspects of design, including its theoretical foundations and debates. The novelist may share intent, content, and processes of a design historian to a great extent.

However, the product of whatever inquiry, investigation, research, or scholarship that is undertaken by the novelist and the historian will be different. For the novelist, the investigation and research is integral to the whole, but it is not the whole. To the historian, the presentation of what has been discovered, including interpretive aspects, is the whole.

Political and funding issues now arise, and will continue to arise, over what sets of intent, content, process, and product are labeled *research*. A question significant for art and design and the other art forms is whether there are intellectually based efforts that include intent, content, process, and product that are not research.

Clearly, if one wishes to use the term *research* as an umbrella word for intellectual activity in all disciplines and covering all sets of intent, content, process, and product, there is the prospect of semantic change. But such a change does not erase typology. Typologies will assert or reassert themselves and new words will be formed to delineate among the different types and products of research.

Another critical fact is the depth of knowledge and expansion of specific methodologies in each of the disciplines. Each discipline seems to exhibit its own infinity. Overspecialization may be a concern, but specialization is a reality. The depth of specialization and the degree to which methods are unique become an especially important consideration when disciplines are combined.

L. Disciplines in Combination

Disciplines can be combined in many ways. Thus, the range of inquiries that cross traditional boundaries has given rise to a fairly complicated terminology. Because goals and activities can be vastly different, agreement on terminology has assumed great importance. The following definitions are based on those found in *Interdisciplinarity: Problems of Teaching in Research and Universities*, published by the Organization for Economic Cooperation and Development (OECD) in 1972, and quoted in *Disciplines in Combination* by the Council of Arts Accrediting Associations.[10]

1. *Discipline* – a specific body of teachable knowledge with its own background of education, training, procedures, methods, and content areas.

2. *Multi-disciplinary* – juxtaposition of various disciplines, sometimes with no apparent connection between them (for example, music + mathematics + history). The distribution of coursework in the humanities, social sciences, and sciences found in most undergraduate curricula can be described as multi-disciplinary.

3. *Pluri-disciplinary* – juxtaposition of disciplines assumed to be more or less related (for example, mathematics + physics, or French + Latin + Greek = "Classical Humanities" in France). A collection of courses, satisfying distribution requirements in the humanities, would most likely be pluri-disciplinary.

4. *Cross-disciplinary* – imposition of the approaches and axioms of one discipline on another. A literature course that has analyzed a novel by utilizing the musical structure of exposition, development, and recapitulation would be cross-disciplinary.

5. *Interdisciplinary* – an adjective describing the *interaction* among two or more different disciplines. This interaction may range from simple communication of ideas through the mutual integration of organizing concepts, methodology, procedures,

epistemology, terminology, data, and organization of research and education in a fairly large field. Examination of how the ideals of the Enlightenment had influence on and were synthesized in eighteenth century painting and literature would be inter-disciplinary. An interdisciplinary group consists of persons trained in different fields of knowledge (disciplines) with different concepts, methods, data, and terms organized into a common effort on a common problem with continuous communication among the participants.

6. *Trans-disciplinary* – establishing a common system of axioms for a set of disciplines. For example, anthropology is considered "the science of human beings and their accomplishments."

IV. Studio Art and Design and Research

A. Studio Art and Design and Research

When a studio artist or designer sets to work, the unfolding process of creation involves and reveals decisions about intent, content, process, and product. There are significant numbers of studio artists and designers whose knowledge and virtuosity are sufficient to produce viable, professional, or outstanding work without any documentable inquiry, investigation, research, or scholarship. In works that have internal integrative purposes, material in the work seems to inquire of itself, even to research itself in the perception of the viewer.

There are also many instances of work in studio art and design where intent, content, and process involve documentable inquiry, investigation, research, or scholarship. The results of such research-based approach to subject matter inform the work or are integrated within it.

There are also instances where studio art and design products are the result of or part of a series of investigations or research into particular visual phenomena and the psychological impressions they create.

In all of these cases, however, the product of studio art and design is a work of art or design.

B. Research and Studio Art and Design

In the sections of this paper presented above, there is a broad and cursory description of research issues, classifications, and possibilities. All of these and many others not described here represent possible connections between research and studio art and design. Many such connections are already evident. The discipline of art history is a venerable example. This particular combination of the historical, scientific, and artistic modes of thought connects research methodologies and scholarly products with works of art and ideas that surround them. But art history is just one example.

It seems clear that inquiry, investigation, research, and scholarship can be used as the starting point for addressing issues of studio art and design. Conversely, studio art and design can be the starting point for engaging issues of inquiry, investigation, research, and scholarship. Decisions about starting points are governed, to a large extent, by decisions about intent, content, process, and product.

C. A Few Basic Models

1. Studio work in art and design conceived as work in an art or design form without reference to a particular research methodology or research that can be documented

beyond the realm of the natural inquiry that occurs in compositional thought and process.

2. Studio work in art and design that uses methods of inquiry, investigation, research, or scholarship to inform or support the final product.

3. Studio work in art and design conducted in an experimental mode, usually to find out "how things work" in the manner of the scientific mode of thought and action.

4. Research and/or scholarship associated with one or more aspects of studio work. This research might be based in the scientific or historic modes of thought. It might be centered on one or more specific disciplines in the humanities, sciences, or social sciences.

5. Studio work in art or design combined with another discipline in the visual arts. This would develop individual capacity to produce credible or professional products in both a studio and research terms. An example might be a graphic designer also prepared to produce scholarly work in the field of history of the decorative arts.

6. Studio art and design combined with another discipline related to the visual arts. The goal here would be dual preparation as an artist and designer and as a researcher in a field such as computer science, engineering, anthropology, psychology, education, and so forth. Studio art and design can also be combined with research that considers the aesthetic and other philosophical dimensions of creative work. Theoretical efforts, explanations, and connections with other phenomena are all examples of this connection. The individual is dually prepared to develop products in visual and verbal form that connect studio methodologies and research methodologies in various ways and with various ends in view. This type of connection is related to, but different than, the historical consideration of artifacts or projects.

7. Research and scholarship associated with the aesthetic, the theoretical, and multiple connections with other disciplines undertaken as a single project or the subject of particular degree study. Significant understanding of studio art and design in its multiple forms and purposes would be an essential background for such work.

There are many other ways to consider these issues. [11-12]

D. A Virtual Infinity of Possibilities

The basic models described in Section C above, other models not described, or reformulations of those models all represent specific conceptual frameworks. These frameworks provide a means for considering, making, and studying all sorts of informal and formal connections among studio art and design and inquiry, investigation, research, and scholarship. All the elements in these connections can be treated with various degrees of formality with respect to intent, content, process, and product. No product can show all the elements of its creation or development. It seems important to repeat here that no intellectually based discipline or activity owns any of the three modes of thought we have identified, or any other that someone may wish to identify. For example, theoretical physics makes constant use of the artistic mode of thought. Artists and designers use the historical and scientific modes of thought all the time. Professionals steeped in the historical enterprise often use the artistic mode of thought to communicate their findings. However, using a particular mode of thought does not make one a professional of a particular discipline or in

the methodologies associated with that disciplines. Issues of similarity, difference, and connection are all working at the same time.

And so, individual artists, designers, researchers, and scholars face a virtual infinity of possibilities. All modes of thought, subject matters, and methodologies in all their differences and variety are available for combination.

This condition produces a rich pool of choices for institutions who wish to prepare individuals in studio art and design, research, scholarship, or combinations thereof.

V. Time

The sum total product of intellectual work is expanding at a rapid rate. The possibility for connections among this work is also expanding at a rapid rate. However, while product and connection produce a virtual infinity of possibilities, time imposes the discipline of choice. For most people, proficiency development takes a great deal of time, even in areas of natural ability. Choices about intent, content, process, and product structure the use of time, or at least have implications for it.

The time available in traditional or prospective degree program frameworks has an impact on decisions about what it possible.

VI. Questions for Schools of Art and Design

A. Common Questions, Multiple Answers

Each school or department of art and design will, by design or default, determine its mission as well as its curricular and programmatic relationship to the similarities, differences, and connections among studio art, art and design, and inquiry, investigation, research, and scholarship. The questions implicit in this analytical document, and especially the questions involving issues in this section, will surely have widely varying answers among institutions and programs.

Within institutions concerned with art and design issues, these questions will have different answers in different curricula. All these differences are positive. They must be preserved, even if attention to more intellectual territory results in a greater range of differences.

Looking at possibilities in this way obviates creating a false conflict between what is traditional, what is new, and what is possible. In matters of art, unlike science, the new does not necessarily drive out the old. Respect for differences must include respect for traditional ways of doing things, especially since traditional programs do not seem to hamper creative abilities to extend traditions or break out of them all together.

B. Choices

As this paper has both indicated and demonstrated, choices can be made about a large number of things and tested for their ability to work together in an educational program. Institutions have opportunities to determine the extent to which they wish to work from new perspectives, explore opportunities for uniqueness in one or more educational programs, and enjoy the adventure of pioneering, including assuming inherent public relations risks.

Institutions and programs make choices that determine and reflect their decision about the following questions:

1. What does a studio artist or designer look like to us?

2. What does an art or design researcher look like to us?

3. What does a studio artist and designer who is able to use research or scholarly methodology look like to us?

Questions such as the following are useful starting points: What do we want to do? What do we want to know? What do we want to help our students do? What is our approach to inquiry, to investigation, to research in one of its many formal senses, and to scholarship?

In what ways do we recognize and work with various sources of content such as knowledge already gained, experience, study, or research?

C. Frameworks and Choices

In Section IV.C. above, a few basic models for organizing programs were presented. Juxtaposed with these conceptual models centered on issues of content, there are also traditional and projective frameworks organizing teaching and learning towards such goals. Frameworks are identified by their titles.

The fundamental question, therefore, becomes the extent to which the intent, content, process, and product choices inherent in any curricular model can be adequately encompassed within a particular degree or programmatic framework. It is important to make a distinction here between what a particular framework will accommodate and how that particular framework has been used traditionally.

When the professional, educational world of art and design begins to explore many of the connections barely indicated by this document and by other papers, discussions, and issues on the same topic, the field will see the potential for work with connections that were not contemplated in the original development of degree patterns and structures. This does not mean that older structures will not accommodate a particular purpose, but there is no guarantee that they will. Expansions of possibility can be in terms of content, time on task, or other factors of engaging the institution.

See Appendix A for additional graduate program formats.

D. Frameworks and Programmatic Details

Program building requires the usual considerations about content, courses, lessons, projects, tutorials, evaluations, and so forth.

Questions of content raise questions of what should be included and what can be included given the resources available. Content issues also raise questions of authority. Whose opinion is to be respected regarding generic and specific issues of content?

To accomplish the specific goals of a particular program, what do students need to know about content and methodology? How do the answers to this question change as students want to pursue a certain profession, approach to content, problem, or other parameter? To

what extent is the program we are developing trying to help students become researchers or scholars in the traditional sense; become multi-disciplinary practitioners in a studio and some research-oriented discipline in the visual arts and beyond; learn how to do various kinds of research associated with art and/or design, or at least some aspect of the field?

To what extent is our program associated with a certain body of knowledge and skill development that involves studio and research components? To what extent is our goal to produce capability with a variety of research tools with various applications in studio and/or documentable research or scholarship? To what extent are our program goals reflecting combinations of the above issues and questions?

If research or scholarly capacity is a goal in a program, what kind and level of virtuosity are we seeking?

For any program we create at any level, what kind of preparation is necessary with regard to all elements of the program? For example, if a program is interdisciplinary at an advanced level, what preparation is required if students are to be able to work using differing content, intellectual methods, vocabularies, and habits of mind with disciplines to be combined?

E. Practical Considerations

1. As speculation and development continues, it is good to ask what we are trying to change, protect, and advance at our institution or within our school or department.

2. What is the definition, or the definitions, of research and scholarship accepted on our campus? What forces and ideas control these definitions? If a definitional change were needed to accommodate an art and design-based program, what would be the nature, scope, and length of the effort necessary to make the change? What are the prospects for success in such an effort in the short- or long-term?[13]

3. What issues of degree titles, content, specialization, and requirements are raised by the nature of any particular program that we contemplate?

4. If a program involves disciplines in combination, what degree of cooperation will be expected of other programs and specializations? What about the availability of advanced courses for students who are not majors in those fields? What kinds of cooperation are needed to achieve the goals of the program?

5. What public relations issues are faced by the institution? What about reputation, and particularly, the connection between reputation and the currency of credentials for students seeking employment?

6. What is the level of programmatic structure necessary to serve the number of students expected or projected to be served? For example, many research-based universities provide opportunities for qualified individuals to engage in uniquely designed programs at the masters or doctoral level. Such programs accommodate situations where an individual brings a unique set of preparations and a particular agenda for individual work. Such programs provide maximum flexibility since they can be designed for unique circumstances rather than for more universal application. Working with this issue, institutions ask themselves: how many people can expect to be oriented and prepared to pursue the program that we are constructing? This is an important consideration given the wide variety of approaches to combinations of

research and studio and to the vast number of possibilities of making connections in terms of modes of thought and disciplinary combination.

For Further assistance see Appendix B: Addressing New Possibilities in Graduate Education: A Resource for Administrators.

VII. Questions for the Field

A. What Does Research Mean?

As individuals concerned comprehensively with the worlds of art and design, and specifically with particular aspects of those worlds, what definition or definitions of research would we like to see generally accepted in higher education and among others engaged in intellectual work? How consistent is the definition that we would like to see with the definition that we do see? To what extent do we agree among ourselves?

These questions are vital because they go to the heart of issues ranging from content to status. For example, many artists and designers spend a lifetime in personal *research* associated with developing their own personal technique in order to build the virtuosity and habits of mind that enable them to produce the emotional and intellectual impact evident in their creative work.

These questions are also important because of the necessity of preserving different perspectives and approaches to intellectual work. For example, there is a clear distinction between work that creates its own facts and work that is based on facts that already exist. There are fairly general definitions of what research means in various disciplines of the humanities, sciences, and social sciences, and with respect to disciplines in the arts associated with humanities, sciences, or social science disciplines that address one or more aspects of arts content – the methods of history applied to works of art, or the psychological and physiological study of visual perception and understanding, for example. But what does the term *research* mean, or what would we like it to mean, in regard to its presence in or connections with creation of works of art and design? Specifically, what would we like it to mean generically, as well as what would individual art and design disciplines like it to mean for their specializations?

B. What Response to Scientism?

Scientism is usually defined as a view of the world that believes and acts on the understanding that everything can be explained by the methods of the natural sciences. The fact that this has not been done so far or that certain problems or issues have neither replicability nor a mathematical base, does not mean that it cannot be done. Even if there is not a total embrace of scientism in our society, there is no question that methods, approaches, terminologies, and agendas of science have tremendous status. This is easily observable due to tendency of fields that are not necessarily centered in the scientific mode of thought to embrace and present themselves using all sorts of science-associated imagery and method. This perceived need to appear to be scientific is a real consideration. To be successful in creating such images, those aspects of intellectual work, which are not science-centered in the way that the natural sciences are, must claim validity in terms set by scientists.

There are several fundamental responses to scientism. One is to accept it as a fact of life and develop programs and messages accordingly. Another is to reject scientism and, in so far as possible, work independent of its influences. A third approach is to reject scientism, but to

accept science as mode of thought and a set of disciplines that can be the primary focus of intellectual work, and also support work with other modes of thought and in other disciplines. In other words, science is primary sometimes, but not always.[14]

C. What Relationships to Word Based Scholarship?

In higher education, the content and methods of the humanities and social sciences can exert powerful influences similar to those that science, especially scientism, exert in the society as a whole. The same generic questions apply to the modes of thought, disciplinary content, and habits of mind of these fields. How do we best deal with the similarities, differences, and connections among what humanities and social science efforts produce and what is produced in the creative aspects of art and design? How do we find grounds to discuss and work with issues of intent, content, process, and product? How do we deal with questions of intellectual content and effort when the product is not the same?

D. How Do We Protect Valuable Time?

Whenever a particular mode of thought or discipline in the entire firmament of intellectual work becomes devalued to the extent that it must claim validity in terms set by others, time must be spent in translating the intent, content, process, and product of that work into the terms and value systems of the other mode of thought or discipline. Here is a possible analogy: a novelist who completes a work in English who is then required to translate it into another language spends time in translation that could be spent writing another novel. Certainly, there are instances of authors translating their own works. But irrespective of the value inherent in such a practice, it still constitutes a time allocation from one thing to another. When such translations are required across disciplines and intellectual efforts centered in different modes of thought, precious time is lost and quality can be affected.

As a field, it is critical to ask ourselves about the risks involved in losing control of the evaluation criteria that are applied to various kinds of work that we do, including products of studio practice in art and design. In many circumstances, ill-considered claims about research and its presence in, or connections with, studio art and design can produce the imposition of evaluation and funding expectations and conditions that are incompatible with the nature of much work in the field.

E. How Do We Win-Win?

To move forward most productively, the field needs to win in two respects. It needs to find increasingly productive and fruitful approaches to issues of inquiry, investigation, research, and scholarship both on their own terms as they may be and integrated with studio art or design. Concurrently, there is a need to preserve, enhance, and build more common understanding about parity among different types of intellectual work (1) centered in different modes of thought but connected with each of the others, and (2) centered in a particular discipline or specialization, but connected to and reflective of other disciplines and specializations and what they reveal. With careful thought, planning, and creativity, both of these goals can be accomplished. Indeed, achieving each goal in deeper ways depends on the success in the other.

Studio artists and designers applying their intellectual and physical skills over the centuries have created a record of human achievement that is equal to those in any other discipline. The parity is already there, it is just not always recognized. And so, we start with questions of similarities, differences, and connections applied in ways that create the best sorts of parity and avoid false equivalencies. The issues we are dealing with as a field can occupy decades of productive effort. To create our way forward, it is critical to ask those strategic questions

now and find reasonable answers to them, lest tactical decisions driven by expediency create unintended consequences.

Schools and departments of art and design have wonderful prospects ahead. There is so much content to address. This paper celebrates the concept of possibility and expresses deep faith in our individual and collective wisdom and our searching intellectual nature.

Notes

1. See: George W. Morgan, The Human Predicament: Dissolution and Wholeness (Providence: Brown University Press, 1968).

2. See: Howard S. Becker, "The Epistemology of Qualitative Research," in Ethnography and human development, ed. R. Jessor, A. Colby, and R.A. Shweder, (Chicago: University of Chicago Press, 1996), 53-72.

3. For example, an international conference titled, "Sensuous Knowledge 2: Aesthetic Practice and Aesthetic Insight" was held in Solstrand, Norway November 9-11, 2005 hosted by the Bergen National Academy of the Arts.

   This conference and its predecessor considered questions of art and design in terms of concepts like *science*, *research and development*, and *knowledge* and their relevance for artistic research and development. (This information courtesy of Joe Deal, Rhode Island School of Design.)

4. These typologies are addressed in: "The Work of Arts Faculties in Higher Education," Council of Arts Accrediting Associations (Reston, VA: National Office for Arts Accreditation, 1993), 4, 18-21.

5. See Note 4 above.

6. See: Ernest L. Boyer, Scholarship Reconsidered: Priorities of the Professoriate (Lawrenceville, NJ: Princeton University Press, 1990), 15-25.

7. This summary of the RAE is derived from an unpublished introduction to a 2004 NASAD Annual Meeting session on Research and Practice in Art and Design by Joel Deal. Other speakers were Jacques Giard (Arizona State University) and Gary Sangster (Art Institute of Boston at Lesley University).

8. See: Owain Pedgley, "DDR4 (Designing Design Research 4): Event Review and Reflections," Design Issues 21, no. 3 (Summer 2005): 84.

9. See: Howard Gardner, Frames of Mind: The Theory of Multiple Intelligences (New York: Basic Books, 1985).

10. See: "Disciplines in Combination: Interdisciplinary, Multidisciplinary, and Other Collaborative Programs of Study," Council of Arts Accrediting Associations (Reston, VA: National Office for Arts Accreditation, 1994).

11. For other approaches, see the types of dissertations discussed in: James Elkins, "The PhD in Studio Art: Possible Configurations of Practice-Based PhDs," in Printed Project (Dublin: Sculptor's Society of Ireland, 2005).
    In the cited text, Elkins discusses:
    (1) research that informs the art practice:
        a. art writing;
        b. philosophy or art theory;
        c. art criticism;
        d. natural history, economics, or any number of fields outside the humanities;

e. technical report; and

(2) research that is not a support, but is part of the artwork itself:
   a. artwork and research [dissertation] comprise a new multidisciplinary configuration;
   b. scholarly work [dissertation] and creative artwork are wholly separate projects;
   c. dissertation is an artwork both text and images.

12. In Appendix A of this document, see the "Introductory Paper" to New Patterns for Graduate Degrees and the specific "Models." These possibilities were presented at the NASAD Annual Meeting in 1999.

13. For an overview of this question, see: "The Role and Nature of the Doctoral Dissertation: A Policy Statement," (Washington, D.C.: Council of Graduate Schools, 1997- [cited 13 January 2005]); available from http://www.cgsnet.org/PublicationsPolicyRes/role.htm.

14. See: Thomas Ewens, "Discipline: Science and Art as Reflective Activities," in Design for Arts in Education [now Arts Education Policy Review] 90, no. 4 (March/April 1989): 2.

Appendix A

INTRODUCTORY PAPER

New Patterns for Graduate Degrees

NASAD Annual Meeting
Los Angeles, California
October 14, 1999

I. Introduction

NASAD is engaged in a multi-year project on graduate education. The goal is to conduct an open-ended exploration and analysis of many issues that impact graduate study. The results that evolve over the lifetime of the project are intended to assist those who make decisions about graduate education at the local campus level. This session exploring possible new patterns for graduate degrees will operate consistent with the principles laid down for the graduate project as a whole. The new patterns presented and their accompanying analyses are not put forward as new mandates, or even as common recommendations. They have been structured to open a conversation about new possibilities.

It is critically important to address all graduate issues with the understanding that we are building our discussions on a foundation of success. During the 20th century, American institutions have developed graduate programs in art/design to unprecedented levels of quality. Geographic distribution and subject matter scope are also larger than ever before. Although change is an over-used concept, it is clear that stasis is impossible. In many respects, it is undesirable. In the present environment, basic questions—what is changing and what is not, what should change and what should not—are increasingly difficult to answer. Change for change sake is often foolish. But, "if it ain't broke, don't fix it" is an approach that will create huge losses to the extent that conditions change. It is not wise to work in a dynamic environment with overly static concepts. Our concern must be effectiveness rather than public relations positioning. Talking about change is much easier than making wise decisions about what should change and what should stay the same.

It should also be clear at the outset that by suggesting possible new patterns, we are not sending a message that the traditional patterns are losing their value. It is quite possible that a careful review of the issues will lead to a reaffirmation of current practice in many cases. Like art/design itself, the new will not replace the old, but come alongside it, the two influencing each other.

II. Purposes of Graduate Degrees

A broad range of goals and objectives are exhibited among institutions and programs. Among them are: (1) advanced apprenticeship, (2) initial or advanced certification in a field, (3) skill/knowledge acquisition or consolidation, (4) acquiring new or recent information, (5) developing the basis for future study, (6) exploring new possibilities in art/design or one or more of its specializations. These and other purposes are weighted in different ways in different degree programs, often within the same institution.

There are also different basic goals and objectives for graduate programs by content or field, and there are differences based on whether the graduate degree is considered a continuation of undergraduate study or an altogether different approach based on one or more forms of graduate education.

III. Facts

Today, graduate degrees are being offered in a time of multiple expansion. There are expansions of information and knowledge, various professional practices, scholarly and professional specializations, techniques and technologies for delivering instruction and product, values and accountability pressures on higher education, patterns of student enrollment and engagement, competition for discretionary time for study and performance, and student expectations. These expansions both produce and result from increasing problems with time. There is simply not enough time to do everything that seems needed. In other words, many things are expanding, but time is not.

Economic issues are also in the picture. Expansions have an impact on the flow of expenditures and financial priorities. The time/money relationship is powerful.

Interchanges of various expansions, problems with time, and economics are driving new levels of questions about values, organizational patterns, evaluations, and structures for accomplishing specific objectives. All of these and their relationships produce the dynamic environment mentioned in item I. above.

Contextual issues must be considered in combination with the various natures of art/design activities. For example, the monastic and public natures of the field are both addressed at the graduate level.

Changes will be made to graduate programs in the future. In some situations, these will be proactive, in others, reactive. But it is almost certain that the same changes will not be made everywhere, nor should they be. All good ideas, missions, and agendas need a home somewhere, but not necessarily everywhere. Since a graduate degree is an open opportunity to accomplish many things, its flexibility enables addressing change or stasis in a variety of ways within a single institution, or even within a single program.

IV. Ways of Thinking

There are many ways to think about fundamental questions that underlie the specific setting of mission, goals, and objectives. For example, there is the concept of the professional school. Here, graduate study focuses primarily on preparing students to enter and thrive in an evolving profession. This means a constant attempt to keep current with that profession, particularly its mainstream manifestations. The connection between the professional school and its profession is highly pragmatic, of the moment, and oriented toward the immediate future.

Another way of thinking of graduate education is preparation to continue a traditional body of work. In the arts, such an approach focuses on a body of artifacts, often called a canon. Although the ability to accomplish this work requires a high degree of professionalism, the term

"professional" does not have the same meaning here as it does in the professional school addressed in the preceding paragraph.

A third way of approaching advanced work is to think of preparing individuals to continue developing an idea. This concept is most easily illustrated by describing it as a compositional or design approach, where an artist, designer, scholar, teacher, etc. works in the same vein or with the same basic objectives as previous practitioners, but is concerned with creating something new that continues an intellectual, artistic, or design tradition.

A fourth way is to prepare students to innovate, to break away from the past or use it as a springboard to new ways of thinking and working.

There are many other ways to describe foundation ideas associated with graduate programs. Again, there is probably no pure example of each of the types described. Most programs are mixtures. However, there are examples where significant weight is given to one among the four. Indeed, work in certain specific particular fields requires a strong basis in one of the three approaches outlined above.

Another important issue has to do with local definitions of standards. Clearly, standards must be related to mission, goals, and objectives. However, beyond this, to what extent do canons in traditional ways of working equal standards? How many different definitions of excellence are there? How many different standards areas are there—for example, baseline knowledge, skill development, innovation, integration, synthesis, etc.?

What is the relationship between knowledge and the ability to apply it? To what extent is knowing enough, or not enough? How much do we find out the extent to which students can apply what they know? How do we deal with the distinctions and relationships between knowing *that* and knowing *how*?

To what extent is our thinking focused on preparing students for specific jobs? To what extent are we thinking about preparing them for a career when the nature of jobs and work is expected to change continuously over their working lifetime?

What are our views about the common bodies of knowledge and skills for all students graduating with graduate degrees and for students in certain specializations. These questions are particularly poignant with respect to theoretical, historical, and cultural matters.

What are we thinking about the culture of art/design in higher education? What are the dominant cultures? These will vary from school to school, but certainly the cultures of studio, scholarship, art education, and their various art/design specializations have various positions. Given these cultures and their worthwhile traditions, how do graduate programs in art/design address pressures to move faster with information and to move information faster in the delivery of instruction? How do we deal with large cultural forces that tend to bypass older, successful cultures that don't have an interest in and thus cannot contribute to what is broadly seen as forward movement and change?

V. Elements of Programs

Each graduate program has certain common elements that have been agreed to through the evolving tradition of graduate practice in the United States and are thus reflected in accreditation and other kinds of standards. But within these elements, there is enormous room for flexibility. It seems clear that there is more flexibility available than is being exercised by institutions.

One of the first questions is how many and what kinds of requirements are needed for entry to and graduation from various graduate degree programs?

How can requirements best be structured to work together in an equation that produces mastery over a body of knowledge and skills that is reasonable in its scope?

How much should any specific graduate program begin to treat the student as a professional by engaging him or her in professional problems and issues? This is another way of asking the question about the extent to which graduate degrees should constitute a continuation of undergraduate study or represent a significant change in approach.

Given that each institution contains a set of offerings and resources, to what extent should a specific graduate program constitute a specific package of those resources, or provide opportunities for students to navigate these offerings and resources in a responsible and effective way associated with career development?

What are the possibilities for various types of instructional delivery? For example, what mixes of tutorials, classes, lessons, projects, designated problems, experiences, internships, etc. might be looked at anew?

What about issues of quality control? How do we use examinations at various points in the degree? What are we evaluating or testing? To return to a question raised in section IV. above, to what extent are we testing the ability of students to use the knowledge and skills they have acquired without help from a teacher? What is the balance between acquiring knowledge and acquiring the ability to find it and use it? What are we testing about intellectual and artistic technique?

What are we expecting in the area of projects? Final projects often show high levels of competence in a specific aspect of the major. For some students, the final project is the only significant project. How does the issue of projects, their content, and their purpose relate to the overall goals and objectives we establish for a specific graduate degree?

What considerations are needed concerning questions of breadth and depth in various programs. What about general requirements for skills in other areas such as languages, computers, statistics? What about prerequisites, either for entry into programs, or for admission to degree candidacy?

VI. New Patterns

When we begin to consider new patterns for graduate degrees, we are confronted with a stunning array of past successes, current anxieties, evolving conditions, and new possibilities. The text above has only scratched the surface. As creative people, this situation should inspire us.

There are many ways to begin looking at new patterns. One of the following may be useful as a springboard. New patterns may be created by retaining traditional content but using new processes and procedures, or by using traditional processes and procedures to address new content, or by developing new content and new processes and procedures. Within each of these possibilities, there is room for tremendous variation. These three approaches are more conceptual frameworks than new patterns themselves.

Whatever patterns are developed, the issue of internal integrity remains. That is, all of the parts of the program must fit together in a balanced and mutually supportive way. For example, if a program relies heavily on tutorial approaches, it must develop an admission process that determines what students who apply are able to work under tutorial auspices. The issue of consistency of treatment among students in the same degree program remains an issue whatever procedures are used.

The possibility of new patterns also raises the possibility of new types of faculty or new approaches to faculty work with graduate students. There are numerous patterns in higher education that deserve our consideration.

The possibility of new patterns also raises anew questions of specific objectives, and the matching of objectives with student aspirations. If one mark of a professional is knowing what one does not know and having the ability both to find out what one does not know and means of learning what one needs, at what point in graduate study are students given the responsibility to make these judgments about all or part of their program, or to demonstrate that they have the ability to make such professional judgments as a requirement for completion?

VII. Conclusion

The above analysis is simply a springboard for the presentation of our panelists and for further discussion in this session and beyond. Please remember that these issues are being discussed as part of our stewardship: we are responsible for both meeting the future and shaping it as best we can. Because graduate degrees are a vital part of the preparation of art/design professionals, these issues deserve careful thought and discussion from all members of NASAD.

MODELS

MODEL 1: APPRENTICESHIP PLUS

Goal High level skills in studio or scholarship or art education, plus fluency in at least two fields associated with the major, perhaps chosen from a pre-selected list

Admission Requirements

- Portfolio of work in the major area
- Grades of B+ (3.5) or higher in undergraduate foundation and history courses
- A 500-word essay describing choices and goals for fluency in the two associated fields
- Three recommendations from former teachers evaluating capacity for independent study beyond the major
- If applicable, a TOEFL score sufficient to assure graduate level academic work in English

Diagnostic Evaluation Upon Entry

- Diagnostic meeting with studio, scholarship, or art education mentor
- Diagnostic meeting with academic evaluator who determines readiness to undertake academic aspects in the proposed areas of study

Curricular Structure/Requirements

- Remove deficiencies
- Student must complete successfully three large projects—for example, a design major might seek history and technology as second areas:
    1. Project - standard exhibition
    2. Project - paper and lecture on the history of a particular technology and its influence on design
    3. Project - prepare and function as a developer of software for teaching design history
- Projects chosen and agreed to by committee that includes major teacher, academic evaluator, and a third faculty member
- Projects are overseen by a project director; a student must have at least two project directors
- Evaluations are conducted like juries, by an appropriate body of faculty
- Students are assigned to and/or choose courses and other offerings to complete their projects; however, a student may have few or no courses required.

Basic Operational Issues

- Admitting students
- Awarding standard academic credit—i.e., each project equals X credits (i.e., 10 for M.A., 20 for M.F.A., etc.)
- Tutorial time
- Ensuring that projects replicate professional responsibilities
- Appropriate assignments and criteria for academic diagnosticians and project directors

MODEL 2: PERSONAL ASPIRATIONS

Goal Use of institutional resources to help a student achieve what he/she wants to achieve professionally. The range may be broad or narrow.

Admission Requirements

- Portfolio in the student's area(s) of previous study and work
- A personal interview with a faculty committee to determine the student's goals and his/her understanding of what is needed to achieve them
- Diagnostic interviews with appropriate faculty to determine (1) readiness of the student compared with his/her goals and (2) the student's goals and readiness in comparison to the objectives and capacities of the institution

Diagnostic Evaluation Upon Entry

- None—no one is admitted who is not ready

Curricular Structure/Requirements

- Determined by a faculty committee in consultation with the student drawing from the range of resources and evaluation mechanisms available at the institution—a contract
- Completion of the contract, i.e., "you must complete the following projects and be able to demonstrate the following knowledge, skills, and capacities to graduate from this program."

Basic Operational Issues

- Admission
- Guidelines for the establishment of contracts that assure attention to breadth/depth issues
- Criteria for assuring an equivalent completion standard for disparate programs
- Faculty development to enable operation of such programs
- Mentorship and tutorial guidance
- Checkpoints to assure the student is maintaining momentum toward completion
- Evaluation mechanisms

MODEL 3: COMPREHENSIVE INTEGRATION

Goal Advanced integration of art/design knowledge and skill areas addressed in the undergraduate degree with reference to a major field, but not necessarily a major in that field

Admission Requirements

- Portfolio in the major field
- Assessment of overall art/design knowledge
- A 2000-word paper or a videotape or software equivalent demonstrating capacity to integrate work in the major with knowledge and skills in two other major areas

Diagnostic Evaluation Upon Entry

- Foundation/Studio
- Art/Design Analytical Studies
- Art/Design History

- Appropriate technologies and research tools
- Pedagogy
- Level of ability to synthesize and integrate

Curricular Structure/Requirements

- One-third credits in the major field
- Completion of course work or projects demonstrating abilities to integrate two areas in depth
- Completion of course work or projects demonstrating abilities to integrate across multiple areas
- Two final oral and/or written and/or project-based comprehensive examinations demonstrating basic mastery and ability to integrate—for example, public lecture, take-home examinations based on works of art/design or articles/books in history, analysis, pedagogy, etc., an impromptu lesson or critique demonstrating competence with issues of background and structures, etc.

Basic Operational Issues

- Admission
- Diagnostic evaluations with results connected to requirements
- Common definitions about the level of competency in separate areas and their integration expected for graduation
- Cooperation among faculty specialists
- Mentorship for individual students
- Some classes/tutorials based on integration techniques more than knowledge acquisition in the areas being integrated

MODEL 4: ONE STRONG CONNECTION

Goal To develop in-depth competence in a major field and to make one interdisciplinary connection with a field beyond art/design

Admission Requirements

- Portfolio in the major field
- Assessment of overall art/design knowledge
- Rationale for study in outside field
- A list of recent readings/experiences in the outside field
- Evidence of readiness to study in the outside field at an advanced level

Diagnostic Evaluation Upon Entry

- Examinations associated with the major field or supportive areas
- Placement as appropriate in the outside field

Curricular Structure/Requirements

- Two-thirds work in art/design
- One-third work in the outside field
- Final project based on connections between the major and the outside field

Basic Operational Issues

- Faculty or faculty teams to oversee work and projects connecting major area to an outside field
- Assuring that at least 50% of the work is accomplished at the graduate level

MODEL 5: SATURATION

Goal In-depth study of a specific area after demonstration of general competencies

Admission Requirements

- Portfolio in the major field
- Pass entrance examinations demonstrating fundamental competencies required by the institution of all degree graduates
- Present aspirations and credentials to enter proposed area of study
- Present outside recommendations concerning capacity for independent work
- Pass an evaluation to determine capacity to work with a tutor

Diagnostic Evaluation Upon Entry

- None

Curricular Structure/Requirements

- Preset in terms of knowledge and skills (not courses) according to area, i.e., various art/design specializations, art/design history, art education, etc.
- Work with one or two tutors to prepare for a series of in-depth examinations/critiques in the field of study
- Complete a short final project on an assigned or agreed upon topic without assistance in a three-week period
- Tutors may assign or recommend course work, but it may or may not be required
- In-depth examinations and final projects must be passed to graduate

Basic Operational Issues

- Admission criteria
- Admission evaluations
- In-depth examinations assuring sufficient breadth
- Tutoring/mentorship systems
- Criteria for accepting final projects
- Progress checkpoints throughout the program

MODEL 6: PROBLEM SOLVING

Goal Graduate course work in the major and related areas that prepare for work on a set of problems in the major

Admission Requirements

- Portfolio and/or examination in the major field
- Readiness for graduate course work evaluation

Diagnostic Evaluation Upon Entry

- Ability to work independently in the major area (also upon completion of course work)

- Research or study skills requirements

Curricular Structure/Requirements

- Successful completion of 15-30 semester hours of graduate course work in the major and related areas and a comprehensive examination or exhibition review
- Successful completion of four major problems in the major and associated areas, one or two to be completed by teams and at least two to be completed independently. Problem may be completed as part of course work where work by teams or individuals is discussed on a weekly basis. One of the individual projects is considered the final project.
- An oral examination based on work done in the four projects

Basic Operational Issues

- Agreement on acceptance levels
- Diagnosing the ability to work independently upon entrance
- Agreement on criteria for passing the project requirements and the oral examination based on them
- Developing the ability to create excellent problems that replicate professional work in the field
- Organization of faculty to mentor problem solving projects

MODEL 7: FORTY DAYS IN THE WILDERNESS

Goal In-depth preparation in a major field that includes work outside the institution without faculty supervision or assistance

Admission Requirements

- Demonstration of undergraduate level competence in the major field
- Readiness for graduate work evaluation
- Readiness for independent work evaluation

Diagnostic Evaluation Upon Entry

- None

Curricular Structure/Requirements

- Two years of structured course work and projects in the major and related areas
- A summer and a semester to complete a specific project in the major area away from the campus, working alone, perhaps supported by art/design-related internship
- Presentation of the project to faculty and peers on campus, an exhibition, lecture, design plan, software, etc.
- A final semester to develop an additional project for review
- The two large projects constitute the final project

Basic Operational Issues

- Clear criteria for acceptance
- Diagnosis of ability to work independently
- Protocols for setting success/failure criteria for independent projects
- Clear expectations for special projects

MODEL 8: STEPPING STONE

Goal To use the M.A. as a capstone for undergraduate study, assuring basic proficiency, then opening the M.F.A. or Ph.D. to independent inquiry based on investigation, problem identification, problem-solving, integration, etc.

Admission Requirements

- For M.A., regular M.A. admission process
- For M.F.A. or Ph.D., completion of M.A. diagnostic evaluation upon entry

Diagnostic Evaluation Upon Entry

- Review for placement in M.A. course work

Curricular Structure/Requirements

- M.A. and terminal degree taken in same institution.
- M.A. focus on completion of course work and basic project requirements. Toward the end of the M.A., there is a decision about candidacy for M.F.A. or Ph.D.
- M.F.A. or Ph.D. defined for each student, focused on particular specialized artistic, scholarly, or research problem
- Final project and its defense, if applicable, completes the degree

Basic Operational Issues

- Establishing proficiency expectations for the M.A.
- Determining area of focus for final project and developing a study, research, studio program around it
- Agreeing on criteria for acceptance of final project
- Making the M.F.A., Ph.D. shorter due to time with M.A.

MODEL 9: TEACHING TEACHERS

Goal Development of advanced competence in a major field and basic competence with knowledge and skills needed by successful college teachers

Admission Requirements

- Portfolio of work in the major field
- Demonstration of verbal ability—speaking, writing

Diagnostic Evaluation Upon Entry

- General knowledge of art/design, their histories, their various analytical areas
- Knowledge in an art/design field of the student's choice outside the major

Curricular Structure/Requirements

- Pass course work/final project requirements in the major field
- Pass course work and an evaluation in the secondary field
- Pass a comprehensive examination of general knowledge—could be passed upon entry
- Complete course work and/or projects that demonstrate competence to: prepare classes and syllabi; design curriculum; evaluate students; apply learning theory; use technology; write grants; lead a seminar

- Prepare and deliver a public lecture or presentation at the undergraduate level in a field not in the major without help or supervision
- Completion of a practicum experience
- Teach and/or conduct a critique in the major.

Basic Operational Issues

- Agreement on level of admission requirements, especially in non-major areas
- Development of teacher preparation aspect—course work, project development, evaluation criteria, etc.
- Decisions about the timing and weight of the teacher preparation aspect of the program
- Cooperation among faculty specialists

MODEL 10: CULTURAL LEADERSHIP

Goal To develop capabilities for understanding and leading in the culture of organizations, institutions, and society in general from the basis of high expertise in an art/design area

Admission Requirements

- Portfolio of work in the major area
- Interview with faculty
- Written essay, videotape, or software presentation of cultural development goal(s)

Diagnostic Evaluation Upon Entry

- Knowledge of cultural and organizational issues in one or more areas of art/design

Curricular Structure/Requirements

- Course work and projects in art/design field (two-thirds) and in organizational theory, management, and policy (one-third)
- Final project in art/design
- Internship with organization
- Essay on an organizational topic set by professor

Basic Operational Issues

- Assessment of capability to work academically and operationally with issues of cultural leadership
- Coordination between art/design and organization, management, policy aspects of the program

MODEL 11: PROGRAM DESIGN

Goal To develop capabilities for defining problems, asking "the right" questions, putting together complex programs and projects in one or more areas of art or design

Admission Requirements

- Portfolio review in area of specialization
- Lengthy interview and evaluation process to determine aptitude and readiness for analytical, program design aspects

- Careful assessment of capacity for individual work, team participation, and leadership
- Demonstration of high competence in an area of specialization, and general competence in art/design and areas associated with project
- Acceptance of final project proposal after discussions with faculty

Diagnostic Evaluation Upon Entry

- None

Curricular Structure/Requirements

- Course work as assigned by a tutor/mentor
- Four small projects and one large final project that demonstrates the ability to develop and understand the multiple dimensions of a problem, conceptualize an application, and develop a team to produce a result. The result might be a curriculum, a communication project, an interactive site, a promotional campaign, a research effort, a policy analysis, etc. whether in cyberspace or not

Basic Operational Issues

- The admission process is critical
- Tutors/mentors
- Logistics of student teams
- Provision of real project opportunities
- Assessment criteria for approving and evaluating final projects

MODEL 12: DISTANCE LEARNING — INITIAL GRADUATE DEGREE

Goal To develop knowledge and skills in art/design history, criticism, and/or analysis (could also be applied to research, analysis, policy in art education)

Admission Requirements

- Baccalaureate degree
- Linkage to Internet

Diagnostic Evaluation Upon Entry

- None

Curricular Structure/Requirements

- Follow and complete a set of readings and interactive lessons addressing a specific body of material
- Pass four "comprehensive examinations"
- Produce a 5000-word summary document connecting information and issues across the program

Basic Operational Issues

- Program and software design
- Examination content
- Criteria for summary document

Appendix B

Addressing New Possibilities in Graduate Education
A Resource for Administrators

October 1998

Introduction

One of our responsibilities is to look at new possibilities for graduate education, working in the spirit of continued exploration rather than from a supposition that all we are presently doing is inappropriate. There are a great many more questions than answers. Since our role as administrators often involves helping our colleagues ask the right questions, this focus on questions seems appropriate.

This topic is divided into four sections:

(1) new missions, goals, objectives;
(2) content and weight of content in programs;
(3) expansion, reduction, and migration of students and faculty; and
(4) organization.

For each of these topics, there is an introduction of the issue. Then, promises and pitfalls inherent in the area are presented. This is the kind of exchange administrators can expect in discussions at home. Following that are first steps for administrators in working with this issue at home.

I. New Missions, Goals, and Objectives: An Expansion of the Options

A. Introduction

Points:

1. Graduate patterns now prevalent across the country have been in place for many years. They still have tremendous utility. However, present conditions, technological developments, and projected needs indicate the importance of some reevaluation and exploration of new options.
2. Our approach is to explore possibilities and promote flexibility in thinking about what might be. The goal is not to replace the old, but rather to look at bringing new ideas and approaches alongside tried and tested models.
3. In doing this, we are interested in comparing issues of relevance with issues of transcendence.
4. In thinking of new options, it may be useful to consider questions of advanced study as a category in addition to considering that which is subsumed under the term "doctorate."

B. Promises/Pitfalls

Points:

1. *Promise:* Tailor programs to market needs, demographics, student interests, and best projections about evolving technologies. Programs need to be relevant.

   Pitfall: Relevance is dangerous if taken too far. There are bodies of knowledge and skill that do not change nearly as quickly as factors in the

immediate environment. Fads and short-term trends are a real problem. The future we project for students may not be the future they inhabit.

2. *Promise:* Looking at things anew invigorates faculty. Can rejuvenate discussion and action.

   Pitfall: What invigorates some frustrates others. Polarization over widely diverging value systems in views of the future can create tremendous problems.

3. *Promise:* New approaches could expand opportunities for graduates, including opportunities beyond higher education.

   Pitfall: We could lose common currency for master's, MFA, and doctoral programs, disadvantaging students by reducing their mobility both within and beyond higher education.

4. *Promise:* Making change is good public relations. There is increasing mistrust in older models.

   Pitfall: Change for change's sake not only disturbs the status quo, it can become a culture of its own that prevents sustained work on anything. There is much in the status quo that is positive, particularly the notion of honing intellect and skill at the highest possible level.

5. *Promise:* There is a need to look at mission, goals, and objectives from a variety of perspectives.

   Pitfall: To many individual perspectives can result in a loss of commonality that in turn both devalues previous degrees and reduces the meaning of the doctoral credential.

C. First Steps for Administrators

Points:

1. Start by looking carefully at your own views.
2. Take time to think about the source, meaning, and potentials of your views on current practice and new possibilities.
3. Determine the extent to which your personal goals for action in this regard are substantive, clear, and well-formulated.
4. Try to help colleagues view change prospects not necessarily as a replacement of something, but rather bringing something alongside what has gone before. The technology paradigm for the new always replaces the old is not applicable to many matters of art/design where our work is centered.
5. Make a careful analysis of the values of major decision-makers on these questions in your institution. What are the sources of their hopes and fears, what puts them in the positions they have?
6. If you wish to push for change, determine conceptually the degree of change you feel is possible. Consider such issues as the speed and amount of change as well as approach and timing.
7. Use your convening authority to open discussions and, if applicable, to maintain a continuing conversation without a projected end point or result.
8. Participate in faculty efforts to discuss these matters at a policy level.
9. In general, be the force that poses good questions rather than presenting answers.

II. Content/Weight of Content in Programs

A. Introduction

Points:

1. In thinking of new possibilities, it may be useful to organize our thinking around content rather than around professions or places and types of work.

2. It also may be useful to consider new and evolving relationships between practice and research.
3. There are many content considerations involving various combinations of disciplines.
4. There are probably more ways than we are now using to determine content and weight of content. For example, tutorial approaches open the possibility of custom-tailored programs.

B. Promises/Pitfalls

Points:

1. *Promise:* There are many new potentials for content and weight of content.
   Pitfall: Present requirements support faculty choices and areas of expertise.
2. *Promise:* Students may become more motivated and engaged.
   Pitfall: Students are motivated sufficiently now. The system isn't broken in this way, so let's not try to fix it.
3. *Promise:* Greater potential for individual formation of teachers, artists, and scholars, and/or greater attention to job market conditions and "buyer" motivation.
   Pitfall: Graduate students are fortunate to be able to work or have apprenticeship relationships with current faculty experts. This connection could be broken, and along with it the chain of scholarship.
4. *Promise:* New approaches to content and weight of content provide greater access to the resources of the institution and the field as a whole.
   Pitfall: There is a necessity of focus and high specialization for all graduate programs; otherwise, they lose their meaning and credibility.
5. *Promise:* New approaches can identify and prepare students to address emerging needs, especially for careers or jobs that require in-depth knowledge in a variety of fields.
   Pitfall: There is a problem with turning our attention too far away from the preparation of artists and scholars who work in the academy. It is hard to conceive a future where more individuals with terminal degrees in art/design are employed outside the academy than within it.
6. *Promise:* Students may need a broader range of options and approaches to content, even within traditional programs.
   Pitfall: Often, students are not prepared well enough to engage the challenges of traditional programs. It is highly unlikely that students are being prepared anywhere to accomplish credible work in programs that fundamentally break traditional boundaries.
7. *Promise:* The weight of content and program can be adjusted to provide flexibility without loss of rigor. Such approaches will take thought and effort, and some decisions will be wrong, but we ought to consider the possibility of change.
   Pitfall: There is a real danger in substituting immediate judgments for basic decisions about weight that have evolved after hundreds of years of practice. We ought to remember that American higher education, and especially its graduate programs, are the envy of the entire world.
8. *Promise:* Yes, and in 1914, Great Britain was the greatest power on earth.

C. First Steps for Administrators

Points:

1. Prepare to accept anger, passion, and confusion as necessary components of discussions about content and weight. Try to have them considered as means for generating creativity.
2. Try to develop a comprehensive understanding of what is going on with respect to the future and your institution's particular role. For example, what are the pretty sure bets about the future? What do these mean for the field, for the preparation of

students? Here's the kind of thing we mean: technology makes more information available to more people than ever before. To what extent does this shift advanced work to issues beyond information, per se? In such a context, does a portfolio of intellectual skills for dealing with information become more critical than before?

3. It is important for administrators to help expand the range and the terms in which content is discussed. There is an ever-expanding multiplicity of contents.
4. Think and lead others to think about the implications of present curricular weight in advanced study at your institution? What does the answer say about the preparation of students? What is included, what is emphasized, and what is left out? How do our answers correlate with our answers about what we see in the future, particularly the specific future we see for our institution?
5. Prepare yourself to deal with the content/weight issue in terms of reward systems at your institution, at other institutions, and in the field as a whole. Be prepared to work hard to avoid allowing political symbolism to be attached to content in ways that drive discussion and debate out of balance.
6. Try to keep the focus on functions to be served by particular content and weight choices. Work continuously to keep discussions focused on *what* rather than *how*, at least at first.
7. Keep reminding people that the goal is to make an analysis regarding new potentials and possibilities, that there is no predisposition to change, but rather a commitment to think things through. A major question in this regard is: to what extent should programs be the same?

III. Expansion, Reduction, Migrations of Students and Faculty

A. Introduction

Points:

1. Much current rhetoric focuses on the over-supply of graduates in certain fields, especially those that are practiced primarily in higher education. Many, if not most, art/design terminal degree holders are college-level teachers. When looking into possibilities, it is interesting to take several pieces of a graduate program and consider what happens if some of them expand while others contract. For example, what if the number of students decreased while the number of possibilities for content increased? Another example: what would happen if the number of credentials beyond the MFA/doctorate increased while the almost total focus of advanced graduate study on preparation for college-level teaching decreased? Please note that these questions are being posed in terms of individual programs, not in terms of the field as a whole, and certainly not to preclude a major focus on college teaching. Remember, our goal here is not to destroy anything, but rather to look carefully at the possibilities.
2. What about possible new courses of study that combine art/design with disciplines such as technology, policy, administration, educational materials development, broadened areas of research and scholarship?
3. What about the possibility of new kinds of advanced study at the doctoral level that do not result in an MFA/doctorate, or that result in a terminal degree with goals different from those traditional for the M.F.A., Ph.D., or Ed.D.?
4. What about conscious efforts to limit or reduce enrollments by raising expectations and qualifications for entry?
5. What about new kinds of students, new sets of attributes for advanced study that may call on a different range of talents, different orientations and mindsets, than those to which we are accustomed?

B. Promises/Pitfalls

Points:

1. *Promise:* New possibilities that put art/design in combination with other fields help us match advanced study to new vocations and interests. We have every reason to expect increased marketability.

   Pitfall: People in these other fields may need advanced study, but do not need MFAs or doctorates. It is almost impossible to institutionalize individual needs and possibilities. In addition, most people working in advanced research in any area will need a traditional doctorate in some field, whatever else they have worked to acquire in terms of knowledge and skills.
2. *Promise:* Careful calibrations in programs about what should be expanded and what should be reduced can result in a better focus of available resources. It is possible to reorganize in ways that provide resource mobility.

   Pitfall: Higher education is not conducive to vast shifts of resources, especially those tied to the purchase of specific kinds of expertise. High mobility for resources suggests constant change of goals and objectives, which would make it more difficult to attract highly focused and highly gifted younger faculty due to concerns about tenure and mobility.
3. *Promise:* Reducing student numbers can provide the possibility for greater mentoring and more tutorial approaches. Such an approach also has the possibility to help prepare students attain advanced credentials more quickly.

   Pitfall: Such approaches would have a serious impact in situations where funding is generated by student credit hours. There would also be less teaching assistance for the program as a whole.
4. *Promise:* New faculty with new and different kinds of skills bring intellectual energy to departments and programs.

   Pitfall: Reward systems are based on traditions and such migrations of resources wind up hurting people and careers. There is also the danger of creating a rolling political battle among those supporting various types of programs or directions for research, scholarship, and performance.
5. *Promise:* Advanced credentials other than the MFA/doctorate provide an opportunity to serve expanding content and potential needs while retaining basic and traditional features of the MFA/doctorate.

   Pitfall: There is a real problem with trying to provide a credential for everything anyone does at any level. We already have post-doctoral studies, specialist degrees in some fields, artists certificates and diplomas, specialized institutes, and many other means for providing and recognizing highly focused advanced study.

C. First Steps for Administrators

Points:

1. Begin with a careful look at current mission, goals, and objectives, and assessments in terms of future goals, objectives, and markets.
2. Work constantly and consistently to help student and faculty constituencies look outward and become engaged in possibilities.
3. Work to find and interpret data that contributes to useful analysis. Leave those involved to become adept at applying general data and interpretations to local conditions.
4. Engage constituents in discussing criteria for success. Consider carefully how these criteria are related; for example, numbers on the one hand, and standards on the other.
5. Consider ways to break down barriers to creative thinking. Help people to think of potential change not in terms of responding to something, but rather in terms of

creating something. Keep reminding everyone that change is not forever, that we can reverse ourselves, or learn from mistakes, and create even more effectively in steps beyond the immediate next one.

6. Use scenario development and developmental models to play out possibilities beyond basic concepts and theories.
7. Lead constituencies to new perspectives on values. For example, what does it take to develop a program of advanced graduate study that has integrity, irrespective of its content? Once agreement is reached on such principles, they can be applied to any content, whether highly focused in one discipline or a combination of several disciplines. The same principles can be applied whether or not the credential is called a doctorate. They also can be applied to questions of enrollment, formats through which studies are pursued, etc. In this example, by decoupling integrity and specific procedures, it is possible to create a vast number of procedures that have integrity.

IV. Organization

A. Introduction

Points:

1. Are there different organizational models?
2. Are there influences that may be forcing new or different approaches to the organization of graduate programs? For example, what about working in teams, distance learning, the increasing necessity of working with experts in other fields, all of which may have greater presence in the future both within and beyond academe.
3. In what ways are excellence and organization related? In other words, to what extent does a particular type of organization lead to excellence? Does one model fit all (or most) irrespective of purposes or content to be addressed?
4. How can we minimize bureaucracy in order to focus more time and energy on students and learning?

B. Promises/Pitfalls

Points:

1. *Promise:* Organization could be restructured to promote greater student involvement and access.

   Pitfall: Loss of established procedures and controls could result in possible challenges on fairness and consistency.
2. *Promise:* Decentralizations can focus individual or small group energy on specific content, enabling those engaged to move further, faster.

   Pitfall: One can lose so much central control that one reduces conditions for unit-wide accountability. Funding streams can be endangered.
3. *Promise:* Reorganizations can address the increasing diversity of student knowledge and skills.

   Pitfall: Yes, and reorganizations can mask the lack of student competence either to enter or to complete degree programs.
4. *Promise:* Qualitative measures can become more important to the extent that work is reviewed in light of its own objectives.

   Pitfall: Quantitative measures become devalued, but it is precisely quantitative measures that seem to speak to those without knowledge of the field.
5. *Promise:* Reorganization can promote various patterns of study.

   Pitfall: Such reorganization also can dilute the intensity of work in a discipline.

6. *Promise:* New kinds of organization can facilitate forging connections with other disciplines, and perhaps creating new fields of study.

   Pitfall: Reorganizations of this kind also can change the relationship between student and the institution. At present, it could leave a student at sea with no particular faculty expert fully interested in his or her work.

C. First Steps for Administrators

Points:

1. Examine relationships between existing organization and deployment of resources.
2. Lead development of plans for future applications and uses of technology. In most cases, these technologies available will be beyond the absolute control of the art/design unit.
3. Examine bureaucratic procedures to the extent they add value to the mission, goals, and objectives of advanced graduate degree programs.
4. Encourage discussions of definitions of excellence and their relationship to organizational issues.
5. Help everyone begin to understand relationships among more elements: first, mission, goals, and objectives; second, content and weight of content; third, expansions, reductions, limitations, and migrations of students and faculty; and fourth, organization. Whatever proposals about stasis or change are being considered, help everyone think through the changing synergies among these four elements.