



**NATIONAL ASSOCIATION OF SCHOOLS OF DANCE**  
**HANDBOOK 2005–2006**

The information contained in the *NASD Handbook 2005-2006* is current as of October 2004. The text incorporates all revisions ratified by the NASD Board of Directors and Membership during the 2003 and 2004 Annual Meetings.

Readers are encouraged to consult the [NASD web site](#) for the latest information concerning policies, procedures, and proposed and/or approved standards revisions.

Institutions undergoing review for accreditation or reaccreditation should refer to NASD's web site for the most recent guidance and procedures for self-study and preparations for an on-site review. Information and all applicable forms and procedures documents can be found within the section titled "Membership Procedures."

Additional print copies of the *Handbook* may be ordered at a charge of \$10 per copy including shipping and handling from the [NASD web site](http://nasd.arts-accredit.org) — <http://nasd.arts-accredit.org>.

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## FOREWORD

The National Association of Schools of Dance is composed of schools and individuals representing the highest traditions and aims in the education of dance students. These members have proven, by the fact of their membership and activity in the organization, their deep interest in fostering high standards for dance education. Through its annual meetings, NASD provides a national forum for discussion of the broadest considerations involving education in dance. NASD is the accrediting agency for dance recognized by the U.S. Department of Education and the Council for Higher Education Accreditation.

To provide an overview of its approach, NASD provides the following statement on artistic and academic quality.

In the contexts of educational institutions, artistic and academic quality are:

- Developed primarily by individual students, faculty, and administrators.
- Produced by focusing on one or more disciplines, bodies of content, or processes.
- Enabled by fundamental capabilities, clear purposes, high aspirations, and sufficient time and supporting resources.
- Exemplified in a work or works in one or more disciplines.
- Evaluated in terms of past and current exemplary work in one or more fields.
- Present institutionally and programmatically when individuals achieve at high levels consistently over long periods.

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

- Threshold standards that define the fundamentals of quality and thus provide a framework supporting specific institutional and individual purposes.
- Review procedures that evaluate relationships among purposes, dance and other disciplines, capabilities, aspirations, and resources, all in the context of each institution's mission and achievements.
- An approach that encourages connections and integrations between artistic and academic achievement.
- A philosophy that promotes creativity in the definition, pursuit, and evaluation of artistic and academic quality.

# CONSTITUTION

## ARTICLE I NAME

The name of the Association shall be “National Association of Schools of Dance.”

## ARTICLE II OBJECTIVES

The Association is established to develop a closer relationship among schools and programs of dance for the purpose of examining and improving practices and professional standards in dance education and training. The specific objectives are as follows:

1. To establish a national forum to stimulate the understanding and acceptance of the educational disciplines inherent in the creative arts in higher education in the United States.
2. To establish reasonable standards centered on the knowledge and skills necessary to develop academic and professional competence at various program levels.
3. To foster the development of instruction of the highest quality while simultaneously encouraging varied and experimental approaches to the teaching of dance.
4. To evaluate, through the processes of voluntary accreditation, schools of dance and programs of dance instruction in terms of their quality and the results they achieve, as judged by experienced examiners.
5. To assure students and parents that accredited dance programs provide competent teachers, adequate facilities and equipment, and sound curricula and are capable of attaining their stated objectives.
6. To counsel and assist institutions in developing their programs and to encourage self-evaluation and continuing studies toward improvement.
7. To invite and encourage the cooperation of professional dance groups and individuals of reputation in the field of dance in the formulation of appropriate curricula and standards.
8. To maintain a national voice to be heard in matters pertaining to dance, particularly as they would affect member institutions and their stated objectives.

## ARTICLE III MEMBERSHIP

Accredited institutional membership shall be open to institutions in the United States meeting the qualifications and requirements of the Association. Individual membership shall be open to all individuals interested in the activities of the Association.

**ARTICLE IV  
DUES**

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

**ARTICLE V  
GOVERNMENT**

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

**ARTICLE VI  
COMMISSIONS AND COMMITTEES**

**Section 1.** There shall be a Commission on Accreditation.

**Section 2.** There shall be a Committee on Nominations.

**Section 3.** Other Committees and Commissions may be established to carry on the programs of the Association.

**ARTICLE VII  
ELECTIONS**

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

**ARTICLE VIII  
MEETINGS**

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

**ARTICLE IX  
LEGAL STATUS OF THE ASSOCIATION**

NASD is incorporated as a not-for-profit corporation in the State of Virginia.

The Association was granted corporate status by the State of Virginia which Certificate of Incorporation is on file in the NASD National Office in Reston, Virginia.

Tax-exempt status under Section 501(c)(3) of the Internal Revenue Code was awarded to the Association by the Department of the Treasury, Internal Revenue Service, in correspondence dated December 28, 1982. Under this exemption, donors may deduct contributions to NASD as provided for in Section 170 of the Internal Revenue Code, and bequests, legacies, devises, transfers, or gifts to NASD are deductible for federal estate and gift tax purposes relative to Sections 2055, 2106, and 2522 of the Code.

**ARTICLE X  
DISPOSITION OF ASSETS**

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

**ARTICLE XI  
AMENDMENTS**

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



# BYLAWS

## ARTICLE I MEMBERSHIP

**Section 1. Accredited Institutional Membership.** Institutions meeting Association standards for accreditation shall be accorded Membership following review under applicable NASD procedures.

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

Institutions eligible to apply for membership include independent dance schools, colleges, universities, two-year institutions, non-degree-granting institutions (precollegiate or post-secondary), and institutions offering graduate work only.

- a. *Associate Membership.* Institutions applying for the first time that meet all curricular standards and a substantial portion of all other standards of the Association and that show promise of being able to meet completely the Association's standards applicable to dance curricula offered by the institution may be accredited as Associate Members and listed as such in the *NASD Directory*. Associate Membership is valid for up to five years. At the end of this period such schools will be required to satisfy all criteria for Membership.
- b. *Membership.* Membership is granted to institutions meeting all of the standards of the Association. Institutions approved for Membership are granted five-year periods of accreditation. At the end of five years, the institution is expected to apply for renewal of Membership.
- c. *Renewal of Membership.* Institutions approved for renewal of Membership are granted ten-year periods of accreditation.

**Section 2. Membership with Candidacy Status.** Institutions projecting future status as accredited institutional members and seeking affiliation with NASD during their preparation period may receive Candidacy Status upon completion of procedures and requirements published by NASD. Candidacy is a preaccreditation Membership status. It indicates that an institution meets Basic Criteria for Candidacy Status, that its curricular offerings are in substantial compliance with NASD standards, and that it shows potential for accredited institutional Membership. Candidacy Status is noted in the *NASD Directory*. Candidacy is valid for up to five years. At the end of this period, institutions will be required to satisfy criteria for accredited institutional Membership. Unless otherwise indicated in NASD documents concerning Candidacy Status, all provisions of the *Handbook* applying to accredited institutional members also apply to institutions with Candidacy Status. Candidacy Status is not prerequisite to an application for accredited institutional Membership, nor does it ensure gaining accreditation within a specific time period.

**Section 3. Individual Membership.** Dancers, educators, or other individuals who, through their teaching and professional activity or through their interest in accredited Membership for their institutions, may both derive benefit from the Association and contribute to its effective operation, shall be accorded Individual Membership upon completion of the application

process and the payment of the membership fee. Such members may serve on committees. Individual members have no vote.

#### **Section 4. Special Statuses**

- a. *Administrative Warning Status.* Institutions failing to (1) pay dues or meet other financial commitments, (2) file annual reports, (3) apply for accreditation re-evaluation after due notice, (4) provide any timely response to requests of the Commission on Accreditation or the Committee on Ethics, or (5) maintain administrative requirements of the NASD Code of Ethics or the NASD Rules of Practice and Procedure may be placed on administrative warning by the Commission on Accreditation. Before this action is taken, the Commission shall send a show-cause letter requesting (1) remediation of the problem, or (2) an explanation of why administrative warning should not be invoked. Administrative warning status may extend from one to twelve months, and is removed as soon as the administrative issue is resolved. Failure to resolve the issue may result in revocation of Membership.

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

- b. *Probationary Status.* Any accredited member (1) failing to maintain the required standards, (2) failing to respond satisfactorily to the requests of the Commission on Accreditation, or (3) found to be in violation of qualitative aspects of the Code of Ethics or Rules of Practice and Procedure may be placed on probation with notice of right to request reconsideration. The probationary period shall extend not fewer than five months or more than five years, the specific period to be determined by the Commission at each time such action is taken. A self-evaluation and visitation may be required for the removal of probation. Probationary status is not published until the probationary period extends beyond one year; however, notice of probation is forwarded to the U.S. Secretary of Education within 30 days, and thus becomes public in cases where NASD serves as the designated institutional accreditor. Institutions on probation do not lose their accredited status, nor their voting or other rights and responsibilities.
- c. *Suspension of Accreditation Status.* This status can be applied only to independent institutions of higher education for which NASD is the designated institutional accreditor. It cannot be applied to institutions with regional or other nationally recognized institutional accreditation. Automatic suspension of accreditation will occur under the following circumstances:
  1. The filing of Chapter 11 or Chapter 7 bankruptcy proceedings by the institution;
  2. Change in ownership or major change in control without previous notice as stipulated in NASD policies, standards, and procedures for such institutions;
  3. The establishment without prior notice of a branch campus or other entity offering degrees and programs eligible for accreditation by NASD, or significant expansion of affiliative uses of the institution's name without prior notice.

Following automatic suspension, accreditation may be reinstated only upon application to, and approval by, the Commission on Accreditation. Because this suspension results without action or prior approval on the part of the Commission, this change in

status does not constitute formal withdrawal of accreditation, and thus is not a negative action that is subject to review of adverse decision or to appeal.

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

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

Automatic suspension is not published, but notice is forwarded to the U.S. Secretary of Education if the suspension lasts more than 29 days. Institutions with automatic suspension status are suspended as members of the Association, and thus lose their voting rights during the suspension period.

**Section 5. Automatic Review.** If any accredited member institution of the Association is dropped from the approved list by the U.S. Department of Education, the state Board of Education, or the accredited list of its regional or other institutional accrediting agency, it shall have its status reviewed by the Commission on Accreditation. Additional conditions for automatic review applied to institutions for which NASD is the designated institutional accreditor are found in Appendix I.A, "Specific Operational Standards for All Institutions of Higher Education for Which NASD Is the Designated Institutional Accreditor." If, as the result of such automatic review, Membership in the Association is revoked, the institution may be reinstated only after an application has been approved by the Commission through regular NASD procedures for renewal of Membership.

**Section 6. Revocation of Membership.** Member institutions failing to maintain the required standards, or failing to respond appropriately to administrative warning status, suspension of accreditation status, or probationary status, may have their Membership revoked by vote of the Commission on Accreditation, with notice of right to request for reconsideration and right to appeal. Such schools may apply for reinstatement through the usual Membership procedures of the Association. A request for readmission to Membership will not be considered until two years have elapsed and until any previous financial obligations of the applicant institution to the Association have been satisfied. Final action to revoke Membership is published and notice is forwarded to the U.S. Secretary of Education within 30 days of final action.

**Section 7. Requests for Reconsideration and Appeals.** The Association shall provide recourse procedures for accreditation and other decisions as outlined in Articles VIII through X of the Rules of Practice and Procedure.

## ARTICLE II DUES

**Section 1.** Annual dues for all members are payable annually on July 1.

**Section 2.** Notice of non-payment of dues shall be sent to delinquent members on November 15 of each year. If the dues of any member remain unpaid on February 15 next following, said Membership may be terminated. Resignation shall not be accepted from delinquents.

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

## ARTICLE III GOVERNANCE

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

### **Section 2. Duties of Officers**

- a. *President.* The President shall act as the chief executive officer of the Association, shall have power to appoint committees not otherwise provided for by the Constitution and Bylaws, and shall preside at all general meetings of the Association and Board of Directors. The President shall be an *ex-officio* member of all Standing Committees. The President shall be an authorized signer of Association checks and shall serve with the Treasurer and Executive Director as the Finance Committee of the Association.
- b. *Vice President.* The Vice President shall, in the event of death or resignation of the President, immediately become the President and shall serve as such and shall exercise all the power and authority of the President until the next Annual Meeting. The Vice President shall assume the office and duties of the President for any period during which the President is temporarily unable to fulfill the functions of his/her office.
- c. *Secretary.* The Secretary shall take the minutes of the Annual Meeting and Board meetings of the Association. The Secretary shall perform all other duties specified by and inherent in the provisions of the Constitution, Bylaws, and Rules of Practice and Procedure.
- d. *Treasurer.* The Treasurer shall be responsible to the Board of Directors for proper stewardship of the funds of the Association. The Treasurer shall be bonded and shall present a report based on the past fiscal year to the Association at each Annual Meeting or at any other time a report may be requested by the Board of Directors. In conjunction with the Executive Director, the Treasurer shall prepare the proposed annual budget, arrange for a yearly audit of the books by a Certified Public Accountant, and be responsible for an itemized account of all receipts, expenditures, and investments. The Treasurer shall perform all other duties pertaining to his/her office.

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

### Section 3. Board of Directors

- a. The Officers, the Chair of the Commission on Accreditation, two public members, and four directors who are official representatives of member institutions elected by the membership from a slate of nominees provided by the Committee on Nominations, together with the Immediate Past President, shall constitute the Board of Directors. The Board shall have Directors from institutions with professional degree programs such as the Bachelor of Fine Arts or Master of Fine Arts; liberal arts and/or academic degree programs such as the Bachelor of Arts, Master of Arts, or Doctor of Philosophy; and professional training that may or may not result in the awarding of a certificate. With the exception of the public members, the Board shall be appropriately balanced to represent a variety of dance backgrounds and perspectives. Each member shall be at least 18 years of age. No two individuals may, at the time of election, be from the same institution. The Executive Director of the Association shall be an ex-officio, non-voting member of the Board of Directors.

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

- b. A majority of the members of the Board shall constitute a quorum thereof. Action of the Board of Directors shall be by majority vote of those present at all meetings at which a quorum exists.
- c. The Secretary of the Association shall be the Secretary of the Board of Directors.
- d. The Board of Directors shall:
  1. exercise the executive functions of the Association;
  2. establish and approve the Rules of Practice and Procedure in the *NASD Handbook* following consultation with accredited institutional members;
  3. have control and management of the affairs, funds, and properties of the Association not otherwise provided for;
  4. establish dues and fees;
  5. monitor the effectiveness of the Constitution, Bylaws, Code of Ethics, Rules of Practice and Procedure, and Standards for Accreditation, and approve procedures for their revision as appropriate from time to time;
  6. act upon reports, actions, and suggestions concerned with Association policies, procedures, and accreditation standards proposed by various committees before they are presented to the Association for final action;
  7. establish written procedures for hearing an appeal of a decision by the Commission on Accreditation if that decision denies or revokes or terminates accredited institutional Membership;
  8. implement the needs of the membership, recognizing the diversity as well as the common objectives of all members;
  9. fix the time and place of meetings not otherwise provided for, act on proposals presented by Committees, and fill vacancies among the Officers and Board of

Directors, with the exception of the office of President, which shall be filled by the Vice President, such appointees to hold office until the next annual meeting election; and

10. be responsible for meeting with and maintaining close continuing relationships with other agencies concerned with accreditation. The Executive Director, President, and Vice President shall be particularly charged with this responsibility.
- e. There shall be an Executive Committee of the Board consisting of four (4) voting members: the President, the Vice President, the Secretary, and the Treasurer. The Executive Director shall be an ex-officio, non-voting member of the Executive Committee. The Executive Committee shall be empowered to take all action authorized by the Board of Directors on behalf of or concerning the Corporation as might be necessary between meetings of the Board, except as limited by the laws of the State of Virginia, the Certificate of Incorporation of this Corporation, or these Bylaws. A majority vote of the full membership of the Executive Committee shall be required for the taking of any action by it. At each regular meeting of the Board of Directors, the Executive Committee shall submit a report of the actions taken by it since its last previous report to the full Board, which report shall be considered and ratified by the Board.

#### **ARTICLE IV COMMISSION ON ACCREDITATION**

**Section 1. Membership.** The Commission on Accreditation shall have six voting members including the Chair. With the exception of the public member, Commission members shall be elected by the voting members of the Association from among individuals who are the official representatives of member institutions. With the exception of the public member, the Commission shall be appropriately balanced to represent a variety of dance backgrounds and perspectives. Commission members shall have had experience as visiting evaluators. In making nominations for the Commission, the Committee on Nominations shall take into consideration the need for balance among various types of institutions.

- a. *Chair.* The Chair shall be the official representative of an institution with Membership in the Association as defined in Article I, Section I of the Bylaws. The Chair shall be elected for a three-year term. The Chair should have served one or more terms on the Commission, and the term as Chair should be in addition to time already served as Commission member.
- b. *Public Member.* There shall be a public member to represent the public interest. The public member shall have full privileges of the floor and full voting powers. The public member shall be appointed annually by the President in consultation with the Executive Committee of the Board of Directors. The public member shall serve no more than six consecutive years. Once appointed, the public member has no reporting responsibility to the President or to the Executive Committee regarding the work of the Commission. The public member must keep the confidentiality required of all Commission members (see concluding paragraph of this section).
- c. *Representatives.* In addition to the Chair, there shall be four members of the Commission; each shall be the official representative of an institution with Membership in the Association as defined in Article I, Section I of the Bylaws. The Commission shall have members from institutions with professional degree programs such as the Bachelor of Fine Arts and Master of Fine Arts; liberal arts and/or academic degree

programs such as the Bachelor of Arts, Master of Arts, or Doctor of Philosophy; and professional training that may or may not result in the awarding of a certificate.

- d. *Recorder*. The Executive Director or his agent shall serve as the Recorder of the Commission. The Recorder of the Commission shall have no vote.

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

**Section 2. Vacancies.** A vacancy in the office of Chair of the Commission on Accreditation shall be filled by majority vote of the Board of Directors. A vacancy occurring elsewhere in the Commission shall be filled by presidential appointment. Any incumbent so elected or appointed shall serve until the next Annual Meeting election.

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

## ARTICLE V STANDING COMMITTEES

**Section 1. Names.** The Standing Committees of the Association shall be as follows:

- a. Committee on Nominations
- b. Committee on Ethics

**Section 2. Membership.**

- a. The Chairs of all Standing Committees shall be elected at an Annual Meeting by majority vote of those eligible to vote as described in Article III of the Constitution. The exception to this rule shall be the Chairmanship of the Committee on Nominations, which shall be filled by the immediate Past President. The Chairs of all other Standing Committees shall be elected by the membership.
- b. Other than the Chair, all members of the Committee on Nominations shall be elected by the membership.
- c. When applicable, all other committee members shall be appointed by the Board of Directors.

**Section 3. Committee on Nominations.** The Committee on Nominations shall consist of five members, including the Chair. The membership, selected from among those affiliated with member institutions, shall be representative of different geographical areas, disciplines, and types of institutions. The Committee on Nominations shall have one member representing an

institution with professional programs such as the Bachelor of Fine Arts and Master of Fine Arts, one member representing an institution having only liberal arts and/or academic degree programs such as the Bachelor of Arts, Master of Arts, and Doctor of Philosophy, and one member representing a school offering professional training that may or may not result in the awarding of a certificate. The Committee shall prepare a slate of nominees for the offices to be filled each year and present the slate for vote by the membership at the Annual Meetings of the Association.

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

The Committee shall seek nominations from the membership.

**Section 4. Committee on Ethics.** The Committee shall consist of three members, including the Chair. The Executive Director or his agent shall be the recorder for the Committee on Ethics. The recorder shall have no vote. The Committee shall act on all questions regarding any violations and penalties for violations of any Article of the Code of Ethics by members of the Association, it being understood that before any final action or penalty can be imposed upon a member, the action of the Committee on Ethics must be approved by the Commission on Accreditation, this as outlined in Article VII, Section 1 of the Rules of Practice and Procedure.

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

## **ARTICLE VI ELECTIONS AND APPOINTMENTS**

**Section 1. Nomination Procedure.** Each spring, prior to the election at the forthcoming Annual Meeting, recommendations for candidates shall be solicited from the voting membership and directed to the Chair of the Committee on Nominations. The Committee on Nominations shall take all advice into account, but having done so, shall have the independence and responsibility to develop a proposed slate of nominees based on its best judgment.

In advance of the Annual Meeting, the Committee on Nominations shall submit a slate of nominees to the Executive Director as provided for in the Bylaws of the Association. The Executive Director shall forward the slate to the voting delegate of each member institution four weeks prior to the election.

The Chair of the Committee on Nominations shall conduct the election at the Annual Meeting. Nominations shall be accepted from the floor.

**Section 2. Terms of Office.** The President, Vice President, Treasurer, and Secretary shall be elected for three-year terms. Terms begin following the close of each Annual Meeting. The President and Vice President may not serve more than one term. The Treasurer and Secretary may serve a maximum of two consecutive terms. After a lapse of one three-year term, an officer may be re-elected to the same office. Normally, the Vice President shall be nominated to the Presidency after completion of one term.

Members of the Board of Directors shall be elected for three-year terms. A member other than the President or Vice President or Chair of the Commission on Accreditation may serve



a maximum of two consecutive terms. (The two-term limitation applies only to consecutive terms.)

Commission on Accreditation members shall be elected for three-year terms. A member other than the Chair may serve a maximum of two consecutive terms. (The two-term limitation applies only to consecutive terms.)

The Chair of the Committee on Nominations shall be filled by the immediate Past President, and thus will be a term of three years. Other voting members of the Committee on Nominations shall serve one three-year term. (The one-term limitation applies only to consecutive terms.)

The Chair of the Committee on Ethics and any other standing committees shall be elected for one three-year term. Members of the Committee on Ethics and any other standing committees shall be appointed for one three-year term. (The one-term limitation applies only to consecutive terms.)

An unexpired term of office shall normally be filled by election by the membership-at-large at the next Annual Meeting. The President may temporarily fill any vacancy by appointment until the next Annual Meeting. The President may also appoint temporary substitutes for a given Commission meeting when a member must be absent.

No individual shall hold more than one office or chairmanship concurrently except as stipulated in the Bylaws.

By majority vote, the Board of Directors shall have the power to declare vacant any office in which the incumbent is unable for any reason to act effectively, or is disqualified under the Bylaws.

**Section 3. Committees.** Standing and ad hoc committee members and chairs shall be appointed by the President except as stipulated in Article V of the Bylaws. Such terms of office shall be for the year of appointment unless renewed by the President.

## **ARTICLE VII MEETINGS**

### **Section 1. Membership Meetings**

- a. *Annual Meeting.* The Annual Meeting of the Association normally shall be held during the third or fourth week of September, on a date and at a time to be determined by the Board of Directors, for the purpose of elections and for the transaction of other such business as may be brought before the meeting. The Board of Directors is empowered to designate a different time if such seems to be in the best interest of the Association. An appropriate registration fee may be assessed, the amount to be approved by the Board.

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

- b. *Annual Meeting Guidelines.* The Annual Meeting is concerned primarily with the provision of a national forum for the consideration of standards, techniques, and policies relevant to the organization and operation of institutions that educate and train

professional dancers. The Annual Meeting is controlled solely by the Association; the Association does not provide commercial exhibit space, present performances by groups representing member institutions, condone presentations promoting the welfare of any specific institution, or approve of other activities which might diminish the professional and autonomous character of the meeting.

- c. *Special Meetings.* Special meetings of the members may be called at any time by a majority of the Board of Directors or by the President. In any case, such meetings may be convened by the members entitled to cast ten percent of the total number of votes entitled to be cast at such meeting, who may, in writing, demand the call of a special meeting specifying the date and month thereof, which shall not be less than two nor more than three months from the date of such written demand. The Executive Director of the Corporation upon receiving the written request shall promptly give notice of such meeting, or if he fails to do so within five business days thereafter, any member signing such request may give such notice. At any special meeting, only business related to the purpose or purposes set forth in the notice thereof may be transacted.
- d. *Notice of Meetings.* Written notice of meetings of members shall be given whenever members are to take any action at a meeting. Such notice shall state the place, date, and hour of the meeting, and, unless it is the Annual Meeting, indicate that it is being issued by or at the discretion of the person or persons calling the meeting. Notice of a special meeting shall also state the purpose or purposes for which the meeting is called. A copy of the notice of any meeting shall be given, personally or by First Class mail, not less than ten days nor more than thirty days before the date of the meeting, to each full member. If mailed, such notice is deemed given when deposited in the United States mail, with postage thereon prepaid, directed to the member institution at its address as it appears on the roll of members, or, if the member shall have filed with the Executive Director of the Corporation a written request that such notices to the member be mailed to some other address, then directed to the member at such other address.
- e. *Record Date.* For the purpose of determining the members entitled to notice of or to vote at any meeting of members or any adjournment thereof, or for the purpose of any other action, the Board of Directors shall fix, in advance, a date as the record date for any such determination of members entitled to vote. Such date shall not be more than thirty nor less than fourteen days before the date of the meeting, nor more than thirty days prior to any other action.
- f. *Quorum.* Except as may be otherwise required by laws of the State of Virginia, the Certificate of Incorporation, or these Bylaws, a majority of the members entitled to vote thereat, present in person or by proxy, shall constitute a quorum at a meeting of members for the transaction of any business.
- g. *Member Action.* Voting shall be on an institutional member basis only, each member being entitled to a single representative, with one (1) vote. At all meetings of members, all resolutions shall be passed by a majority of the votes cast by members entitled to vote thereon present in person or by proxy, except as otherwise provided by the laws of the State of Virginia, the Certificate of Incorporation, or these Bylaws.
- h. *Adjourned Meeting.* Any meeting of members may be adjourned to a designated time and place by a vote of a majority of the members present in person or by proxy and entitled to vote, even though less than a quorum is so present. No notice of such an adjourned meeting need be given, other than by announcement at the meeting, and any business may be transacted at the adjourned meeting which might have been

transacted at the meeting as originally called. However, if after the adjournment the Board of Directors fixes a new record date for the adjourned meeting, a notice of the adjourned meeting shall be given to each member of record on the new record date entitled to notice under Section 1 of this Article VII.

- i. *Action by Written Consent of Members.* Whenever, by a provision of statute or of the Certificate of Incorporation or of these Bylaws, members are required or permitted to take any action by vote, such action may be taken without a meeting on written consent, setting forth the action so taken, signed by all the members who would have been entitled to vote upon the action if such meeting were held.

## **Section 2. Board of Directors Meeting**

- a. *Annual Meeting.* The annual meeting of the Board of Directors shall take place during the Annual Meeting of the Association.
- b. *Regular Meeting.* Other regular meetings of the Board of Directors shall be held as fixed by the Board.
- c. *Special Meetings.* Special meetings of the Board of Directors may be called at any time and place by the President or any two of the Directors. At least four days' notice of special meeting shall be given to each Director. At special meetings only such business may be transacted as has been stated in the call for the meeting.
- d. *Notice of Meetings.* Notice of any regular or special meetings of the Board of Directors may be given by and shall be effective if sent by mail or telegraph or given by telephone, e-mail, or in person to any Director, which notice shall be deemed to have been given, if sent by mail or telegraph, when deposited in the Post Office or post box in a sealed, postage-paid wrapper addressed to such Director or deposited with the telegraph office with instructions to be sent to the Director, in each case at the Director's address then appearing on the books of the Corporation.
- e. *Quorum.* At all meetings of the Board of Directors, unless otherwise required by the laws of the State of Virginia, or the Certificate of Incorporation, a majority of the Directors then in office (excluding for this purpose all vacant directorships), but in any event not less than one-third of the entire Board of Directors, shall constitute the act of the Board.
- f. *Adjournments.* A majority of the Directors present, whether or not a quorum is present, may adjourn any meeting to another time and place. Notice of any adjournment of a meeting of the Board to another time or place shall be given to the Directors who were not present at the time of the adjournment, and, unless such time and place are announced at the meeting, to the other Directors.

**Section 3. Committee Meetings.** Committees may meet either regularly at stated times or specially on notice given at least 24 hours in advance by any member thereof by mail, telegraph, telephone, e-mail, or in person to all the other members thereof.

No written notice of any regular meeting need be given, and no written notice of any special meeting need be given at which all members shall be present or notice of which shall be waived by all absent members before or after such meeting.

A majority of the members of a committee shall constitute a quorum thereof.

Each committee may make rules for the holding and conduct of its meetings as long as these are not in conflict with the Bylaws or Rules of Practice and Procedure.

Subcommittees and assistants may be appointed by committees as may be necessary from time to time subject to the management of the Board of Directors.

**Section 4. Attendance Restrictions.** Attendance at all business meetings of the Association may be restricted by the presiding officer to official representatives.

## **ARTICLE VIII EXECUTIVE DIRECTOR**

**Section 1.** The Executive Director shall be appointed by the Board of Directors. The Executive Director shall be the chief staff officer of the Association.

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

**Section 3.** The Executive Director shall:

- a. conduct the official correspondence of the Association and send out official notices;
- b. notify all members thirty days in advance of the date and place of Annual Meetings, and also notify all members of committees, the Commission on Accreditation, and the Board of Directors of the date and place of meetings, whenever called; and
- c. notify all Officers, Directors, and members of the Commission and committees of their election or appointment.

**Section 4.** The Executive Director shall prepare the agenda of the Board of Directors, the Executive Committee, and the Commission on Accreditation and the dossiers of institutions being reviewed by the Commission, shall make other arrangements for meetings of the Commission and committees, and shall be responsible for the records of the Commission.

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

**Section 6.** The Executive Director shall maintain the financial records of the Association and shall coordinate with the Treasurer the preparation of an annual budget proposal and the arranging of the annual audit.

The Executive Director shall receive applications for Membership and present them to the Commission for action, and shall bill and process dues and examination fees, sending proper auditing identification to the Treasurer.

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

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

The Executive Director shall answer inquiries about NASD and shall gather and disseminate, to the membership and appropriate agencies, information, statistical or otherwise, about dance in higher education.

**Section 8.** The Executive Director shall be an officer of the corporation and shall be an ex-officio, non-voting member of the Board of Directors. The Executive Director shall receive instructions from the Board.

## **ARTICLE IX AUDITS**

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

## **ARTICLE X ACCREDITATION STANDARDS**

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

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

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

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

## **ARTICLE XI COUNCIL OF ARTS ACCREDITING ASSOCIATIONS**

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

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

**Section 2.** The Council facilitates cooperative efforts among the four member associations on matters of common concern. It also operates the Accrediting Commission for Community

and Precollegiate Arts Schools (ACCPAS) to review institutions and programs that offer arts study for children, youth, and adults not associated with postsecondary degrees or credentials. Normally, these institutions offer programs in more than one arts discipline. ACCPAS accredits schools but is not a membership organization. The Council establishes the standards used by ACCPAS consistent with standards for non-degree-granting institutions approved by the NASD membership and by the other member associations for their respective disciplines. The Council also appoints the voting members of ACCPAS.

**Section 3.** The Council and its Board of Trustees shall have the authority to carry out the purposes of the Council, but no authority to compel the internal decisions of any of its organizational members or the accrediting commissions or other entities thereof. Each organizational member retains its own authority as an autonomous organization.

**Section 4.** Schools with dance programs accredited by ACCPAS are eligible to become accredited institutional members of NASD upon application, ratification of their ACCPAS accreditation by the NASD Commission on Accreditation, and payment of annual dues.

## **ARTICLE XII CODE OF ETHICS**

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

## **ARTICLE XIII PARLIAMENTARY AUTHORITY**

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

## **ARTICLE XIV CORPORATE SEAL**

The seal of the corporation shall be circular in form, shall bear the name of the corporation, words and figures showing that it was incorporated in the State of Virginia, and the year of such incorporation.

## **ARTICLE XV AMENDMENTS**

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

# **CODE OF ETHICS**

## **ARTICLE I**

Institutional members of the Association agree that the granting or conferring of degrees, diplomas, and certificates shall be in accordance with the standards of the Association.

## **ARTICLE II**

Each institution is expected to impress upon its faculty the importance of personal and professional integrity.

## **ARTICLE III**

Institutions hiring faculty who are employed full-time at other institutions shall be mindful of their responsibility to secure the approval of the chief administrative officer of the original institution when an employment offer is made so close to the ensuing academic period as to invalidate the immediate contractual arrangement with the original institution.

Those institutions using an academic calendar should contact the chief administrative officer when offers of employment are made after April 1.

## **ARTICLE IV**

Policies concerning admission, financial aid, curriculum, schedule, and all other areas affecting the education and well-being of students shall be honestly and clearly stated in the literature published concerning the school.

## **ARTICLE V**

All brochures, publications, advertisements, and information—printed, written, and/or spoken—shall be true. Procedures, dates, and requirements for application, admission, financial aid, and other responsibilities and opportunities directly affecting students shall be clearly stated and generally available to prospective and current students.

Catalogues, advertising, and promotions shall clearly differentiate existing and approved programs from those which are prospective or hypothetical.

## **ARTICLE VI**

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

## **ARTICLE VII**

The rights of all students must be protected to the fullest extent possible by the institution. Students shall not be exploited, either with or without compensation, for the benefit of the institution or individual members of the faculty thereof.

Having informed a student of the curriculum, standards, and procedures for obtaining the degree, certificate, or diploma for which the student is enrolling, the institution shall not impose, *ex post facto*, a revision of the curriculum, standards, or procedures for the degree, certificate, or diploma, to the detriment of the student's normal educational progress.

Further, when it has been determined that a student is not making satisfactory progress toward a degree, diploma, or certificate, that student shall be so informed.

## **ARTICLE VIII**

Member institutions are responsible for attempting to safeguard the health and safety of their students to the fullest extent of their ability. This involves providing suitable facilities, adequate staffing, and safe, well-maintained equipment.

## **ARTICLE IX**

Institutional members of the Association shall recognize their responsibility to respect the legal rights and human dignity of all individuals.

## **ARTICLE X**

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

## **ARTICLE XI**

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



# RULES OF PRACTICE AND PROCEDURE

## ARTICLE I INSTITUTIONAL MEMBERSHIP

**Section 1. Accreditation.** Membership in the National Association of Schools of Dance signifies accreditation.

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

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

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

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

The basic goals of accreditation are as follows:

- To foster excellence in education and training through the development of criteria, standards, and guidelines for assessing educational effectiveness.
- To encourage improvement through continuous self-study and planning.
- To assure the educational community, the profession, the general public, and other agencies or organizations that an institution or program has both clearly defined and appropriate objectives, maintains conditions under which their achievement can reasonably be expected, appears in fact to be accomplishing them substantially, and can be expected to continue to do so.
- To provide counsel and assistance to established and developing institutions and programs.
- To encourage the diversity of American education, and allow institutions to achieve their particular objectives and goals.
- To endeavor to protect institutions against encroachments that might jeopardize their educational effectiveness or academic freedom.

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

Each applicant must agree to abide by the Constitution and Bylaws, the appropriate Operational and Curricular Standards, the Code of Ethics, and the Rules of Practice and Procedure adopted by the Association.

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

**Section 3. Curricular Requirements.** The Association will grant Membership or renewal of Membership only when every curricular program in dance of the applicant institution (including graduate work, if offered) meets the standards and guidelines of the Association. This provision applies to all dance-based programs of an institution demonstrating objectives consistent with the NASD standards for degree-granting institutions (especially Sections IV through XVII) and the NASD standards for non-degree-granting institutions (especially Section III). The particular administrative structure used to manage dance curricula in multi-purpose institutions has no effect on the applicability of this rule.

Some institutions have degree-granting and non-degree-granting units. The most common example is a postsecondary degree-granting unit with administrative responsibility for an affiliated program or unit that does not grant degrees but that offers pre-professional and/or avocational work in dance to children, youth, and adults in the surrounding community.

All such programs are reviewed as functional parts of the total curricular effort of the dance unit. After action by the Commission on Accreditation, such non-degree-granting program operations are listed in the NASD *Directory* indicating the title of the administrative component (i.e., community education program, preparatory program, laboratory school, etc.). Such programs are thus included in the institution's accredited institutional Membership.

Institutions with such non-degree-granting community-education components may wish to be listed separately in the NASD *Directory* (see Section 4, below). In this case, such entities would complete a full accreditation review, and be reviewed by the Commission on Accreditation. After action by the Commission, the non-degree-granting entity would be listed separately in the NASD *Directory*. The listing would include a presentation of specific curricular programs and offerings approved in the review. In such cases, in applying Article I, Section 3, the Association shall distinguish between degree-granting and non-degree-granting community-education units.

**Section 4. Community-Education Divisions of Degree-Granting Institutions.** Institutions seeking accreditation or renewal of accreditation for degree-granting units have the option of seeking accreditation for non-degree-granting divisions having community-education purposes. The rule concerning comprehensive reviews outlined in Article I, Section 3, above, is applied separately to non-degree-granting and degree-granting components.

To be eligible for accreditation, community-education divisions as entities must meet NASD standards for non-degree-granting institutions.

NASD reviews of community-education divisions are undertaken on the same schedule as reviews for collegiate units unless the institution specifically requests a different schedule.

Associate Membership or Membership status in NASD is determined by the status of the degree-granting unit.

Directory listings for single institutions with separately accredited degree-granting and non-degree-granting community-education components will show each component separately.

Institutions with separately accredited collegiate units and community-education divisions retain one vote in the Association cast by one official representative. However, each such institution may appoint a separate representative of its community-education division eligible under NASD procedures for service in accreditation and committee work related to non-degree-granting institutions.

Institutions with separately accredited degree-granting and non-degree-granting components are responsible for ensuring that each maintains all conditions for NASD Membership.

**Section 5. Accreditation and Institutional Autonomy.** The National Association of Schools of Dance has established standards for accreditation that are applied only at the invitation of institutions. These standards are developed and approved by accredited Member institutions acting autonomously. The standards provide benchmarks for reviewing the extent to which operational, curricular, and evaluative functions associated with particular degree programs and areas of study are being fulfilled.

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

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

**Section 6. Withdrawal.** Any institution holding any accredited institutional Membership has the right to withdraw from such Membership at any time.

## **ARTICLE II APPLICATION FOR MEMBERSHIP AND RENEWAL OF MEMBERSHIP**

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

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

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

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

Application fees for institutional Membership are \$500.00 for each of the first two evaluations. Application fees for each subsequent visit are \$300.00 for institutions with graduate programs and \$200.00 for all other institutions. All institutions are also responsible for reimbursement to the Association of expenses incurred by the visiting evaluators for each visit.

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

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

At least two visiting evaluators are required for each on-site visit.

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

Associate Membership or Membership shall become effective after positive action by the Commission and payment of annual dues.

### **ARTICLE III INSTITUTIONAL PROCEDURES**

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

**Section 2. Degree Titles.** The practices of member institutions support the system of academic currency that allows degrees to be broadly understood and widely accepted. Member institutions serve students, higher education, and the public by ensuring that degree and program titles are consistent with content. Standard academic degree rubrics and titles of degrees and emphases should be used unless the degree or program has a significant emphasis on unique content. Enrollment levels, public relations, and resource availability are important elements in determining an institution's program offerings, but they are not appropriate criteria for assigning degree titles.

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

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

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

**Section 6. Catalogues.** Members of the Association shall provide accurate descriptions of each course offered in their institutional catalogues or equivalent publications.

**Section 7. Annual Report.** Members of the Association shall complete and file with the National Office the Annual Report Form provided by the Association.

Failure to return a completed form for three consecutive years will cause the Membership status of the institution to be reviewed by the Commission under the Bylaws, Article I, Sections 4 and 6.

**Section 8. Closing an Institution or Program.** Members of the Association shall advise NASD as far in advance as possible prior to the closing of an accredited institution or an accredited dance unit within an institution. Advance notice allows the development of appropriate procedures to protect the accreditation status of degrees received by former and current students and to provide for safekeeping of important records.

## **ARTICLE IV ASSOCIATION PROCEDURES**

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

While the policies, standards, and procedures of the Association (a multi-state organization) have been recognized by the federal government for its purposes, the Association is a voluntary, nongovernmental agency. As such, it does not have the responsibility or the staff to exercise the regulatory control of state and federal governments, or to apply their mandates regarding collective bargaining, affirmative action, and the like. Nor does the Association substitute for or replace the function of the civil or criminal courts.

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

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

**Section 2. Conflict of Interest.** NASD works to avoid conflict of interest or the appearance of conflict of interest in any aspect of its accreditation activities and in its other operations. The Association expects all individuals involved in any relationship with NASD to declare potential conflicts of interest as they appear. In the accreditation process, potential conflicts of interest may arise based on personal associations, past or projected affiliations, past or current financial relationships, geographic proximity, or for other reasons. Questions concerning conflicts of interest should be addressed to the office of the Executive Director.

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

If a conflict of interest issue arises, the matter shall be forwarded to the Executive Director, who shall gather information, solicit advice as appropriate, and attempt to resolve the matter to the satisfaction of all concerned, consistent with the published policies and procedures of the Association and with consideration of standard practice within the postsecondary accreditation community. Should the Executive Director be unable to achieve resolution, he or she shall bring the matter to the Executive Committee. The Executive Committee shall seek resolution through procedures developed to address the specifics of each case.

**Section 3. Nondiscrimination Policy.** It is the policy of the National Association of Schools of Dance that no person shall be subject to discrimination in whatever relationship with the Association because of sex, race, color, creed, religion, or national origin.

**Section 4. Consulting Service.** Upon request, the Association will supply a consulting service to schools and departments (members and non-members) having questions relative to their future development or to assist in the resolution of problems.

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

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

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

**Section 5. Commission Policy Concerning Continuous Deferrals.** After the second consecutive deferral of an application of a member institution for failure to meet a specific standard, the Commission on Accreditation shall adopt one of the following motions upon third consideration of the application:

- a. to approve the application;
- b. to approve the application with a request for a progress report;
- c. to require a response for the next Commission meeting showing cause why the institution
  1. should not be placed on probation, or
  2. should not have Membership revoked;
- d. to place the institution on probation;
- e. to revoke Membership.

**Section 6. Procedures If An Institution Closes.** If an institution NASD accredits closes, NASD works with the U.S. Department of Education and the appropriate State agency, to the extent feasible, to ensure that students are given reasonable opportunities to complete their education without additional charge.

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

**Section 7. Commission Procedures in Extreme Matters of Institutional Ethics and Integrity.** When the Commission has cause to believe that any institution with which it is concerned is acting in an unethical manner or is deliberately misrepresenting itself to students or to the public, it will investigate the matter and provide the institution an opportunity to explain the alleged abuse. If, on the basis of such investigation, and after notice to the institution and opportunity for institutional response, the Commission finds that an institution has engaged in unethical conduct or that its integrity has been seriously undermined, the Commission will:

- a. with regard to an applicant institution not yet a candidate or an accredited member, break off relations;
- b. with regard to an accredited institution:
  1. issue a show cause order with a time stated, or
  2. in extreme cases, immediately sever NASD's relationship with the institution by denying or terminating accreditation.

The institution may appeal the decision of the Commission in accordance with NASD appeal procedures.

## ARTICLE V SUBSTANTIVE CHANGE

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

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

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

- a. Any fundamental change in the established mission, goals, or objectives of the institution or dance unit.
- b. Any change in the legal status or form of control of the institution.
- c. The addition or amendment of curricular programs that represent a significant departure, in terms of either the content or method of delivery, from those that were offered when NASD most recently evaluated the institution: these programs are normally considered in the Plan Approval process described in Article VI below. This provision includes significant changes made in conjunction with a change from quarter hours to semester hours or vice versa.
- d. The addition of courses or programs at a degree or credential level above that included in the institution’s current accreditation or preaccreditation: these programs are normally considered in the Plan Approval process described in Article VI below.
- e. A change from clock hours to credit hours or vice versa. [*Explanatory note: clock-hour systems measure course length in terms of the total number of hours devoted to face-to-face instruction. Credit-hour systems, on the other hand, assign numerical credit to courses based both on the number of instructional hours per week over a standard academic term (semester or quarter) and the amount of preparatory time per week that students must spend outside the classroom. For NASD standards on computing credit hours, see page 52 (Section II.I., professional studio schools) or pages 75-76 (Section II.I., degree-granting institutions) of this Handbook.*]
- f. A substantial increase or decrease in
  1. The number of clock or credit hours awarded for successful completion of a program; or
  2. The length of a program.
- g. Starting a branch campus or extension program.
- h. Other major changes that would impact continuing compliance with NASD standards applicable to degrees and programs being offered.

**ARTICLE VI**  
**NEW CURRICULA—PLAN APPROVAL AND FINAL APPROVAL FOR LISTING**

**Section 1. Procedure.** When instituting new or substantially revised curricula, member institutions are required to submit documentation to the Commission on Accreditation in order to remain in compliance with Article I, Section 3, of the NASD Rules of Practice and Procedure.

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

Procedures and forms regarding curricula may be secured from the National Office.

The Commission does not ordinarily send visitors to examine a new curriculum, but may request that the dance executive concerned meet with it to discuss the program in detail. However, an on-site evaluation is strongly recommended as part of the Plan Approval process when an institution plans to offer an initial or terminal graduate degree in dance for the first time.

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

When a degree has received Plan Approval, the program is listed in the NASD *Directory* in italics.

**Section 3. Final Approval for Listing.** Final Approval for Listing is granted when the Commission on Accreditation has reviewed an application including validation of the Plan Approved curriculum through transcript evidence. Three transcripts must be provided for each undergraduate curriculum or non-degree-granting program. Two transcripts must be submitted for each graduate program. The format for submitting transcripts consistent with Plan Approval documentation should be secured from the National Office.

When the curriculum has received Final Approval for Listing, the program is listed in the NASD *Directory* in regular type.

**ARTICLE VII**  
**PROCEDURES FOR REVIEWING COMPLAINTS**  
**DIRECTED AGAINST MEMBER INSTITUTIONS OF THE**  
**NATIONAL ASSOCIATION OF SCHOOLS OF DANCE**

NASD occasionally receives complaints against member institutions. The Association does not respond to, or take any action on, any unwritten or unsigned complaint or on any allegations concerning the personal lives of individuals connected with its affiliated institutions. The Association assumes no responsibility for adjudicating isolated individual grievances, nor will it act as a court of appeals in matters of admission, retention, and dismissal; granting or transfer of credits; grades and other evaluations; scholarship awards; fees; disciplinary matters; collective bargaining; faculty appointments and dismissals; or similar matters. If the complaint includes matters that are currently the subject of or directly related to litigation in which the NASD member institution is a principal, NASD will not proceed with consideration of the complaint until such litigation is settled. However, NASD may weigh the results of such litigation in its deliberations. Complaints will be considered



only when the reported conditions are substantially documented and reflect conditions within an institution that jeopardize the quality of the educational program and/or the general welfare of the dance unit. Unless the situation suggests the kind of capricious or unprofessional action which impairs attainment of the institution's stated objectives, or suggests direct violation of NASD standards, procedures, and Code of Ethics for member institutions, the Association will not intervene.

The procedures for reviewing complaints are not quasi-judicial; they serve only as a method or means to communicate the allegations, determine the facts, and resolve the issues within the stated purposes of accreditation.

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

The Association will resolve complaints against member institutions in a timely manner, moving as quickly as feasible from step to step in the complaint procedures. The Executive Director shall have the authority to establish timelines for each specific step of the process. In normal circumstances, (a) thirty days is the maximum period for each step; (b) business to come before the Committee on Ethics or the Commission on Accreditation will be scheduled at regular meetings of these groups.

### **Section 1. Noncompliance with the Code of Ethics**

- a. The complaint in writing is received by the Executive Director of NASD.
- b. The Executive Director acknowledges receipt of the complaint in writing and requests of the complainant whatever additional information is deemed necessary. If a matter has not been pursued through the proper channels of appeal within the institution, the complainant is advised to follow this course of action. The Executive Director of NASD shall determine whether the complaint or any portion thereof is within the scope or jurisdiction of the Association, and shall so inform the complainant.
- c. The Executive Director contacts the dance executive of the institution against which the complaint has been lodged to advise of the complaint.
- d. The Executive Director of NASD, in discussion with the institution and the complainant, attempts to mediate a resolution of the complaint without further formal action.
- e. If a resolution is not forthcoming, the Executive Director of NASD develops a dossier containing the following:
  1. the formal complaint with complete documentation;
  2. information obtained from the institution(s) involved regarding the circumstances surrounding the complaint;
  3. the relevant section(s) of the NASD Code of Ethics.
- f. The Executive Director of NASD alerts the Committee on Ethics that a complaint has been made and places the dossier on the agenda of the Committee.

- g. The Committee on Ethics reviews the dossier and formulates a decision concerning the case. Possible decisions are:
  - 1. The institution is found to be in compliance with the NASD Code of Ethics.
  - 2. The institution is found to be generally in compliance with the NASD Code of Ethics, but the complaint has merit in this particular circumstance.
  - 3. The institution is found to be in noncompliance with the NASD Code of Ethics.
- h. If the decision is *g.1* above, the complainant and the institution are so informed by the Executive Director of NASD.
- i. If the decision is *g.2* or *g.3* above, the NASD Committee on Ethics may require the institution to submit a response within a specified time showing satisfactory resolution of the complaint and compliance with the Code of Ethics. The response may require the report of an on-site consultant. The basic procedure for establishing and operating such consultancy shall be that in effect for on-site accreditation visits.

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

- 1. Accept the response and consider the complaint resolved. The institution and complainant are notified; the action is not made public.
  - 2. Accept the response and consider the complaint resolved, but request a progress report(s) to determine future compliance with the Code of Ethics. The institution and complainant are notified; the action is not made public.
  - 3. Acknowledge receipt of the response, but consider the complaint unresolved and the institution to be in noncompliance with the Code of Ethics. In this case, the Committee on Ethics may recommend to the Commission on Accreditation that the institution submit a probationary response to the Committee on Ethics within a specified time. Upon receipt of the probationary response, the Committee on Ethics recommends that the Commission either remove probation or revoke Membership. Revocation of Membership is made public through appropriate Association printed materials.
  - 4. If the initial response is not received within the specified time, the institution is placed on probation; the action is not made public. The institution is requested to submit a probationary response within a specified time.
  - 5. If a probationary response is not received within the specified time, the Membership of the institution is revoked and the action is made public through appropriate NASD printed materials.
- j. Any decision of the Committee on Ethics and/or the Commission on Accreditation may be appealed by either the complainant or the institution by following the applicable procedures outlined in Articles VIII through X of the NASD Rules of Practice and Procedure.

## Section 2. Noncompliance with the Standards of the Association

- a. The complaint in writing is accepted by the Executive Director of NASD.
- b. The Executive Director acknowledges receipt of the complaint in writing and requests of the complainant whatever additional information is deemed necessary. If a matter has not been pursued through the proper channels of appeal within the institution, the complainant is advised to follow this course of action. The Executive Director of NASD shall determine whether the complaint or any portion thereof is within the scope or jurisdiction of the Association, and shall so inform the complainant.
- c. The Executive Director contacts the dance executive of the institution against which the complaint has been lodged to advise of the complaint.
- d. The Executive Director of NASD, in discussion with the institution and the complainant, attempts to mediate a resolution of the complaint without further formal action.
- e. If a resolution is not forthcoming, the Executive Director of NASD develops a dossier containing the following:
  1. the formal complaint with complete documentation;
  2. information obtained from the institution(s) involved regarding the circumstances surrounding the complaint;
  3. the relevant section(s) of the NASD Standards.
- f. The Executive Director of NASD alerts the Commission on Accreditation that a complaint has been made and places the dossier on the agenda of the Commission.
- g. The Commission reviews the dossier and formulates a decision concerning the case. Possible decisions are:
  1. The institution is found to be in compliance with the standards.
  2. The institution is found to be generally in compliance with the standards, but the complaint has merit in this particular circumstance.
  3. The institution is found to be in noncompliance with the standards.
- h. If the recommendation is *g.1* above, the complaint and the institution are so informed by the Executive Director of NASD.
- i. If the recommendation is *g.2* or *g.3* above, the Commission may require the institution to submit a response within a specified time showing satisfactory resolution of the complaint and compliance with the standards. The response may require the report of an on-site consultant. The basic procedure for establishing and operating such consultancy shall be that in effect for on-site accreditation visits.

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

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

2. Accept the response and consider the complaint resolved, but request a progress report(s) to determine further compliance with the standards. The institution and complainant are notified; the action is not made public.
  3. Acknowledge receipt of the response, but consider the complaint unresolved and the institution to be in noncompliance with the standards. In this case, the Commission may place the institution on probation. If placed on probation, the institution must submit a probationary response to the Commission within a specified time. Upon receipt of the probationary response, the Commission either removes probation or revokes Membership. Revocation of Membership is made public through appropriate NASD printed materials.
  4. If the initial response is not received within the specified time, the institution is placed on probation; the action is not made public. The institution is requested to submit a probationary response within a specified time.
  5. If a probationary response is not received within the specified time, the Membership of the institution is revoked and the action is made public through appropriate NASD printed materials.
- j. Any decision of the Commission may be appealed by either the complainant or the institution by following the applicable procedures outlined in Articles VIII through X of the NASD Rules of Practice and Procedure.

## ARTICLE VIII

### REQUESTS FOR RECONSIDERATION OF ACTIONS BY THE COMMISSION ON ACCREDITATION

**Section 1. Actions Eligible for Reconsideration.** A request for reconsideration may be filed with the Executive Director of NASD regarding the following actions: denial of Membership or denial of renewal of Membership, revocation of Membership or termination of a new application for Membership, the placing of an institution on probation, continuing denial of a request for approval of new curricula, or continuing deferral of action on an application for Membership. In eligible cases, a Request for Reconsideration is not a precondition for filing an Appeal of An Adverse Decision described in Article IX; a Request for Reconsideration may precede but may not follow an Appeal of An Adverse Decision.

**Section 2. Grounds for Reconsideration.** In the event of a decision by the Commission on Accreditation in the categories outlined in Section 1 which cannot be resolved through normal procedures, the grounds for reconsideration shall be allegations concerning bias, injustice, departure from stated procedures, factual error of such magnitude as to warrant reconsideration in this manner, failure to consider all the evidence and documentation presented in favor of an application, or new evidence that would affect the decision.

#### **Section 3. Procedures for Reconsideration**

- a. Not later than thirty (30) days from the date of the Commission action letter, the institution shall notify the Executive Director of NASD in writing of its intention to seek reconsideration of the decision, and not later than sixty (60) days from the same date, it shall submit written documentation supporting its request.
- b. The Executive Director shall determine whether the request for reconsideration meets criteria necessary to proceed as outlined in this Article, and so inform the institution.

- c. If the request meets the criteria, the Executive Director places the request for reconsideration on the next agenda of the Commission on Accreditation.
- d. The Commission acts on the request using its normal procedures, and the institution is informed of the Commission's action within thirty (30) days after the Commission's action is completed.
- e. The status of any institution shall remain unchanged during the reconsideration. There shall be no public notice of the decision until the review is completed and a final determination in the matter is reached.

## **ARTICLE IX**

### **APPEALS OF ADVERSE DECISIONS CONCERNING ACCREDITED INSTITUTIONAL MEMBERSHIP**

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

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

**Section 3. Disclosure and Confidentiality.** The appeals process operates under the NASD Rules of Practice and Procedure statement on Disclosure and Confidentiality. NASD considers the appeals process to be confidential and, at all times during the course of the appeal, will maintain complete confidentiality of all documents and information supplied or reviewed during the appeal, as well as the deliberations and decision-making process relating to the appeal or the decision under appeal. However, should a potential or actual appellant publicly disclose a pending or actual appeal or appeal decision, or publicly characterize or make misleading or inaccurate representations about the appeals process, the decision that may be, or is subject to, an appeal, or the appeals decision, whether before, during, or after the appeal, NASD reserves the right to respond immediately and publicly through the appropriate medium or media to correct or clarify such inaccurate or misleading representations or characterizations.

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

**Section 4. Grounds for Appeal.** The grounds on which an institution may appeal a decision of the Commission which denies or revokes or terminates accredited institutional Membership shall be (a) that the Commission's decision was not supported by substantial evidence in the record upon which the decision was based; and/or (b) that the Commission in making its decision departed significantly from its written procedures.

**Section 5. Meaning of Appeals Decisions.** Decisions on appeals concern only matters outlined in Section 4 (a) and (b) above. After the appeals process is complete, decisions concerning accredited institutional Membership remain the responsibility of the Commission on Accreditation. Decisions on appeals are made only on evidence available at the time of the decision being appealed.

**Section 6. Time of Filing an Appeal.** An institution wishing to appeal a decision of the Commission on Accreditation shall file with the Executive Director of the Association either in person or by certified mail not later than thirty (30) days following the date of the Commission's action letter a notice of intent to appeal, which shall be the official action of the governing board of the institution, along with the required filing fee determined as policy by the Board of Directors and published in the written procedures for appeals noted in Article IX, Section 2, of the Rules of Practice and Procedure. The institution shall file with the Executive Director of the Association either in person or by certified mail not later than thirty (30) days following the date of its notice of intent to appeal a written appeal document setting forth evidence and argument in support of its appeal. Failure of an institution to file notice of intent to appeal, the required filing fee, or its appeal document in a timely fashion shall void the appeal.

**Section 7. Initial Response.** The Executive Director of NASD shall ensure that the institution's appeal document meets all preconditions for review by an appeals committee. Immediately upon receiving an appeal document that meets all preconditions for review, the Executive Director shall forward to the Chair of the Commission on Accreditation a copy of the document and shall acknowledge receipt of the document in writing to the dance executive and the chief executive officer of the institution. Within thirty (30) days of receipt of the appeal documents, the Chair of the Commission shall provide a written response to the appeal stating the reason for the decision. The response shall be sent to the Executive Director, who forwards copies to the dance executive and the chief executive officer of the institution filing the appeal.

#### **Section 8. Appeals Committee**

- a. The Executive Director, with the approval of the President, Vice President, Secretary, and Treasurer, shall appoint the chair and members of an appeals committee comprising three persons, none of whom shall be members of the Commission.
- b. Each person invited to participate in the appeals committee shall be asked to consider whether any conflict of interest arises from service on the committee. Conflict of interest includes, but is not limited to, participating in any way in the process leading to the decision being appealed; coming from the same state as the institution appealing; having any prior or projected alumni, employment, or financial relationship, or having any other prior or projected relationship with the appealing institution that could influence or be construed as influencing the outcome of the appeal. If conflict of interest is found, that person may not serve on the appeals committee. In addition, appeals committee members are subject to NASD policies concerning conflict of interest.
- c. The appeals committee shall receive from the institution making the appeal written materials detailing its appeal and from the Chair of the Commission a written response to the appeal, and will hear in person representatives of the institution and of the Commission who choose to appear.

**Section 9. Decision on an Appeal.** After following procedures established by the Board of Directors (see Section 2 of this Article, above), the appeals committee shall render a final decision, either to (a) deny the appeal and sustain the decision of the Commission or (b) sustain the appeal and remand the decision to the Commission for correction of errors or omissions and for reconsideration. The final decision of the appeals committee shall be distributed to the dance executive and the chief executive officer of the institution and to the Chair of the Commission on Accreditation.

An institution's continuing disagreement with the final decision of the appeals committee shall be settled by arbitration in accordance with the Rules of the American Arbitration Association. Arbitration considers only items (a) and (b) of the Grounds for Appeal outlined in Section 4 of this article.

**Section 10. Reconsideration by the Commission.** If the appeal is denied, the Commission has no power to consider new evidence produced since the original decision.

If the appeal is sustained and the decision remanded to the Commission, the Commission in making a new decision shall take into account changes made by or occurring in the institution since the original decision. The Commission in its reconsideration shall utilize written materials submitted by the institution, and may utilize a team visit to the institution and such other procedures as are appropriate in correcting the errors and omissions identified by the appeals committee and in reaching a new decision on the institution's Membership. The institution may be assessed such fees as are established by the Association for such procedures, except that the institution may not be assessed fees for Commission actions taken solely to correct errors and omissions identified by the appeals committee. The institution is responsible, however, for reimbursing the expenses of any NASD visitors according to NASD procedures.

**Section 11. Effective Date of Action.** Until the final decision of the appeals committee, the decision under appeal shall not be in effect, and the accredited institutional Membership status of the institution shall remain as it was before the decision under appeal was made.

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

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

## **ARTICLE X PROCEDURES REGARDING PETITION FOR REVIEW OF DECISIONS**

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

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

### **Section 3. Procedures for Petition**

- a. Not later than thirty (30) days from the date of the letter outlining the decision, the institution or individual shall notify the Executive Director of NASD in writing of its intention to seek reconsideration of the decision, and not later than sixty (60) days from the same date, it shall submit written documentation supporting such petition.
- b. The Executive Director shall determine whether the petition meets criteria necessary to proceed as outlined in this Article, and so inform the petitioning party.
- c. If the request meets the criteria, the Executive Director places the petition on the next agenda of the body against whose decision the petition was filed.
- d. The body in question acts on the petition using its normal procedures, and the petitioning party is informed of the body's response within thirty (30) days after the body completes its response.
- e. If the above procedure fails to reach a resolution of the matter, the Executive Director, with approval of the other officers, shall have the power to appoint a review panel comprising three persons, none of whom shall be members of the body against whose decision the petition is filed.

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

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

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

- f. The petitioning institution or individual shall bear the cost of any transcript requested.
- g. The Board of Directors of NASD, except for those involved in the disputed decisions or those with conflicts of interest, shall have the power to make final determination regarding petitions for review of decisions.
- h. Any appeal from the final ruling of the Board of Directors, either by an institution or an individual, shall be settled by arbitration in accordance with the Rules of the American Arbitration Association.

## **ARTICLE XI PUBLICATION OF ACCREDITATION ACTIONS BY NASD**

**Section 1.** After official notification in writing to institutions considered by the Commission on Accreditation, the Association forwards a summary report of each Commission meeting with the next regularly scheduled *Report to Members*. This report includes all final actions concerning accredited Membership status in the Association, including voluntary withdrawal from accredited institutional Membership.

**Section 2.** The Executive Director shall notify the U.S. Secretary of Education within thirty days of any final decision to withdraw accreditation status from an institution or program.



**Section 3.** For the benefit of Association members, dance organizations, educational institutions, and the general public, the Association publishes annually a directory of NASD member schools. Such listings of accredited schools are revised subsequent to annual Association meetings. The *Directory* is available to educational institutions and administrators and other interested agencies, organizations, and individuals upon request and upon payment of an appropriate fee. NASD *Directory* listings of member institutions must include the following information:

- a. the name and address of the institution;
- b. the indication “Associate Member” (if applicable);
- c. dates indicating the first year of NASD Membership, the year of the last visit for accreditation, the academic year of the next NASD visitation;
- d. a statement of institutional characteristics indicating whether the institution is degree-granting or non-degree-granting, proprietary or not-for-profit, public or private, and a description of the administrative structure of the institution or unit being accredited;
- e. the names of appropriate administrative officers and NASD representatives;
- f. telephone number;
- g. degrees and programs approved by the NASD Commission on Accreditation.

**Section 4.** While the Association hopes that the chief administrators and the dance administrators of educational institutions will make NASD evaluation reports available to the faculty members and others directly concerned, disclosure of information obtained during evaluation visits or from discussions held during Association meetings is not authorized for visiting team members, nor for Association members. The extent to which public access may be given to the contents of evaluation reports is determined by the chief administrator of the educational institution and, if applicable, in consultation with the administrator of the dance program offered by the institution.

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

## **ARTICLE XII PRINTED RECOGNITION OF MEMBERSHIP**

### **Section 1. Accredited Membership.**

- a. When an accredited member institution publishes a composite list of agencies that accredit it, NASD must be included.
- b. Clear distinctions must be made between NASD accreditation and other organizational memberships or affiliations or approvals. Only NASD accredits all dance curricula.
- c. Statements regarding accredited membership must be present in the institution’s catalog or other publications. These statements shall be factual, not editorial, and brief—such as:
  - “... is an accredited institutional member of the National Association of Schools of Dance (or of NASD)”;
  - or
  - “... is accredited by NASD”;
  - or
  - “... is accredited by NASD since [date]”.

- d. The institution shall publish in one or more official documents concerning its dance program, or otherwise make available upon request, the name, address, and telephone number of NASD.

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

### **ARTICLE XIII DISCLOSURE AND CONFIDENTIALITY**

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

**Section 2.** Upon request, NASD will make publicly available all information about an institution that is published in the *NASD Directory* (see Article XI, Section 3.) NASD will also indicate whether or not an institution holds or has held accredited Membership.

**Section 3.** NASD will not make publicly available any information supplied by the institution or by representatives of NASD in the course of the accreditation process. This includes Self-Studies, Visitors' Reports, and correspondence. While NASD encourages institutions to make publicly available information about their accredited status and to share accreditation materials with individuals and agencies having legitimate claim to information beyond that available to the general public, the Association regards all accreditation materials as the property of the institution. Therefore, release of these materials is either through the institution or by its permission.

**Section 4.** If an institution releases information that misrepresents or distorts any action by NASD with respect to any aspect of the accreditation process, or the status of affiliation with NASD, the chief executive officer of the institution and the program director, where applicable, will be notified and informed that corrective action must be taken. If the misrepresentation or distortion is not promptly corrected, NASD, at its discretion, may release a public statement in such a form and content as it deems necessary to provide the correct information.

**Section 5.** Certain relationships yield information which legally cannot be disclosed without the consent of the person who provides it—for example, the relationship between physician and patient, between attorney and client, between clergy and penitent, etc. Should such information, or other information that is protected under law by a comparable privilege or safeguard, come into the hands of NASD or an NASD evaluation team, its disclosure to persons other than the immediate recipients is forbidden.

### **ARTICLE XIV AMENDMENTS**

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

# STANDARDS AND GUIDELINES FOR ACCREDITED INSTITUTIONAL MEMBERSHIP

## INTRODUCTION

In presenting the following Standards and Guidelines statements, NASD reaffirms its special commitment to those principles of voluntary accreditation which encourage diversity among institutions and respect for operational integrity with institutions.

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

In this process, standards and guidelines provide a basis for

1. the dialogue within the institution as part of the self-study process,
2. the institution's interaction with the visiting team, and
3. the exchange of views between the institution and the NASD Commission.

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

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

The accreditation of schools and departments of dance is based upon

1. the goals and objectives set forth by the individual school;
2. the manner in which these goals and objectives relate to standards for accreditation generally characteristic of educational institutions;
3. the comprehensive presentation of the educational philosophy and concepts that determine these goals and objectives;
4. the degree to which these goals and objectives have been achieved.

Standards are applied recognizing that

1. a unique relationship exists in each dance unit between operations (goals, objectives, resources, policies, etc.) and programs (curriculum, presentations, research, scholarship, etc.), and
2. evaluation and management of this relationship are crucial to the effectiveness with which the dance unit shapes its programs, relates them to the mission and goals of the institution, and produces educational results.

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

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

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

Criteria and provisions in the following texts are applied with careful attention to distinctions among standards, guidelines, and recommendations. Statements using terms such as “shall,” “must,” and “essential” outline threshold standards. Statements using the word “normally” indicate one or more of the numerous conditions usually present when there is compliance with a threshold standard. Statements using the word “should” represent guidelines. Statements using the terms “recommendation” or “suggestion” indicate advice based on consensus of the profession. Accreditation is based on assurance that an institution meets the threshold standards agreed upon by the Association. Guidelines and advice, while related to fulfillment of functions required by the standards, are not themselves threshold standards.

# STANDARDS FOR PROFESSIONAL STUDIO SCHOOLS, COMMUNITY EDUCATION PROGRAMS, AND OTHER NON-DEGREE-GRANTING INSTITUTIONS

## I. BASIC CRITERIA FOR MEMBERSHIP

The National Association of Schools of Dance recognizes two distinct types of programs in schools of dance that do not lead to a degree.

A. Community Education Programs

B. Postsecondary Professional Education and Training Programs

*Community education* refers to non-degree-granting programs of study for children, youth, and adults in the institution's local community. These range from private lessons to large institutionalized programs with specialized professional faculty and administration. "Community Dance School," "Magnet School," "Preparatory Program," and "Community Division" are among the many titles used to designate such programs.

*Postsecondary professional education and training* refers to non-degree-granting programs of study in a particular field or fields of dance at the collegiate or graduate level. Such programs may or may not lead to a professional certificate or diploma, but all provide the student with a written record of completion.

Professional studio schools or programs at the secondary or postsecondary level, regardless of institutional type, must operate at least one sequence of dance training that develops the technical skills and artistry requisite for a career as a professional dancer.

All non-degree-granting programs must produce results consistent with their purposes and provide the best possible environment for dance education and training. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

In addition to the offerings of independent, strictly non-degree-granting schools, non-degree-granting dance programs may be found in independent, degree-granting schools of dance and in multipurpose colleges or universities offering degree and non-degree programs in dance.

Regardless of institutional type, the composite institution offering non-degree-granting programs must meet the following basic criteria for membership:

1. The mission must reflect an intent to offer dance study in an institutional context.
2. The institution shall have a mission statement and one or more comprehensive programs consistent with that mission.
3. The institution shall maintain an enrollment sufficient to support its programs and to maintain a sense of community.
4. An independent institution shall have been in operation for at least three consecutive years.
5. The institution shall maintain its programs on a regular academic-year or year-round basis and shall provide a continuous sequence of classes at defined levels of skill within a time span and of an intensity appropriate to the teaching objectives.

6. Printed materials must accurately reflect the programs and policies of the institution.
7. All policies regarding the admission and retention of students, those pertaining to the school's evaluation of progress through its educational program, and those pertaining to financial support, financial aid, and scholarships shall be clearly defined in literature published by the institution.
8. All tuition, fees, and other charges, all policies pertaining thereto, as well as all financial aid policies, shall be clearly described in the institution's published literature.
9. Faculty members shall be qualified by educational background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
10. The institution shall have facilities and equipment adequate to the needs of its educational program.
11. The institution shall either have library space and holdings adequate for its educational programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.
12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose postsecondary institutions offering programs in dance and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency, unless such accreditation is not available.
13. A postsecondary non-degree-granting institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs at the professional, postsecondary level, or demonstrate that any cooperative or contracted course work or educational services at the professional, postsecondary level are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
14. The institution demonstrates commitment to a program of continuous self-evaluation.

## **II. OPERATIONAL STANDARDS**

### **A. Mission, Goals, and Objectives**

Each institution or program must have clear statements of mission, goals, and objectives that define its special, perhaps unique, function in the larger context of educational and artistic endeavor. There are numerous specific definitions, but normally, mission statements articulate broad connections between the institution's efforts in dance and the world of art and intellect; goals are broad statements of aim, the specific needs toward which efforts are directed; and objectives are the specific steps for reaching goals. Goals usually imply something less remote and more definitive than mission, while objectives are components measurable in time, numbers, dollars, or specific activities.

Statements of mission, goals, and objectives must be appropriate to institutions of higher, preparatory, and/or community education; appropriate to the field of dance; compatible with NASD standards; and must demonstrate that the fundamental purposes of the institution are educational. Areas normally covered include but are not limited to specific dance and dance-related fields, students to be served, teaching, creative work and

research, service, performance, and the policies and resources needed for effectiveness in these areas. Choices of particular sets of mission, goals, and objectives bring specific educational, artistic, and resource obligations.

In multipurpose institutions, the mission, goals, and objectives of the dance program must have a viable relationship to the mission, goals, and objectives of the institution as a whole.

Each institution or program must demonstrate that its mission, goals, and objectives have guiding influence on all aspects of its work; for example, as (1) the basis for making educational and artistic decisions; (2) the basis for long-range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments; and (3) the basis for operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies. Significant programmatic components such as certificate/diploma programs, research institutes, and major performance ensembles shall also have clearly defined goals and objectives: these shall have a viable relationship to the goals and objectives of the institution or program as a whole.

Statements concerning mission, goals, and objectives must be published and made available to various constituencies in order to create a common conceptual framework for achieving the program's aspirations. While the level of detail may vary with the particular constituency, statements should be basically consistent among all publications.

Mission, goals, and objectives have a critical relationship with all operational matters. The institution must have mechanisms for evaluating this relationship as conditions and contexts evolve, and for making changes as appropriate.

## **B. Size and Scope**

Institutions are expected to demonstrate a positive relationship among the size and scope of dance programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs. Therefore, institutions shall maintain: (1) sufficient enrollment to support the size and scope of programs offered; (2) an appropriate number of faculty and other resources to support the size and scope of programs offered; (3) sufficient offerings in dance to support the various programs, including performance and ensemble experience at a level commensurate with the published goals of each program.

## **C. Finances**

Financial resources shall be adequate in terms of (1) mission, goals, and objectives, and (2) the size and scope. The audited financial statements of the institution shall reveal sound financial management in support of the educational program. Evidence of past and potential financial stability and long-range financial planning must be demonstrated. Budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient to sustain the programs offered from year to year. Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation in accordance with applicable NASD standards for the projected period of accreditation.

The institution shall maintain accurate financial records according to legal and ethical standards of recognized accounting practice. For privately supported institutions, this involves an annual audit with opinion prepared by an independent certified public accountant. Such audit is normally completed within 120 days, and must be completed within 180 days, after the close of each fiscal year. For tax-supported institutions, this

involves a periodic audit with opinion as mandated by the legislative or executive branch of the government entity supporting the institution.

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

#### **D. Governance and Administration**

The purpose of governance structures and administrative activities shall be to serve the mission, goals, and objectives of the institution and its programs. Governance shall assure educational, artistic, administrative, and financial continuity and stability. There shall be evidence of long-range planning. The governance structure of the institution shall include a board of trustees with legal and financial responsibilities and adequate public representation.

The governance relationships of each organizational component of the institution, including the process by which they function and interrelate, shall be stated clearly in written form and should be publicly available. Administrators, faculty, and staff shall understand their duties and responsibilities and know the individuals to whom they are responsible. In multipurpose institutions, the dance unit shall have reasonable and sufficient autonomy commensurate with its mission, goals, and objectives. It must have adequate representation to deliberative bodies whose work has an impact on its educational and artistic endeavors and results.

The governance relationships among trustees, administration, faculty, staff, and students shall demonstrate a primary focus on support of teaching and learning: (1) the board is legally constituted to hold the property, assets, and purposes of the institution in trust with responsibility for sustaining the institution and exercising ultimate and general control over its affairs; (2) the administration is empowered to operate the institution, provide optimum circumstances for faculty and students to carry out these purposes, and provide effective communications channels both inside and outside the institution; (3) the faculty has a major role in developing the educational program and in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research; and (4) as applicable, students' and parents' views and judgments are sought in those matters in which they have a direct and reasonable interest.

The institution must maintain an effective administrative organization and set of administrative personnel commensurate with its size and scope, empowered by its trustees to direct and support the institution and its dance programs toward the achievement of their mission, goals, and objectives. The administration must provide mechanisms for communication among all components of the institution or program.

The institution shall provide the dance executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively. The executive's responsibilities shall be clearly delineated, and executive authority shall be commensurate with responsibility.

The dance executive should exercise leadership in program evaluation and planning, encourage faculty development, and promote among all faculty and staff a spirit of responsibility, understanding, and cooperation. The dance executive should also nurture an environment that contributes to the pursuit of institutional and programmatic mission, goals, and objectives.



## **E. Faculty and Staff**

### **1. Qualifications**

The institution shall maintain faculties and staff whose aggregate individual qualifications enable accomplishment of its mission, goals, and objectives. Faculty members (full- and part-time) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence. All must be able to guide students and to communicate personal knowledge and experience effectively. Standard II.E.1 applies to studies and course work taken at the institution or under cooperative arrangements with another educational or artistic institution, or in any other third-party arrangement.

A person's qualifications to teach any dance subject are significantly revealed by the individual's past and/or present involvement as a practicing artist. Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects.

### **2. Number and Distribution**

The number of faculty positions and their distribution among the specializations must be sufficient to achieve the mission, goals, and objectives, and appropriate to the size and scope of the programs offered. The institution must have clear, published definitions of faculty classifications, including eligibility definitions for full-time status, if applicable.

For postsecondary professional programs, some relationship, with respect to numerical proportion and mechanisms for interaction, must be maintained between full-time faculty involved in the continuing business of the program and part-time or adjunct faculty, who may be less involved but who provide compensating professional strengths. This relationship will be appropriate to each institution. The institution must have clear, published definitions of faculty classifications (for example, tenured, graduate, full-time, part-time, adjunct, and visiting).

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

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

### **3. Appointment, Evaluation, and Advancement**

The institution or program must have procedures for appointing, evaluating, and advancing dance faculty that promote objectivity and that ensure appropriate connections between personnel decisions and mission, goals, and objectives, especially as aspirations and purposes involve teaching, creative work, performance, research, scholarship, and service. Effective and fair evaluation is based on clear and accurate statements regarding responsibilities and expectations. The particular arrangement of elements and perspectives used to determine the quality of faculty work should be considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment.

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

In postsecondary professional institutions, dance faculty holding appropriate credentials and having full-time appointments are entitled to full faculty status and should be given treatment comparable to that for faculty members in other disciplines on a given campus with regard to appointment, tenure, increases in salary, and advancements to higher academic rank. Creative production and professional work should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all such institutions. Such equivalency must be present when the institution has goals and objectives for the preparation of dance professionals.

#### **4. Loads**

Faculty loads shall be such that faculty members are able to carry out their duties effectively. Faculty members shall have adequate time to provide effective instruction, advise and evaluate students, continue professional growth, and participate in service activities expected by the institution. The teaching loads of those having administrative and consultative duties should be carefully developed to ensure an effective balance between teaching and administration. Institutions use a variety of methods for developing teaching loads. The choice of method is the prerogative of the institution.

For postsecondary professional institutions, policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by faculty, and any conversions between clock hours and credit hours.

For additional standards regarding faculty contact time in postsecondary professional institutions, see below under Section I.2., "Awarding Credit."

#### **5. Student/Faculty Ratio**

Some balance, appropriate to each institution and each program, must be maintained between the number of students and the number of faculty. The institution must demonstrate that its student/faculty ratio is consistent with the size, scope, goals, and objectives of the programs offered.

#### **6. Class Size**

Class size shall be appropriate to the format and subject matter of each class, with regard to such considerations as materials and equipment requirements, safety, and the balance between student and faculty time necessary to accomplish the goals and objectives of the class. When individual faculty attention to individual student work is required during class, class size shall be such that students can receive regular critiques of meaningful duration during the regular class period.

#### **7. Faculty Development**

Institutions and programs must encourage continuing professional development, even if funding is limited. Sabbatical or other professional leaves; participation in activities that foster exchanges of ideas; cooperative activities and research, scholarship, and course preparation are encouraged. Whatever the institution's faculty development policies and mechanisms, the primary initiative for professional growth rests with each faculty member.

## **8. Music Staff**

Competent musicians should be provided for technique classes, and should be available for other specially designated classes for which live music is required. Musical direction should be provided for dance productions. Whenever possible, at least one full-time music position (faculty or staff) should be part of the dance program.

## **9. Technical Staff**

The technical production component of a dance program should be supported by a technical position (faculty or staff) and by other production personnel such as costumers, lighting and set designers, stage managers, production crews, and publicists.

## **10. Support Staff**

Support staff shall be provided commensurate with mission, goals, objectives, size, and scope.

## **F. Facilities, Equipment, and Safety**

Facilities, equipment, and technology must be adequate to support faculty needs, all curricular offerings, and all students enrolled in them, and be appropriately specialized for advanced work. Space, equipment, and technology allotted to any function must be adequate for the effective conduct of that function.

Facilities for the instructional, production, and administrative aspects of the program should be localized in one general area, preferably in one building, and should meet the unique security needs of dance programs.

Provision should also be made for students to have access to adequate studio facilities in other than scheduled class times. Students must have adequate studio time to complete requisite class and performance assignments.

It is the obligation of the institution that all students in dance programs be fully apprised of health and safety hazards and procedures inherent in the use of materials and equipment appropriate to specific disciplines and be instructed in their proper handling and operation. The institution shall have a plan by which it addresses health and safety issues on a continuing basis.

Each institution or dance unit is strongly encouraged to develop and publish policies concerning access to facilities by individuals with disabilities.

### **1. Space**

#### *a. Studio, Rehearsal, and Performance*

The number of rehearsal, performance, and classroom spaces must be adequate to serve the scope of the program and the number of students enrolled.

A theatre or studio-theatre, with appropriate space, flooring, lighting, sound, and other equipment, should be available when needed for dance productions and for use as a class laboratory.

b. *Technical*

Adequate, safe, secure, and well-equipped space should be provided for costume and scene construction, maintenance, and storage.

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

Appropriate and secure dressing and shower facilities should be provided for students and faculty.

c. *Office and Administrative*

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

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

## **2. Equipment**

Appropriate equipment for the instructional program should include the following:

- a. a piano in each studio;
- b. video, film, and slide projection equipment in appropriate teaching stations;
- c. sound systems (record players, tape recorders, etc.) in each studio and in production areas;
- d. a variety of percussion instruments in appropriate teaching stations;
- e. access to technological equipment, such as computers, sufficient to accomplish artistic, scholarly, research, and management needs of the program.

Institutions are encouraged to provide an adequate, secure, and well-equipped facility for producing performance-quality audio and videotapes.

Budget provisions shall be made for adequate maintenance of the physical plant and equipment. Acoustical treatments appropriate to dance facilities shall be provided. Institutions with goals and objectives in areas that require constant updating of equipment must demonstrate their capacity to remain technologically current.

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

All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on academic and artistic endeavors. Each institution should maintain a plan for the regular upkeep of its facilities and upkeep and replacement of equipment. The plan should be developed consistent with goals and objectives, the size and scope of the institution, and prospective changes.

## **G. Library and Learning Resources**

Adequate library, learning, and information resources must be readily available to support both the dance programs offered and the curricular/research needs of faculty and enrolled students. Library materials must be current and relevant to the programs offered.

In postsecondary professional institutions, the size and scope of the collection is related to the size, scope, and objectives of the various programs offered by the institution. The standards for library holdings for specific areas of study are the same as those required for degree programs at the same level of the specific non-degree-granting program.

Institutional libraries must have adequate resources to maintain and enlarge the collections and to provide professional and support staff. Institutions providing access to library facilities in the immediate area must demonstrate that the library used has a collection adequate to support the program, and that policies and procedures for access are appropriate to the needs of the students and faculty.

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

Communications with prospective students and parents must be accurate and presented with integrity. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, and compatible with goals and objectives. In postsecondary professional programs, institutions recruit and admit students only to programs for which they show aptitudes and prospects for professional success.

Each institution or dance unit is strongly encouraged to develop and publish policies concerning access to programs by individuals with disabilities.

In postsecondary institutions, admissions evaluation procedures and counseling services must be clearly related to the goals and objectives of the institution's dance programs. Such institutions must not compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution.

Admission to particular programs of dance study must be correlated to the institution's ability to provide the requisite course work and experiences at the appropriate level for all students enrolled.

In programs that lead to a certificate or diploma, retention policies must be (1) appropriate to the goals and objectives of the institution's curricular programs, (2) clearly defined, (3) published for students and faculty, and (4) applied with rigor and fairness.

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

Students with specific career goals should be engaged in a continuous advisement program related to their area of specialization. Advisement should reflect concern for the student's goals and should provide assistance with the selection of courses that serve as appropriate preparation for advanced study. Students should have access to information concerning available career options in dance.

## **I. Credit and Time Requirements**

*Note: the standards in this section (I) do not apply to community education programs.*

### **1. Program Lengths**

Non-degree-granting programs have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter taught and the goals and objectives of specific programs.

The total time requirement for any program must be commensurate with the number of credit hours required to complete the program. Reasonable total time requirements must be formulated and published.

### **2. Awarding Credit**

Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NASD standards. Normally, a semester hour of credit represents at least three hours of work each week, on the average, for a period of fifteen to sixteen weeks. Correspondingly, a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for short-term offerings must be computed on the same basis.

In lecture-discussion courses requiring outside preparation, one hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week of the term. In laboratory courses where little outside preparation is required, one hour of credit shall be given for two 50-minute recitation periods per week.

When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn one hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a one-hour-per-week course for one term during the regular academic year.

### **3. Transfer of Credit**

In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.

Transfer credit should be granted for courses taken at another institution only when the course work involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining course work successfully.

Membership in the Association carries with it no obligation to accept, without examination, dance credits from other member schools.

### **4. Published Policies**

The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances.

## **J. Published Materials – Web Sites**

Published materials concerning the institution or program shall be clear, accurate, and readily available. Published materials include Internet web sites and any other forms of information distribution. A catalog or similar document(s) shall be published at least biennially and shall cover mission, goals, and objectives; size and scope; curricula; faculty; administrators and trustees; locale; facilities; costs and refund policies; rules and regulations for conduct; any quantitative, qualitative, and time requirements for admission, retention, and completion of programs; school calendar; policies and procedures for due process; and accreditation status with NASD and other appropriate accrediting agencies. Costs; qualitative, quantitative and time requirements; and calendars shall have an appropriate relationship to mission, goals, objectives, curriculum, and subject matters taught. Program titles shall be consistent with content. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential it leads to must be clear.

In addition to a standard catalog, the institution or program should maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of its work among administrators, faculty, students, parents, and other constituencies.

Through means consistent with its mission, goals, objectives, and resources, (1) the institution or (2) the dance program, either separately or in conjunction with the institution, shall routinely provide reliable data and information to the public concerning the achievement of its purposes. The institution and the dance unit shall have readily available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.

Published materials must clearly distinguish those offerings, courses, services, and personnel available every academic year from those available on a less frequent basis. Publications should not list as current any courses not taught for two consecutive years, which will not be taught during the third consecutive year.

## **K. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program**

The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status. Various terminologies are used to describe affiliated entities and activities. The terminology used in this section designates functions and organizational structures. NASD policies and standards are applied according to these functions and organizational structures, irrespective of the terminology used to designate them.

In postsecondary education, a branch campus is normally considered a separate institution within the same corporate structure as the main campus. A branch normally offers a complete program leading to an academic credential or provides community education services, and has a significant amount of local responsibility for administrative control and academic affairs. Branch campuses must have and advertise the same name as the main campus, and must be identified in the catalog or catalog supplement and in other publications of the main campus. The branch may publish its own catalog. It is not necessary for the branch to offer all of the programs that are offered at the main campus; however, the catalog of the main campus must clearly identify the programs offered only at the branch campus.

In postsecondary education, an extension ordinarily does not offer a complete program of study leading to an academic credential. Extension activities may include courses in programs offered for credit off-campus or through continuing education, evening, or weekend divisions. Extension programs may be affiliated with either the main campus or branch campus, and, as appropriate, must be identified in the catalog of either the main or the branch campus.

The institution must ensure that all branch campus, extension, or similar activities are considered integral parts of the institution as a whole, that they maintain the same academic standards as courses and programs offered on the main campus; and that they receive sufficient support for instructional and other needs. Students involved in these programs must have convenient access to all necessary learning resources. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources. In extension and similar services, on-campus faculty have a substantive role in the design and implementation of programs. If programs or courses use special instructional delivery systems such as computers, television, videotape, or audiotape, appropriate opportunities must be provided for students to question and discuss course content with faculty.

The nature and purpose of any use of the institution's name must be clearly and accurately stated and published.

Accreditation in dance does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus. Institutions must keep NASD informed of discussions and actions leading to the establishment of branch campuses or extensions or to any expanded affiliative uses of the institution's name when dance programs for majors or professionals are involved.

## **L. Distance Learning**

Distance learning involves programs of study conducted entirely or partially away from regular face-to-face interactions between teachers and students in classrooms, tutorials, laboratories, and rehearsals associated with course work, degrees, and programs on the campus. The distance aspect of these programs may be conducted through a variety of means, including teaching and learning through electronic systems. Distance learning programs must meet all NASD operational and curricular standards for programs of their type and content. This means that the functions and competencies required by applicable standards are met even when distance learning mechanisms predominate in the total delivery system. Programs in which more than 40 percent of their requirements are fulfilled through distance learning will be designated as distance learning programs in the *NASD Directory*.

Mission, goals, and objectives shall be clear. The institution must demonstrate that such purposes can be delivered through proposed systems of distance learning.

Delivery systems must be logically matched to the purposes of each program. Delivery systems are defined as the operational interrelationships of such elements as program or course content, interactive technologies, teaching techniques, schedules, patterns of interaction between teacher and student, and evaluation mechanisms.

The institution must determine and publish for each distance learning program or course (1) requirements for technical competence and (2) any technical equipment requirements. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.



The institution shall publish information regarding the availability of academic and technical support services.

The institution shall have mechanisms for assuring consistency in the application of policies, procedures, and standards for entering, continuing, and completing the course or program. Specific evaluation points shall be established throughout the time period of each course or program.

When an identical program, or a program with an identical title, is offered through distance learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program. Mechanisms must be established to assure equal quality among delivery systems.

Instructions to students, expectations for achievement, and evaluation criteria must be clearly stated and readily available to all involved in a particular distance learning program. Students must be fully informed of means for asking questions and otherwise communicating with instructors and students as required.

The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance learning programs.

#### **M. Disciplines in Combination (Inter-, Multi-, Co-Disciplinary Programs, etc.)**

To some extent, every program represents a combination of modes of thought and inquiry, and thus, some combination of disciplinary perspectives. However, when an institution decides to offer any program which is explicitly designated as a multi- or interdisciplinary combination and in which dance is either the primary or home discipline or constitutes over 25% of program content, the following operational standards apply in addition to those applicable to all other dance programs:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to, (a) subject matter, issue, or problem to be addressed; (b) content, techniques, and perspectives used to consider subject matter, issue, or problem; (c) expectations regarding breadth and depth; (d) aspirations for specific intellectual, disciplinary, or artistic engagement; (e) aspirations for juxtaposing, combining, applying, integrating, or synthesizing the disciplines involved.
2. Operations shall reveal coherent achievement of goals and objectives.
3. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.
4. Titles shall be consistent with content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.
5. Applicable prerequisites for courses or programs shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion.
7. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
8. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, or programs, and to the collaborative approach(es) involved.

## N. Programs in or Based on Electronic Media

Computers and associated electronic media have expanded possibilities for the education of dancers and other artists. Institutions have a large number of options for establishing goals for curricula and course work. Choices include, but are not limited to, the following categories:

1. **Disciplinary Goals.** Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard dance disciplines, computer science, engineering, design, animation, kinesiology, film/video, languages, the psychology of perception, and many others. Within dance, new technologies may develop additional fields.

Programs may seek to use electronic media and technology as a tool to do work in a pre-existing field. Programs may also combine fields in various ways to develop new sets of knowledge and skills for various applications. Institutions may also seek to create new fields, or to address emerging niches in particular job markets.

2. **Technology Goals.** These range from how a technology works, to how to work it, to how to work with it, to how to do work with it, to how to understand it, to how to integrate it. Programs may concentrate on one or more technologies. Technology goals may also include how to build technologies, how technologies evolve, or the impacts of technology.
3. **Problem Solving Goals.** Each program represents a particular set of goals and objectives for identifying and solving problems. The level, nature, and complexity of the problems to be solved delineate the program's character and the projected accomplishments of its graduates.
4. **Delivery System Goals.** A wide variety of practices work as long as within each program or curriculum, delivery systems are consistent with the achievement of specific goals necessary to the success of that program. In addition to traditional formats, team-based teaching, learning, projects, and evaluations are common in electronic media programs.
5. **Specialization Goals.** The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and specializations involving dance, various design fields, photography, animation, film and video, Web/Internet applications, movement and dance, theatre, computer science, and pedagogies at various levels are among the most usual areas of focus.
6. **General Basic Goals for Education in Dance.** Each program makes a choice regarding the extent to which it addresses foundation principles and techniques in and of themselves or in some combination with a more specialized purpose.
7. **General Liberal Education Goals.** A determination is made regarding the extent to which elements or composite goals for education in the humanities, sciences, social sciences, and other arts are included in the program.

In reviewing programs in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard dance disciplines discussed elsewhere in the *Handbook*. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply, along with the standards for the home field. Programs with goals

and objectives centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance learning and disciplines in combination.

All curricula must meet applicable operational standards and general standards for education and training programs. In addition:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to (1) subject matter, techniques, technologies, disciplines, or issues to be addressed; (2) content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed; (3) expectations regarding breadth and depth, including the degree of specialization; (4) expectations regarding problem setting and solving capabilities; (5) aspirations for specific artistic, intellectual, scientific, or other disciplinary engagement.
2. Curriculum and other program requirements shall be consistent with goals and objectives.
3. The program title shall be consistent with its curriculum content.
4. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
5. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or several of the seven goals areas outlined above. The level of the competency expected shall be consistent with the level of the degree or program offered.
7. The institution must be able to substantiate any claims for preparation of students for entry into specific vocations or professions.

Information required in items 1, 4, 5, and 6 above must be presented in catalogs and promotional materials available to the public.

As in the case with all curricula, the institution must provide adequate resources and demonstrate that programs are meeting their artistic and educational goals in terms of student competencies.

## **O. Community Involvement and Articulation with Other Schools**

Although non-degree-granting institutions will vary in the intensity of their community involvement according to their various objectives and types of program offerings, it is expected that all non-degree-granting institutions and programs will cooperate with local schools, performing organizations, and arts agencies.

## **P. Evaluation, Planning, and Projections**

Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.

The institution or program shall evaluate, plan, and make projections consistent with and supportive of its mission, goals, and objectives, and its size and scope. Techniques, procedures, time requirements, and specific methodologies used for evaluation, planning, and projections shall be developed appropriate to the natures of the dance disciplines offered at the institution. The institution or program shall ensure that appropriate individuals are involved and that appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project. For example, students (and parents, where appropriate) normally have regular opportunities to evaluate formally the curricular experiences in which they (or their children) participate.

Evaluation, planning, and making projections are a set of activities that relate to all aspects of an institution's or program's work. Each institution or program must determine the scope, breadth, and degree of formal systematic attention to this set of interconnected activities as it makes decisions about (1) mission, goals, and objectives; (2) present and future operational conditions; (3) resource allocation and development; and (4) specific programs and services.

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

The institution or program shall demonstrate that the educational and artistic development of students is first among all evaluative considerations. Regular, systematic attention shall be given to internal and external indicators of student achievement. Internal evaluation and reporting of evaluation of student achievement differentiates among levels of quality and among attainments. When various levels are offered in the same field of study, differences in expectations about achievement must be specified.

There are a broad range of evaluation techniques such as juries, critiques, course-specific and comprehensive examinations, institutional reviews, peer reviews, analyses by practitioners, and the performance of students in various settings. The indicators chosen shall be analyzed and organized to produce a composite picture of the extent to which the educational and artistic goals and objectives are being attained. In turn, this information is used as an integral part of planning and projection efforts. The institution or program shall be able to demonstrate that students achieve the artistic and educational levels and competencies outlined in applicable NASD standards.

Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to be effective. However, the institution should ensure and make clear that evaluation, planning, and projection development exists to serve its programs, rather than the reverse.

Evaluation, planning, and projection should contribute to general understanding about the relationships of parts to wholes, both for the institution and for its component programs. They should result in successful management of contingencies, opportunities, and constraints. They should produce realistic short- and long-term decisions. They should ensure a productive relationship between priorities and resource allocations.

#### **Q. Operational Standards for All Postsecondary Institutions for Which NASD Is the Designated Institutional Accreditor**

Additional operational standards that apply to postsecondary institutions for which NASD is the designated institutional accreditor may be found in Appendix I.A. Such institutions may or may not have regional or other institutional accreditation; they may be degree- or non-degree-granting; they may be not-for-profit or proprietary.

#### **R. Operational Standards and Procedures for Proprietary Institutions**

Additional operational standards that apply to all proprietary institutions may be found in Appendix I.B.

### **III. GENERAL CONTENT STANDARDS**

Each institution must have clearly defined goals and objectives for its non-degree-granting programs that indicate its degree of involvement with the following content areas: performance, design/technology, choreography, analysis, dance history, and other subjects or fields central to its mission. These, therefore, may include film/video if offered by the institution. Choices among the areas and emphases within each area are the prerogatives of each institution. Choices must be consistent with the overall mission and with the requirements of specific program offerings. Work in any of these content areas offered by an institution is pursued and evaluated as appropriate to students' ages and degrees of involvement. The following descriptions indicate the basic scope of each content area listed above. They do not represent standards that are applicable to every student or program.

- A. Performance** may include but is not limited to developing intellectual and technical skills adequate to meet the needs of artistic self-expression in dance or a component discipline. Dancing and directing rehearsals are the primary performance areas.
- B. Choreography** includes but is not limited to the creation of original works for performance.
- C. Analysis** includes but is not limited to developing an understanding of the common elements and organizational patterns of dance. It may also involve responding to, interpreting, analyzing, and evaluating works of dance. For students with professional orientations or aspirations, it includes developing sufficient knowledge of forms, processes, and structures to use this knowledge in performance, scholarly, pedagogical, and cultural situations, according to the requisites of their specializations. At advanced levels, it includes the ability to place dance in cultural and stylistic contexts, and to bring analytical techniques to problem solving in performance, choreography, and other applications.
- D. Dance history** includes but is not limited to familiarity with dance from a variety of cultural sources, historical periods, and media.
- E. Design/Technology** includes but is not limited to studio, costume, lighting, sound, and scene design and preparation.

## **IV. STANDARDS FOR COMMUNITY EDUCATION INSTITUTIONS AND PROGRAMS**

### **A. Program Offerings**

Normally, community education institutions offer programs in one or more of the following areas. Each institution chooses the area or areas that it will offer, as well as specific titles of offerings.

Each area constitutes a wide variety of teaching philosophies and specific methodologies. Choices among these are the prerogatives of the institution.

#### **1. Early Childhood**

Classes and activities for young children, some of which focus on dance exclusively, and others of which may combine dance with other activities. The goal is to introduce young children to the dance world and to begin the foundation for lifelong involvement.

#### **2. Performance**

Individual study or lessons in small or large groups that introduce and/or develop competence in a particular technique, medium, or discipline.

#### **3. Appreciation**

Private instruction or course work or experiences in dance history and in analyses of works of dance. Also includes studies which combine concepts and skills from these two areas in varying degrees of integration.

#### **4. Dance Therapy**

The use of dance in the accomplishment of therapeutic aims: the restoration, maintenance, and improvement of mental and physical health.

#### **5. Teacher Training Programs**

Postsecondary programs of various lengths focused on a particular discipline or methodology.

#### **6. Programs in Dance Specializations**

Offerings in one or more specializations within dance, in addition to those listed above.

#### **7. Programs in Other Disciplines**

Offerings in one or more of the arts or related disciplines in any of the categories equivalent or similar to those appropriate for dance as outlined above.

Program offerings may or may not lead to a certificate or diploma. If they do, appropriate standards in section VI also apply.

Each institution defines its specific goals and objectives among and within each of these or any other program areas.

## **B. Program Expectations**

A review of each institutional offering for purposes of accreditation must demonstrate that:

1. Students are achieving a measurable degree of advancement toward the fulfillment of program goals and objectives;
2. Students are appropriately engaged and/or are developing an effective work process;
3. Students are acquiring a body of knowledge and skills sufficient for evaluation and a level of competence acceptable for presentation within and/or beyond the school;
4. Institutional performance with respect to the operational standards in Section II above supports achievement of the general and program standards of Sections III, IV, VI, and VII as applicable.

To attain these objectives, it is assumed that work at the introductory/foundation level will be followed by increasingly advanced work.

## **V. STANDARDS FOR POSTSECONDARY PROFESSIONAL STUDIO PROGRAMS**

### **A. Program Offerings**

Curricular and other offerings of postsecondary professional non-degree-granting institutions range from specific programs in highly specialized areas to comprehensive programs in specific fields or the field of dance as a whole. Such offerings may include but are not limited to performance, choreography, analysis, dance history, design/technology, and various programs that combine dance with other disciplines. Program offerings may or may not lead to a certificate or a diploma. If they do, appropriate standards in Section VI also apply. Each institution must clearly define its goals and objectives for each program offering.

### **B. Program Expectations**

A review of each institutional program for purposes of accreditation must demonstrate that:

1. Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their craft;
2. Students are developing an effective work process and a coherent set of ideas and goals which are embodied in their work;
3. Students are developing a significant body of skills, significant for evaluation, and a level of artistry and/or technical proficiency and/or analytical competence acceptable for public presentation by the school;
4. Institutional performance with respect to the operational standards in Section II above supports achievements of the general and program standards of Sections III, VI, and VII as applicable.

To attain these objectives, it is assumed that work at the introductory/foundation level will be followed by increasingly advanced work.

## **VI. STANDARDS FOR SPECIFIC NON-DEGREE-GRANTING CERTIFICATES AND DIPLOMAS**

NASD recognizes that it is the responsibility of each institution to determine for itself the appropriateness of offering certificate or diploma (or equivalent) programs. Although the Association neither encourages nor discourages such programs, the following standards will apply when certificate or diploma programs are offered.

### **A. General Standards**

The awarding of a certificate, diploma, or equivalent implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

All certificate or diploma (or equivalent) programs must meet applicable operational standards and standards for education and training programs. In addition:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to, (a) subject matter, techniques, or issues to be addressed; (b) content, methods, and perspectives used to consider subject matter, techniques, or issues; (c) expectations regarding breadth and depth; (d) aspirations for specific artistic, intellectual, or disciplinary engagement.
2. Operational assessments shall reveal consistent achievement of goals and objectives.
3. Title shall be consistent with content. Published materials shall be clear about the level and length of any certificate or diploma (or equivalent) program.
4. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content of the certificate or diploma (or equivalent).
5. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion and effective mechanisms for assessing student competencies against these expectations.
7. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.

NASD discourages the use of certificate programs to produce an atmosphere of competition, which detracts from a common sense of community within the institution.

### **B. Pre-Professional Certificate Programs (in addition to Standards for All Certificate Programs)**

1. **General Guidelines.** The pre-professional certificate program is a formal course of studies offered by the institution to provide training on the secondary level to develop dance competence at least equivalent to the entrance requirements of NASD member institutions offering professional studio programs or baccalaureate degrees in dance.



While policies and procedures concerning admission to the pre-professional certificate program will vary from institution to institution, essential components of the process are:

- a. a determination of the student's potential for advanced dance study,
- b. a thorough explanation of the certificate program's requirements.

Through an appropriate and structured counseling process, the matters listed above and information covering future study and professional opportunities should be discussed with students and parents throughout the program.

## **2. Essential Competencies, Experiences, and Opportunities**

### *a. Performance and/or Choreography*

- (1) Achievement of the highest possible level of accomplishment in the field or fields chosen. It is assumed that study will continue throughout the entire certificate program.
- (2) Opportunities for presentation and critique in a variety of formal and informal settings.
- (3) Opportunities for study and/or experiences in more than one area. In most cases study of more than one dance style or genre is appropriate and should be encouraged.

### *b. Analysis and Dance History*

- (1) Students should develop fundamental understanding of the elements of dance and abilities to respond to, interpret, create, analyze, and evaluate their own performances or works and those of others.
- (2) Students should develop a basic knowledge of some of the major achievements in dance history.

### *c. Final Project*

A final project before certification is essential. Although most students will choose to perform in fulfillment of this requirement, students who show exceptional promise and inclination toward dance history, choreography, or analysis may undertake other appropriate projects.

## **C. Other Elementary/Secondary Certificate Programs**

The awarding of a certificate implies the successful attainment of certain competencies at the elementary and/or secondary level either through course work or individual study.

Certificate programs usually provide a curriculum of performance studies combined with other studies in dance. Certificates indicating a level of achievement, such as Junior, Intermediate, Senior, and College Preparatory Certificates, are examples of this type. In certain instances, however, a course of study which has a specific emphasis may be appropriate.

It is essential that the institution provide a clear statement of the entrance requirements, objectives, level of the program, and completion requirements for all types of certificate programs offered. This information shall be available to students and parents, and opportunities for counseling and discussion in this regard shall be provided.

## **D. Postsecondary Professional Programs**

- 1. Admission Policies.** Applicants to postsecondary diploma or certificate (or similar) programs at professional studio schools must have a high school diploma or its recognized equivalent. Students who are currently attending high school or who have not received their high school diploma or equivalent may attend classes in the diploma or certificate program but are considered special students and are not candidates for the diploma or certificate. Special students who subsequently complete high school or who pass the G.E.D. examination or a nationally recognized equivalent may apply for advanced standing or similar statuses in the postsecondary diploma or certificate program, according to the policies of the institution.
- 2. General Guidelines.** The awarding of a diploma or certificate implies the successful completion of a formal course of study on the postsecondary (undergraduate or graduate) level. Diploma programs usually indicate a course of general dance studies; however, some institutions grant diplomas for completion of curricular programs with specific emphases. Normally, certificate programs indicate a specific emphasis.

It is essential that the institution provide a clear statement of the entrance requirements, objectives, level of the program, and completion requirements for each diploma or certificate program it offers. This information shall be available to prospective students, and opportunities for counseling and discussion in this regard shall be provided.

### **3. Essential Competencies, Experiences, and Opportunities**

#### *a. General Programs*

Students shall be expected to develop competencies as implied by the structure and objectives of the diploma or certificate program. The content and standards of the courses used to develop these competencies must be rigorous in support of each program's education and training goals.

#### *b. Programs with Specific Emphasis—Performance, Directing, Choreography, History, Analysis, Design/Technology, etc.*

Students shall be expected to develop the same competencies in the area of specific emphasis as those required for degree programs at the level of the diploma or certificate course.

## **VII. STANDARDS FOR BOARDING OR DAY SCHOOLS OFFERING GENERAL EDUCATION**

The General Standards for Operations and the General Standards for Curricula Common to All Professional Studio and Community Education Programs will apply. In most cases the same criteria as those outlined for certificate programs will also apply, although a structured certificate program is not essential. Special attention is drawn to the criteria and competency expectations outlined for the Pre-professional Certificate.

NASD will process applications for Membership only from those college preparatory schools having pre-professional programs in dance which allow at least 20% of the credits for graduation to be pre-professional courses in performance, history, or other dance studies.

NASD expects that such schools will be accredited by the appropriate regional accrediting agency. If such regional accreditation is not available, NASD may require additional visiting evaluators to address the comprehensive program of the institution.

# STANDARDS FOR DEGREE-GRANTING INSTITUTIONS

## I. BASIC CRITERIA FOR MEMBERSHIP

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

Applicants for accreditation as degree-granting institutions are two-year, four-year, or five-year undergraduate or graduate level institutions. Accredited degree-granting institutions shall meet the following basic criteria for membership:

1. The institution shall maintain a curricular program of education and training in dance.
2. The institution shall offer at least one complete degree program, e.g., Bachelor of Fine Arts, Bachelor of Arts with major in dance, et al., or shall provide the dance component of a degree program offered in conjunction with an accredited degree-granting institution.
3. The institution shall have graduated at least one class of students who have been through the institution's own program from beginning to final year, and another class shall be in its final year of study.
4. An institution offering graduate programs must have graduate students enrolled and have clearly defined residency requirements.
5. The institution's legal authority shall be clearly stated in its published materials as identified by its charter, authority to grant degrees, structure of control, profit or non-profit status, and any affiliation with a parent institution.
6. All policies regarding admission and retention of students, as well as those pertaining to the school's evaluation of progress, shall be clearly defined in literature published by the institution.
7. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.
8. There shall be in residence at each senior college or graduate school a sufficient number of candidates for the curriculum or composite curricula for which the school is applying for Membership to ensure a viable training program in dance consistent with the overall objectives of the institution.
9. Faculty members shall be qualified by educational backgrounds and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
10. The institution shall have facilities and equipment commensurate with the needs of its educational program.

11. The institution shall have library space and resources commensurate with the needs of its educational program.
12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering degrees in dance and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency.
13. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs, or demonstrate that any cooperative or contracted course work or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
14. The institution demonstrates commitment to a program of continuous self-evaluation.

## **II. OPERATIONAL STANDARDS**

### **A. Mission, Goals, and Objectives**

Each dance unit must have clear statements of mission, goals, and objectives that define its special, perhaps unique, function in the larger context of advanced educational and artistic endeavor. There are numerous specific definitions, but normally, mission statements articulate broad connections between the institution's efforts in dance and the world of art and intellect; goals are broad statements of aim, the specific needs toward which efforts are directed; and objectives are the specific steps for reaching goals. Goals usually imply something less remote and more definitive than mission, while objectives are components measurable in time, numbers, dollars, or specific activities.

Statements of mission, goals, and objectives must be appropriate to institutions of higher education, appropriate to the field of dance, compatible with NASD standards, and must demonstrate that the fundamental purposes of the institution and dance unit are educational. Areas normally covered include but are not limited to specific dance and dance-related fields, students to be served, teaching, creative work and research, service, performance, and the policies and resources needed for effectiveness in these areas. Choices of particular sets of mission, goals, and objectives bring specific educational, artistic, and resource obligations.

In multipurpose institutions, the mission, goals, and objectives of the dance unit must have a viable relationship to the mission, goals, and objectives of the institution as a whole. Each dance unit must demonstrate that its mission, goals, and objectives have guiding influence on all aspects of its work; for example, as (a) the basis for making educational and artistic decisions; (b) the basis for long-range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments; and (c) the basis for operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies. Significant programmatic components of the dance unit such as degree programs, research institutes, and major performance ensembles shall also have clearly defined goals and objectives: these shall have a viable relationship to the goals and objectives of the dance unit as a whole.

Statements concerning mission, goals, and objectives must be published and made available to various constituencies in order to create a common conceptual framework for achieving the program's aspirations. While the level of detail may vary with the particular constituency, statements should be basically consistent among all publications.

Mission, goals, and objectives have a critical relationship with all operational matters. Operational policies and activities exist to serve the operational, artistic, and intellectual programs of each dance unit. This condition creates interrelationships among various operational elements and between the entire set of operational elements and curricular programs. Institutions and dance units must develop and manage these interrelationships so that policies, practices, resources, and programs are mutually supportive and demonstrably effective in achieving mission, goals, and objectives. The institution and the dance unit must have mechanisms for evaluating the viability of its set of interrelationships and priorities as conditions and contexts evolve, and for making changes as appropriate.

## **B. Size and Scope**

Institutions are expected to demonstrate a positive relationship among the size and scope of dance programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs. Institutions are expected to maintain: (a) sufficient enrollment to support the size and scope of programs offered; (b) an appropriate number of faculty and other resources to support the size and scope of programs offered; (c) sufficient advanced courses in dance appropriate to major areas of study at degree levels being offered; and (d) requisite performance and ensemble experience at an advanced level.

## **C. Finances**

Financial resources shall be adequate in terms of (a) mission, goals, and objectives, and (b) the size and scope of the dance unit. The audited financial statements of the institution shall reveal sound financial management in support of the educational program. Evidence of past and potential financial stability and long-range financial planning must be demonstrated. Budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient to sustain the programs offered by the dance unit from year to year. Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the dance unit in accordance with NASD standards applicable to the dance unit and its programs for the projected period of accreditation.

The institution shall maintain accurate financial records according to legal and ethical standards of recognized accounting practice. For privately supported institutions, this involves an annual audit with opinion prepared by an independent certified public accountant. Such audit is normally completed within 120 days, and must be completed within 180 days, after the close of each fiscal year. For tax-supported institutions, this involves a periodic audit with opinion as mandated by the legislative or executive branch of the government entity supporting the institution.

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

## **D. Governance and Administration**

The purpose of governance structures and administrative activities shall be to serve the mission, goals, and objectives of the institution and the dance unit. Operations of the governance system shall assure educational, artistic, administrative, and financial continuity and stability, and show evidence of long-range planning. The governance structure of the institution shall include a board of trustees with legal and financial responsibilities and adequate public representation.

The governance relationships of each organizational component of the institution, including the process by which they function and interrelate, shall be stated clearly in written form and should be publicly available. Administrators, faculty, and staff shall understand their duties and responsibilities and know the individuals to whom they are responsible. The dance unit shall have reasonable and sufficient autonomy commensurate with its mission, goals, and objectives. In multipurpose institutions, the dance unit must have adequate representation to deliberative bodies whose work has an impact on the educational and artistic endeavors and results of the dance unit.

The governance relationships among trustees, administration, faculty, staff, and students shall demonstrate a primary focus on support of the teaching and learning process: (a) the board is legally constituted to hold the property, assets, and purposes of the institution in trust with responsibility for sustaining the institution and exercising ultimate and general control over its affairs; (b) the administration is empowered to operate the institution, provide optimum circumstances for faculty and students to carry out these purposes, and provide effective communications channels both inside and outside the institution; (c) the faculty has a major role in developing the academic program and in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research; and (d) student views and judgments are sought in those matters in which students have a direct and reasonable interest.

The institution must maintain an effective administrative organization and set of administrative personnel commensurate with its size and scope, and empowered by its trustees to direct and support the institution and its dance programs toward the achievement of their mission, goals, and objectives. The administration of the dance unit must provide mechanisms for communication among all components of the unit.

The institution shall provide the dance executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively. The executive's responsibilities shall be clearly delineated and executive authority shall be commensurate with responsibility.

The dance executive should exercise leadership in program evaluation and planning, encourage faculty development, and promote among all faculty and staff a spirit of responsibility, understanding, and cooperation. The dance executive should also nurture an environment that contributes to the dance unit's pursuit of its mission, goals, and objectives.

## **E. Faculty and Staff**

### **1. Qualifications**

The institution shall maintain faculties and staff whose aggregate individual qualifications enable it to accomplish its mission, goals, and objectives. Faculty members (including part-time faculty and graduate teaching assistants) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence. All must be able to guide students and to communicate personal knowledge and experience

effectively. Standard II.E.1 applies to studies and course work taken at the institution or under cooperative arrangements with another educational or performing institution, or in any other third-party arrangement.

NASD recognizes the Master of Fine Arts as the appropriate terminal degree for performance/choreography faculty. At the same time, some artist-teachers may hold other degrees; some may not hold any academic degrees. In such cases, institutions should make appointments for studio faculty on the basis of experience and training.

A person's qualifications to teach performance and/or choreography are significantly revealed by the individual's past and/or present involvement as a practicing artist. In teaching these subjects, it is of overriding importance that the teacher be or have been deeply and currently involved as a practicing artist in the particular discipline and be able to communicate personal knowledge and experience effectively.

Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. In general, the Ph.D., Ed.D., and D.A. are the appropriate terminal degrees in these fields.

Creative work, research, and publication are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of dance and dance-related fields.

## **2. Number and Distribution**

The number of full- and part-time faculty positions and their distribution among the specializations must be sufficient to achieve the institution's mission, goals, and objectives, and appropriate to the size and scope of the institution's programs. Some relationship, with respect to numerical proportion and mechanisms for interaction, must be maintained between full-time faculty involved in the continuing business of the program and part-time or adjunct faculty, who may be less involved but who provide compensating professional strengths. This relationship will be appropriate to each institution. The institution must have clear, published definitions of faculty classifications (for example, tenured, graduate, full-time, part-time, adjunct, and visiting).

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

Multiple faculty involved in various areas of specialization should represent a diversity of background and experience in their field of expertise.

## **3. Appointment, Evaluation, and Advancement**

The institution and dance unit must have procedures for appointing, evaluating, and advancing dance faculty that promote objectivity and that ensure appropriate connections between personnel decisions and mission, goals, and objectives, especially as aspirations and purposes concern teaching, creative work, performance, research, scholarship, and service. Effective and fair evaluation is based on clear and accurate statements regarding responsibilities and expectations. The particular arrangement of elements and perspectives used to determine the quality of faculty work should be considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment. The institution must have procedures for the regular evaluation of all faculty.

Dance faculty holding appropriate credentials and having full-time appointments are entitled to full faculty status and should be reviewed consistently with regard to appointment, tenure, increases in salary, and advancements to higher academic rank. Creative work, such as (but not limited to) performance or direction, creation of original choreography, and reconstruction of choreography, should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions. Such equivalency must be present when the institution has goals and objectives for the preparation of dance professionals in performance and choreography. Each institution should maintain written definitions of equivalence.

#### **4. Loads**

Faculty loads shall be such that faculty members are able to carry out their duties effectively. Faculty members shall have adequate time to provide effective instruction, advise and evaluate students, continue professional growth, and participate in service activities expected by the institution. The teaching loads of those having administrative and consultative duties should be appropriately reduced.

Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution. Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by dance faculty, and any conversions between clock hours and credit hours.

Lecture-type courses are commonly weighted with studio teaching on a 2:3 ratio, that is, two hours of classroom instruction is equated with three hours of studio instruction. Dance faculty teaching only lecture courses should have their load determined in the same way as faculty in other departments of the institution. Statistical information regarding current practice is published and available from NASD.

#### **5. Student/Faculty Ratio**

Some balance, appropriate to each institution and each dance unit, must be maintained between the number of full-time equivalent students and full-time equivalent faculty. The institution must demonstrate that its student/faculty ratio is consistent with the size, scope, and objectives of the programs offered. Statistical information regarding current practice is published and available from NASD.

#### **6. Class Size**

Class size shall be appropriate to the format and subject matter of each class, with regard to such considerations as materials and equipment requirements, safety, and the balance between student and faculty time necessary to accomplish the goals and objectives of the class. When individual faculty attention to individual student work is required during class, class size shall be such that students can receive regular critiques of meaningful duration during the regular class period.

#### **7. Graduate Teaching Assistants**

The dance unit must carefully select, train, supervise, and evaluate graduate teaching assistants whenever they are employed. Mentoring programs are encouraged.

#### **8. Faculty Development**

Institutions and dance units must encourage continuing professional development, even if funding is limited. Sabbatical or other professional leaves; participation in activities



that foster exchanges of ideas; cooperative activities and research, scholarship, and course preparation are encouraged. Whatever the institution's faculty development policies and mechanisms, the primary initiative for professional growth rests with each faculty member.

## **9. Music Staff**

Competent musicians should be provided for technique classes, and should be available for other specially designated classes for which live music is required. Musical direction should be provided for dance productions. Whenever possible, at least one full-time music position (faculty or staff) should be part of the dance program.

## **10. Technical Staff**

The technical production component of a dance program should be supported by a technical position (faculty or staff) and by other production personnel such as costumers, lighting and set designers, stage managers, production crews, and publicists. It is recommended that these positions be within the dance administrative unit.

## **F. Facilities, Equipment, and Safety**

Facilities and equipment must be adequate to support faculty needs, all curricular offerings, and all students enrolled in them, and be appropriately specialized for advanced work. Space allotted to any dance unit function must be adequate for the effective conduct of that function.

Facilities for the instructional, production, and administrative aspects of the program should be localized in one general area, preferably in one building, and should meet the unique security needs of dance programs.

Provision should also be made for students to have access to adequate studio facilities in other than scheduled class times. Students must have adequate studio time to complete requisite class and performance assignments.

It is the obligation of the institution that all students in studio programs be fully apprised of health and safety hazards and procedures inherent in the use of the human instrument and of materials and equipment appropriate to specific disciplines and be instructed in their proper handling and operation. The institution shall have a plan by which it addresses health and safety issues on a continuing basis.

Each institution or dance unit is strongly encouraged to develop and publish policies concerning access to facilities by individuals with disabilities.

### **1. Space**

#### *a. Studio, Rehearsal, and Performance*

A minimum of two large dance studios should be provided for a dance program. The actual number must be adequate to serve the scope of the program and the number of students enrolled. The following are standards for an adequate dance studio:

- (1) unobstructed space with a minimum of 2400 square feet, providing a minimum of 100 square feet per dancer;
- (2) ceiling height of at least 15 feet;

- (3) floors with the necessary resilience for dance (i.e., sprung or floating floor) and with surfacing appropriate to the nature of the dance activity;
- (4) adequate fenestration, lighting, acoustical ambiance, and ventilation;
- (5) adequate mirrors and barres;
- (6) adequate locker rooms, showers, drinking fountains, restrooms, and access to first aid.

The number of rehearsal, performance, and classroom spaces must be adequate to serve the scope of the program and the number of students enrolled.

A theatre or studio-theatre, with appropriate space, flooring, lighting, sound, and other equipment, should be available when needed for dance concerts and for use as a class laboratory.

b. *Technical*

Adequate, safe, secure, and well-equipped space should be provided for costume and scene construction, maintenance, and storage.

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

Appropriate and secure dressing and shower facilities should be provided for students and faculty.

c. *Office and Administrative*

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

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

## **2. Equipment**

Appropriate equipment for the instructional program should include the following:

- a. a piano in each studio
- b. video, film, and slide projection equipment in appropriate teaching stations;
- c. sound systems (record players, tape recorders, etc.) in each studio and in production areas.
- d. a variety of percussion instruments in appropriate teaching stations
- e. access to technological equipment, such as computers, sufficient to accomplish artistic, scholarly, research and management needs of the program

Institutions are encouraged to provide an adequate, secure, and well-equipped facility for producing performance-quality audiotapes and videotapes.

Budget provisions shall be made for adequate maintenance of the physical plant and equipment. Acoustical treatments appropriate to dance facilities shall be provided.

Dance units with goals and objectives in areas that require constant updating of equipment must demonstrate their capacity to remain technologically current.

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

All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on academic and artistic endeavors. Each dance unit should maintain a plan for the regular upkeep of its facilities and upkeep and replacement of equipment. The plan should be developed consistent with goals and objectives, the size and scope of the dance unit, and prospective changes.

## **G. Library and Learning Resources**

The dance unit shall have library, learning, and information resources necessary to fulfill its mission, goals, and objectives, and appropriate for the size and scope of its operations. The dance library should be considered an integral part of the dance program of the institution.

The institution shall have policies concerned with but not limited to the following aspects of library operation: governance, collections and their development, personnel services and access, facilities, and finances. These policies should support both the number and scope of curricular objectives and should be developed in a manner which demonstrates coordination between the library staff and the dance faculty.

### **1. Governance**

The functional position of the dance library within the total library structure shall be clearly identified, and the responsibilities and authority of the individual in charge of the dance library shall be defined.

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

### **2. Collections**

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

There shall be evidence that a systematic acquisitions, preservation, and replacement program compatible with appropriate needs has been planned, and that some form of faculty consultation and review is a continuing aspect of this program. Materials in all formats required for the study of dance—books, periodicals, microforms, audio and video recordings, films and slides, and electronic access to other databases—shall be the basis of the acquisitions, preservation, and replacement program.

Whenever possible, cooperative arrangements should be established with information sources outside the institution to augment holdings for student and faculty use. (The books, films and slides, and audio and video recordings held by the libraries of municipalities, radio stations, historical societies, and other schools, and access to various electronic databases, can often provide a breadth of coverage far beyond that of the institution.)

### **3. Personnel.**

The dance library shall be staffed by qualified personnel sufficient to meet the various needs of the dance unit. Institutions are encouraged to engage specialized personnel whenever feasible to organize and maintain the dance holdings.

### **4. Services**

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

There must be convenient access to the library holdings in dance through complete and effective catalogs, indexes, and other appropriate bibliographical tools.

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

Instruction in the use of the dance library shall be provided.

### **5. Facilities**

The institution shall provide an effective environment for study. Facilities should provide access to all library holdings devoted to the study of dance.

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

### **6. Finance**

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

Although fiscal policies may vary among institutions, it is desirable that the allocation for the dance library be an explicit element in the institution's library budget. The management of this allocation should be the responsibility of the individual in charge of the dance library.

An organized system of involvement by dance faculty and students should exist to advise the librarian in planning short- and long-range fiscal needs most effectively.

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

Communications with prospective students and parents must be accurate and presented with integrity. As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the dance unit, and free of practices that compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution. Admissions evaluation procedures and counseling services also must be clearly related to the goals and objectives of the institution's dance programs.

Each institution or dance unit is strongly encouraged to develop and publish policies concerning access to facilities by individuals with disabilities.

Admission to particular programs of dance study must be correlated to the institution's ability to provide the requisite course work and experiences at the appropriate level for all students enrolled.

Retention policies must be (a) appropriate to the goals and objectives of the institution's curricular programs, (b) clearly defined, (c) published for students and faculty, and (d) applied with rigor and fairness.

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

Institutional members shall maintain documents pertinent to the awarding of graduate degrees, including theses, dissertations, videotapes, and portfolios.

Students should be engaged in a continuous advisement program related to their area of specialization. Advisement should reflect concern for the student's goals and should provide assistance with the selection of courses that serve as appropriate preparation for advanced study. Students should have access to information concerning specialization at the graduate level and available career options in dance.

## **I. Credit and Time Requirements**

### **1. Program Lengths**

Associate degrees require a minimum of 60 semester or 90 quarter credit hours and the equivalent of two academic years.

Baccalaureate degrees require a minimum of 120 semester or 180 quarter hours and the equivalent of four academic years.

Post-baccalaureate degrees require a minimum of 30 semester or 45 quarter hours and the equivalent of one academic year and must meet additional credit and time requirements according to degree level and title.

Non-degree-granting programs in degree-granting institutions have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter taught and the goals and objectives of specific programs.

The total time requirement for any program must be commensurate with the number of credit hours required to complete the program. Reasonable total time requirements must be formulated and published.

### **2. Awarding Credit**

Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NASD standards. Normally, a semester hour of credit represents at least three hours of work each week, on the average, for a period of fifteen to sixteen weeks. Correspondingly, a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for short-term offerings must be computed on the same basis.

In lecture-discussion courses requiring outside preparation, one hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week of the term. In laboratory courses where little outside preparation is required, one hour of credit shall be given for two 50-minute recitation periods per week.

When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn one hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a one-hour-per-week course for one term during the regular academic year.

### **3. Transfer of Credit**

In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.

Transfer credit should be granted for courses taken at another institution only when the course work involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining course work successfully.

Membership in the Association carries with it no obligation to accept, without examination, dance credits from other member schools.

### **4. Published Policies**

The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances.

## **J. Published Materials – Web Sites**

Published materials concerning the institution and the dance unit shall be clear, accurate, and readily available. Published materials include Internet web sites and any other forms of information distribution. A catalog or similar document(s) shall be published at least biennially and shall cover mission, goals, and objectives; size and scope; curricula; faculty; administrators and trustees; locale; facilities; costs and refund policies; rules and regulations for conduct; all quantitative, qualitative, and time requirements for admission, retention, and completion of degrees and other credentials; academic calendar; policies and procedures for due process; and accreditation status with NASD and other appropriate accrediting agencies. Members of the Association having degree programs in dance education and/or dance therapy shall state in their catalogs the registration, certification, and/or licensure to which their curricula will lead. Costs; qualitative, quantitative and time requirements; and academic calendars shall have an appropriate relationship to mission, goals, objectives, curriculum, and subject matters taught. Program and degree titles shall be consistent with content. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential it leads to must be clear.

In addition to a standard catalog, the dance unit should maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of its work among administrators, faculty, students, parents, and other constituencies.

Through means consistent with its mission, goals, objectives, and resources, (1) the institution or (2) the dance program, either separately or in conjunction with the institution, shall routinely provide reliable data and information to the public concerning the achievement of its purposes. The institution and the dance unit shall have readily

available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.

Published materials must clearly indicate those programs, courses, services, and personnel not available during a particular academic year. Publications should not list as current any courses not taught for two consecutive years which will not be taught during the third consecutive year.

**K. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program**

The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status. Various terminologies are used to describe affiliated entities and activities. The terminology used in this section designates functions and organizational structures. NASD policies and standards are applied according to these functions and organizational structures, irrespective of the terminology used to designate them.

A branch campus is normally considered a separate institution within the same corporate structure as the main campus. A branch normally offers a complete program leading to an academic credential or provides community education services, and has a significant amount of local responsibility for administrative control and academic affairs. Branch campuses must have and advertise the same name as the main campus, and must be identified in the catalog or catalog supplement and in other publications of the main campus. The branch may publish its own catalog. It is not necessary for the branch to offer all of the programs that are offered at the main campus; however, the catalog of the main campus must clearly identify the programs offered only at the branch campus.

An extension ordinarily does not offer a complete program of study leading to an academic credential. Extension activities may include courses in programs offered for credit off-campus or through continuing education, evening, or weekend divisions. Extension programs may be affiliated with either the main campus or branch campus, and, as appropriate, must be identified in the catalog of either the main or the branch campus.

The institution must ensure that all branch campus, extension, or similar activities are considered integral parts of the institution as a whole, that they maintain the same academic standards as courses and programs offered on the main campus; and that they receive sufficient support for instructional and other needs. Students involved in these programs must have convenient access to all necessary learning resources. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources. In extension and similar services, on-campus faculty have a substantive role in the design and implementation of programs. If programs or courses use special instructional delivery systems such as computers, television, videotape, or audiotape, appropriate opportunities must be provided for students to question and discuss course content with faculty.

The nature and purpose of any use of the institution's name must be clearly and accurately stated and published.

Accreditation in dance does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus. Institutions must keep NASD informed of discussions and actions leading to the establishment of branch campuses or extensions or to any expanded affiliative uses of the institution's name when dance programs for majors or professionals are involved.

## **L. Distance Learning**

Distance learning involves programs of study conducted entirely or partially away from regular face-to-face interactions between teachers and students in classrooms, tutorials, laboratories, and rehearsals associated with course work, degrees, and programs on the campus. The distance aspect of these programs may be conducted through a variety of means, including teaching and learning through electronic systems. Distance learning programs must meet all NASD operational and curricular standards for programs of their type and content. This means that the functions and competencies required by applicable standards are met even when distance learning mechanisms predominate in the total delivery system. Programs in which more than 40 percent of their requirements are fulfilled through distance learning will be designated as distance learning programs in the *NASD Directory*.

Mission, goals, and objectives shall be clear. The institution must demonstrate that such purposes can be delivered through proposed systems of distance learning.

Delivery systems must be logically matched to the purposes of each program. Delivery systems are defined as the operational interrelationships of such elements as program or course content, interactive technologies, teaching techniques, schedules, patterns of interaction between teacher and student, and evaluation mechanisms.

The institution must determine and publish for each distance learning program or course (a) requirements for technical competence and (b) any technical equipment requirements. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

The institution shall publish information regarding the availability of academic and technical support services.

The institution shall have mechanisms for assuring consistency in the application of policies, procedures, and standards for entering, continuing, and completing the course or program. Specific evaluation points shall be established throughout the time period of each course or program.

When an identical program, or a program with an identical title, is offered through distance learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program. Mechanisms must be established to assure equal quality among delivery systems.

Instructions to students, expectations for achievement, and evaluation criteria must be clearly stated and readily available to all involved in a particular distance learning program. Students must be fully informed of means for asking questions and otherwise communicating with instructors and students as required.

The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance learning programs.

## **M. Disciplines in Combination (Inter-, Multi-, Co-Disciplinary Programs, etc.)**

To some extent, every curriculum represents a combination of modes of thought and inquiry, and thus, some combination of disciplinary perspectives. However, when an institution decides to offer any study program or degree which is explicitly designated as a multi- or interdisciplinary combination and in which dance is either the primary or home discipline or constitutes over 25% of program content, the following operational standards apply in addition to those applicable to all other dance programs:



1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to, (a) subject matter, issue, or problem to be addressed; (b) content, techniques, and perspectives used to consider subject matter, issue, or problem; (c) expectations regarding breadth and depth; (d) aspirations for specific intellectual, disciplinary, or artistic engagement; (e) aspirations for juxtaposing, combining, applying, integrating, or synthesizing the disciplines involved.
2. Operations shall reveal coherent achievement of goals and objectives.
3. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.
4. Titles shall be consistent with content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.
5. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion.
7. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
8. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.

#### **N. Majors in or Based on Electronic Media**

Computers and associated electronic media have expanded possibilities for the education of dancers and other artists. Institutions have a large number of options for establishing goals for curricula and course work. Choices include, but are not limited to, the following categories:

1. **Disciplinary Goals.** Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard dance disciplines, computer science, engineering, design, animation, kinesiology, film/video, languages, the psychology of perception, and many others. Within dance, new technologies may develop additional fields.

Programs may seek to use electronic media and technology as a tool to do work in a pre-existing field. Programs may also combine fields in various ways to develop new sets of knowledge and skills for various applications. Institutions may also seek to create new fields, or to address emerging niches in particular job markets.

2. **Technology Goals.** These range from how a technology works, to how to work it, to how to work with it, to how to do work with it, to how to understand it, to how to integrate it. Programs may concentrate on one or more technologies. Technology goals may also include how to build technologies, how technologies evolve, or the impacts of technology.
3. **Problem Solving Goals.** Each program represents a particular set of goals and objectives for identifying and solving problems. The level, nature, and complexity of the problems to be solved delineate the program's character and the projected accomplishments of its graduates.

4. **Delivery System Goals.** A wide variety of practices work as long as within each program or curriculum, delivery systems are consistent with the achievement of specific goals necessary to the success of that program. In addition to traditional formats, team-based teaching, learning, projects, and evaluations are common in electronic media programs.
5. **Specialization Goals.** The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and specializations involving dance, various design fields, photography, animation, film and video, Web/Internet applications, movement and dance, theatre, computer science, and pedagogies at various levels are among the most usual areas of focus.
6. **General Basic Goals for Education in Dance.** Each program makes a choice regarding the extent to which it addresses foundation principles and techniques in and of themselves or in some combination with a more specialized purpose.
7. **General Liberal Education Goals.** A determination is made regarding the extent to which elements or composite goals for education in the humanities, sciences, social sciences, and other arts are included in the program.

In reviewing majors in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard dance disciplines discussed elsewhere in the *Handbook*. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply, along with the standards for the home field. Programs with goals and objectives centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance learning and disciplines in combination.

All curricula must meet applicable operational standards and general standards for education and training programs. In addition:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to (1) subject matter, techniques, technologies, disciplines, or issues to be addressed; (2) content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed; (3) expectations regarding breadth and depth, including the degree of specialization; (4) expectations regarding problem setting and solving capabilities; (5) aspirations for specific artistic, intellectual, scientific, or other disciplinary engagement.
2. Curriculum and other program requirements shall be consistent with goals and objectives.
3. The program title shall be consistent with its curriculum content.
4. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
5. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to

which prospective students meet these requirements before they are accepted or enrolled.

6. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or several of the seven goals areas outlined above. The level of the competency expected shall be consistent with the level of the degree or program offered.
7. The institution must be able to substantiate any claims for preparation of students for entry into specific vocations or professions.

Information required in items 1, 4, 5, and 6 above must be presented in catalogs and promotional materials available to the public.

As in the case with all curricula, the institution must provide adequate resources and demonstrate that programs are meeting their artistic and educational goals in terms of student competencies.

#### **O. Community Involvement and Articulation with Other Schools**

Although degree-granting institutions will vary in the intensity of their community involvement according to their various objectives and types of program offerings, it is expected that all degree-granting dance units will cooperate with local schools, performing organizations, and arts agencies.

It is expected that baccalaureate degree-granting dance units will assume joint responsibility for working cooperatively to facilitate the articulation of community/junior college and senior college programs: for example, the development of validation examinations, state and/or regional articulation committees, and procedures for maintaining current information regarding credit and admission policies.

#### **P. Non-Degree-Granting Programs for the Community**

Many degree-granting dance units offer non-degree-granting programs of study for children, youth, and adults in their communities. These range from private lessons with collegiate instructors to large, institutionalized programs with specialized professional faculty and administration. Community dance school, preparatory program, laboratory school, and community division are among the many titles used to designate such programs when they have a specific published identity.

When a degree-granting institution offers non-degree-granting programs—with a specific published identity and at least one specifically designated administrator—that serve individuals in their communities in a pre-professional or avocational context, the part of the dance unit so designated and the programs it offers must meet the following standards in order to protect the institution's name and its accreditation status as a dance unit:

1. Specific goals and objectives, correlated with those of the degree-granting dance unit and the institution as a whole, must be developed and published.
2. Goals and objectives for separate programs and the effort as a whole must clarify priorities among dance and other important purposes.
3. Operations must reveal coherent achievement of goals and objectives (a) within each specific pre-professional or avocational program, (b) among pre-professional and

avocational programs as a group, and (c) between the pre-professional and avocational program and degree-granting programs.

4. Functional principles in the NASD operational standards for degree-granting dance programs (section II of these standards) shall be visible in the organizational and management relationships between the degree-granting and non-degree-granting elements of the total dance effort, and shall support the achievement of educational results as specified by programmatic goals and objectives.
5. Titles of programs and terminology must be consistent with content and programmatic focus. For example, use of the term “community” implies open opportunity for all; the term “laboratory,” units or programs involving the majority of intern teachers from pedagogy programs.
6. A review of each instructional program demonstrates that:
  - a. students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study;
  - b. students are developing an effective work process and a coherent set of ideas and goals appropriate to their level of study;
  - c. students are developing a significant body of skills sufficient to produce work consistent with the goals of their programs.
7. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NASD standards for such programs.

#### **Q. Evaluation, Planning, and Projections**

Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.

The dance unit shall evaluate, plan, and make projections consistent with and supportive of its mission, goals, and objectives, and its size and scope. Techniques, procedures, time requirements, and specific methodologies used for evaluation, planning, and projections shall be developed by the dance unit appropriate to the natures of the dance disciplines offered at the institution. The dance unit shall ensure that appropriate individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project. For example, students normally have regular opportunities for formal evaluation of the curricular experiences in which they participate.

Evaluation, planning, and making projections are a set of activities that relate to all aspects of a dance unit’s work. Each dance unit must determine the scope, breadth, and degree of formal systematic attention to this set of interconnected activities as it makes decisions about (a) mission, goals, and objectives; (b) present and future operational conditions; (c) resource allocation and development; and (d) specific programs and services.

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

The dance unit shall demonstrate that the educational and artistic development of students is first among all evaluative considerations. Regular, systematic attention shall be given to internal and external indicators of student achievement. Internal evaluation and reporting of evaluation of student achievement differentiates among levels of quality and among attainments. When various levels of programs are offered in the same field of study, differences in expectations about achievement must be specified.

Dance units have available a broad range of evaluation techniques such as juries, critiques, course-specific and comprehensive examinations, institutional reviews, peer reviews, and the performance of graduates in various settings. The indicators chosen shall be analyzed and organized to produce a composite picture of the extent to which the educational and artistic goals and objectives of the dance unit are being attained. In turn, this information is used as an integral part of planning and projection efforts. The dance unit shall be able to demonstrate that students completing programs have achieved the artistic and educational levels and competencies outlined in applicable NASD standards.

Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to be effective. However, the institution and the dance unit should ensure and make clear that evaluation, planning, and projection development exists to serve the dance unit's programs, rather than the reverse.

Evaluation, planning, and projection should contribute to general understanding about the relationships of parts to wholes, both for the dance unit and its component programs. They should result in successful management of contingencies, opportunities, and constraints. They should produce realistic short- and long-term decisions. They should ensure a productive relationship between priorities and resource allocations.

#### **R. Operational Standards for All Institutions for Which NASD Is the Designated Institutional Accreditor**

Additional operational standards that apply to institutions for which NASD is the designated institutional accreditor may be found in Appendix I.A. Such institutions may or may not have regional or other institutional accreditation; they may be degree- or non-degree- granting; they may be not-for-profit or proprietary.

#### **S. Operational Standards and Procedures for Proprietary Institutions**

Additional operational standards that apply to proprietary institutions may be found in Appendix I.B.

### **III. REQUIREMENTS FOR ADMISSION TO UNDERGRADUATE PROGRAMS**

#### **A. Initial Admission**

- 1. Admission Policy.** Policies for degree candidacy should be clearly stated with reference to both students entering from high schools, to transfer students, and to students who have been admitted under an open admissions policy. In college and university settings, general admission standards for dance programs should be equivalent to those for the institution as a whole.
- 2. Dance Aptitudes.** The applicant is expected to exhibit creative ability and potential in dance appropriate to the program for which he or she is to be admitted.
- 3. Performance.** Member institutions are urged to require an audition or videotape in support of the application for admission.

- B. Advanced Standing.** Students who are able to demonstrate proficiency beyond that required for admission may be exempted from one or more college-level courses in the subject or subjects covered by entrance evaluations.

#### **IV. POLICIES REGARDING THE APPLICATION OF STANDARDS FOR UNDERGRADUATE DEGREES**

NASD recognizes two principal types of undergraduate degrees. To be consistent with general academic practice and to distinguish their basic orientations, these are defined as “professional” and “liberal arts” degrees.

Each of these degrees has distinct overall goals and objectives reflected in the curricular time accorded to dance studies and to other curricular components. The liberal arts degree focuses on dance in the context of a broad program of general studies. The professional degree focuses on intensive work in dance supported by a program of general studies.

Percentages of total curricular time devoted to specific areas define the goals, objectives, character, titles, and academic currency of degree programs. Variation from percentages specified at various points throughout the standards will not necessarily preclude accreditation, but logical and convincing reasons must be presented that address (1) the development of student competencies required by the standards for each degree program, and (2) consistency of degree titles, goals and objectives, content, and character of each degree program. Institutions must establish and apply curricular requirements that maintain the integrity of degree types and titles.

In calculating curricular structures, the Association uses a four-year degree program of 120 semester hours or 180 quarter hours as the basis for determining percentages of various components. For institutions with program requirements beyond 120 semester hours or 180 quarter hours, the combined percentage of components will exceed 100%.

All baccalaureate degrees in dance must meet NASD standards outlined below under Sections V.A through V.C.

**A. “Professional” Degrees.** Degrees in this category include the Associate of Fine Arts and the Bachelor of Fine Arts, and normally require that at least 65% of the course credit be in studio work and related areas. (*Note:* NASD recognizes that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting “professional” degree standards, the degree is listed as Bachelor of Arts or Bachelor of Science with the specific major areas identified.)

**B. “Liberal Arts” Degrees.** Degrees in this category include Associate of Arts or Bachelor of Arts with a major in dance and Associate of Science or Bachelor of Science with a major in dance. These degrees require that at least 30% of the total course credit be in dance.

#### **C. Majors/Areas of Emphasis**

The term “major” is used to indicate the field of study constituting the focus of a particular degree program, the name of this field normally being appended to the generic degree title. For example, in the titles “Bachelor of Fine Arts in Dance Performance,” “Bachelor of Arts in Dance History,” and “Bachelor of Science in Dance Education,” Dance Performance, Dance History, and Dance Education are requisite majors.

In order to be designated a “major” in a B.F.A. or studio program, a field of specialization must be accorded no less than 25% of the total credits required for the B.F.A. degree. In order to be designated a “major” in a liberal arts program, a comprehensive field such as dance or dance history must be accorded no less than 30% of the total credits required for the liberal arts degree.

Within specific majors, institutions may designate the possibility of areas of emphasis. For example, a Bachelor of Arts with a Major in Dance may have performance, choreography,

dance history, etc., as areas of emphasis; a Bachelor of Fine Arts in Dance may allow areas of emphasis in various dance specializations.

NASD recognizes many successful models for organizing undergraduate curricula in dance; however, clarity with respect to distinctions between majors and areas of emphasis is essential in the publications of the Association and its member institutions.

As institutions are reviewed by the Commission, distinctions will be made between majors and areas of emphasis. In the NASD *Directory*, majors will be listed as unique terms appended to generic degree titles. If applicable, areas of emphasis will be placed in parentheses following the term designating the major. Member institutions are responsible for determining the appropriate means of making distinctions between majors and areas of emphasis in their own published materials.

It is recognized that the concepts discussed above under the terms “major” and “area of emphasis” are expressed with other terminology at various institutions. NASD is concerned more that the concept of distinction be present than that terms be consistent with the usage of NASD.

## **V. GENERAL STANDARDS FOR ALL UNDERGRADUATE DEGREES IN DANCE**

### **A. Dance Studies**

Every dance professional must be, to some extent, a performer, creator, communicator, theorist, and historian. For this reason, certain subject matter areas and learning processes are common to all baccalaureate-level education in dance. The precise format and curricular patterns to achieve the desired breadth of skill and understanding are best determined by individual institutions in ways that are commensurate with their unique goals and resources.

Undergraduate studies in dance should prepare students to function in a variety of artistic roles. In order to achieve this goal, instruction should prepare students to:

1. perform in public as dancers;
2. develop visual and aural perceptions;
3. become familiar with and develop competence in a number of dance techniques and develop proficiency in at least one;
4. become familiar with the historical and cultural dimensions of dance, including the works and intentions of leading dancers and choreographers both past and present;
5. understand and evaluate contemporary thinking about dance and related arts;
6. make informed assessments of quality in works of dance.

Students should have opportunities in performance and academic studies to work with, study, and/or experience dance from diverse cultural sources and historical periods. While emphases and balances appropriate for particular degree programs are best determined by the institution, each institution has the responsibility of ensuring attention to this area.

**B. General Studies.** Dancers should develop an understanding of other areas of human achievement and competence in the communicative arts of speaking, reading, and writing. Students should be given opportunities for study in natural and physical sciences, social sciences, communications, the arts, and the humanities. Individuals should be encouraged to select offerings which will equip them to function and interact with the total society, to

adapt to changes in the society, and to fulfill roles as public advocates for the arts. Curricular options must be able to accommodate the career interests of students. Institutions are encouraged to experiment with innovative ideas in curricular design.

**C. Relationships Between Dance Studies and General Studies.** The combined influence of dance studies and general studies is profound and far-reaching in establishing a foundation for artistic and intellectual development. Ideally, this foundation enables students to acquire: (1) an awareness of differences and commonalities regarding work in artistic, scientific, and humanistic domains; (2) a personal artistic/intellectual mission; and (3) a sense of individual responsibility for cultural development as a whole and artistic development in particular.

**D. Residence.** No degree shall be granted unless the student has fulfilled the established residence policy of the institution.

## **VI. SPECIFIC GUIDELINES FOR DEGREE-GRANTING TWO-YEAR COLLEGES**

Two-year colleges offer dance courses within the following general contexts:

1. programs intended to prepare students for continuing study toward baccalaureate degrees in dance;
2. terminal programs offering instruction in dance as an element of liberal education, without the intention of training for dance occupations.

### **A. Standards for Transfer Programs**

#### **1. Operations and Curricular Programs**

- a. Associate degree programs offering dance courses in a two-year program of liberal studies follow the standards and guidelines for degree-granting institutions offering liberal arts degrees.
- b. Associate degree programs offering dance courses in a curriculum intended to lead, by transfer, to baccalaureate degree programs follow the standards and guidelines for degree-granting institutions offering liberal arts degrees or professional degrees, this as appropriate to the objectives of the program.
- c. Institutions offering two-year degree-granting programs in dance with objectives outlined in items a. and b. above shall be reviewed by standards equivalent to the first two years of a four-year baccalaureate program.

#### **2. Articulation**

Two-year colleges preparing students for continuing study in four-year colleges should maintain close liaison with those institutions to which their students may transfer. It is expected that community/junior colleges and senior colleges and universities will assume joint responsibility for working cooperatively to facilitate the articulation of community/junior college and senior college programs; for example, the development of validation examinations, state and/or regional articulation committees, means for relating courses in terms of content rather than numbers or titles, and procedures for maintaining current information regarding credit, transfer, and admissions policies.

The liberal arts components of transfer programs shall be selected according to the requirements of each state for the specific colleges to which students will transfer,



taking into consideration the NASD standards and guidelines for general studies listed under the standards for the various baccalaureate degrees in dance.

## **B. Standards for Two-Year Vocational Programs**

### **1. General Standards**

The awarding of a diploma for a two-year vocational degree implies the successful completion of a prescribed course of study oriented to the achievement of specific results. All such programs must meet applicable operational standards. In addition:

- a. Specific coherent goals and objectives shall be developed and published that include, but are not limited to, (1) subject matter, techniques, or issues to be addressed; (2) content, methods, and perspectives used to consider subject matter, techniques, or issues; (3) expectations regarding breadth and depth; (4) aspirations for specific artistic, intellectual, or disciplinary engagement.
- b. Operational assessments shall reveal consistent achievement of goals and objectives.
- c. Title shall be consistent with content. Published materials shall be clear about the level and length of any degree program.
- d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content of the degree.
- e. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
- f. There must be clear descriptions of what students are expected to know and be able to do upon completion and effective mechanisms for assessing student competencies against these expectations.
- g. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.
- h. The institution and dance unit shall maintain and publish clear, valid information about any vocational connections or career or job placement agreements claimed by the institution.

### **2. Program Standards**

A review of each two-year vocational degree program for purposes of accreditation must demonstrate that consistent with published goals, objectives, and expectations:

- a. Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their craft;
- b. Students are developing an effective work process and a coherent set of ideas and goals which are embodied in their work;
- c. Students are developing a significant body of skills, significant for evaluation, and a level of artistry and/or technical proficiency and/or analytical competence acceptable for public presentation by the school;

- d. Institutional performance with respect to the operational standards in Section II above supports achievements of the general and program standards of Sections VI.B.1 and 2.

To attain these objectives, it is assumed that work at the introductory level will be followed by increasingly advanced work.

## **VII. GENERAL STANDARDS AND GUIDELINES FOR ALL UNDERGRADUATE PROFESSIONAL DEGREE PROGRAMS IN DANCE**

The Bachelor of Fine Arts degree is the initial professional degree in dance. Its primary emphasis is on the development of skills, concepts, and sensitivities essential to the dance professional. In any of the roles as creator, scholar, or teacher, the dancer must function as a practitioner who exhibits both technical competence and broad knowledge of dance, sensitivity to artistic style, and an insight into the role of dance in the life of humankind. Evidence of these characteristics and potential for their continuing development is essential for the awarding of the Bachelor of Fine Arts degree.

While admission to a program leading to the professional degree may be subject to general institutional admission policies, the emphasis should be on evidence that the candidate possesses exceptional talent, artistic sensibilities, and, above all, a strong sense of commitment. Students should be evaluated and screened for continuation periodically throughout the degree program.

The standards, guidelines, and recommendations that follow focus on common goals. Individual institutions and their faculty members should be encouraged to experiment with curricular patterns and modes. Innovation in method and course organization is encouraged.

Regardless of their objectives or formats, all professional undergraduate degree programs must:

- Meet the operational and curricular standards presented in the *NASD Handbook* that are applicable to all programs of their type.
- Ensure that curricular programs with majors in specific areas of specialization are represented and taught by faculty with appropriate training and experience in that area of specialization.
- Attend to the needs of students for working knowledge of the technological developments applicable to their areas of specialization.

### **A. General Requirements.** Upon completion of any specific program:

1. Students must demonstrate achievement of professional, entry-level competence in the area of specialization, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals which are evident in their work.
2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or presentation in the major area is recommended.
3. Students must have the ability to communicate dance ideas, concepts, and requirements to professionals and lay persons related to the practice of the major field. Such communication may involve dance, oral, written, and visual media.

4. Students must have had opportunities to build dance skills to an advanced level and to broaden knowledge of dance elements, structure, repertoires, and contexts.

**B. Recommended Goals.** Other goals for the professional undergraduate degree are strongly recommended:

1. Student orientation to the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and developmental potential.
2. Student experience with broadly based examples of excellence in various dance professions.
3. Opportunities for students to explore areas of individual interest related to dance in general or to the major. Examples are: dance bibliography, notations, aesthetics, performance practices, and specialized topics in history and analysis. Some provision should be made for independent study, defined as learning activities with a minimum of guidance but with appropriate evaluation of completion. Independent studies should emphasize individual creativity and synthesis of a broad range of dance knowledge and skills.

**C. Program Components.** The necessary components of a program leading to the Bachelor of Fine Arts degree are as follows:

1. **Performance.** Studio experiences are of prime importance in the preparation of students for professional careers in dance. Skill in at least one major area of performance must be progressively developed to the highest level appropriate to the particular area of concentration.

The excellence of the work produced by students is the best determinant of the adequacy of the performance studies offered by an institution.

The opportunity should be available for all students to become familiar with every major aspect, technique, and direction in their major field.

Students should achieve the highest possible level of technical skill in the medium and the highest possible level of conceptual understanding of the medium and its expressive possibilities. Technical proficiency standards should be established for each area of technique (i.e., modern dance, ballet, jazz, etc.) and for each level (e.g., freshman, sophomore, etc.), and the achievement of a specified level of proficiency in technique should be required for graduation.

Performance studies must begin at the freshman level and extend with progressive intensity throughout the degree program, with opportunities for independent study at the advanced level with appropriate evaluation. Students should experience a minimum of one daily technique class with the opportunity for additional work if appropriate. Such classes must be a minimum of 90 minutes in length.

Students must be afforded the chance to perform and to have their performance critiqued and discussed.

2. **Choreography.** Students must have opportunities to develop their choreographic potential in studies that include traditional and/or experimental approaches. A minimum of two years of course work in choreography is required.
3. **Theoretical Studies.** Through comprehensive courses in dance studies, students should learn to analyze works of dance perceptively and to evaluate them critically. They

should develop an understanding of the common elements and vocabulary of dance and of the interaction of these elements, and be able to employ this knowledge in analysis. They should be able to place works of dance in historical and stylistic context and have some understanding of the cultural milieu in which they were created. They should be able to form and defend value judgments about dance.

These competencies are achieved by course work and studies in such fields as repertory, dance notation, history of dance, philosophy of dance, music, anatomy and kinesiology, dance ethnology, and production design.

In certain areas of specialization such as dance ethnology, it is advisable to require that students study the historical development of works within the specialization.

4. **General Academic Studies.** Undergraduate curricula must include requirements in general academic studies. Such studies need not necessarily be taken at the institution, but may be taken at other accredited postsecondary institutions. While liberal arts studies should include courses in English, the arts and humanities, social sciences, and natural sciences, specific courses and proportions of distribution should be related to the specific program goals and objectives in a particular concentration.
5. **Curricular Structure.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in dance. Curricula to accomplish this purpose normally adhere to the following guidelines: study in dance and related areas should comprise 65% of the total program; general academic studies, 25-30%; and elective areas of study, 5-10%.

In programs that include specific majors or area concentrations, at least 50% of the work in the studio component should be in the area of concentration.

6. **Preparation for Teaching.** The program should include the equivalent of at least one course in pedagogy and teaching experience on a required or elective basis.

## VIII. GUIDELINES FOR SPECIFIC PROFESSIONAL PROGRAMS

NASD encourages the development of a wide variety of curricular structures within the framework of the B.F.A. outlined in Section VII above. For example, some institutions provide majors in specific areas of dance while others offer a more comprehensive approach, which provides emphases in several areas. Also of vital importance are those institutions that take experimental approaches in order to work with emerging concepts in dance and/or professional training.

All B.F.A. programs, regardless of their area or areas of specialization, share certain common objectives. Upon completion of a specific program:

1. Students should have achieved significant technical mastery in at least one of the traditional or innovative techniques appropriate to their work;
2. Students should have developed a significant sense of what constitutes a serious work of dance and a relatively coherent set of ideas and goals which are embodied in their work;
3. Students should demonstrate their competency by developing a presentation for evaluation.

## **IX. GENERAL STANDARDS AND GUIDELINES FOR LIBERAL ARTS DEGREES IN DANCE**

The Bachelor of Arts or Bachelor of Science with a major in dance indicates the study of dance in a liberal arts degree framework. Within this framework, emphases in various areas of dance are dependent on the needs of students and the objectives and resources of specific educational institutions. However, in all Bachelor of Arts or Bachelor of Science programs there should be broad coverage of dance rather than heavy concentration on any single segment. Studies develop dance skills, capabilities in the use of principles and procedures that lead to an intellectual grasp of the art, and the ability to perform.

This program is appropriate for undergraduates who wish to major in dance as a part of a liberal arts program irrespective of specific career aspirations. It serves individuals who seek a broad program of general education rather than intense specialization in the undergraduate years.

### **A. General Education**

The principal goals of general education in undergraduate liberal arts programs with a major in dance are:

1. The ability to think, speak, and write clearly and effectively. Students who earn liberal arts degrees must be able to communicate with precision, cogency, and force.
2. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
3. An ability to address culture and history from a variety of perspectives.
4. Understanding of, and experience in thinking about, moral and ethical problems.
5. The ability to respect, understand, and evaluate work in a variety of disciplines.
6. The capacity to explain and defend one's views effectively and rationally.
7. Understanding of and experience in art forms other than dance.

These goals are usually achieved by studies in English composition and literature; foreign languages; history, social studies, and philosophy; visual and performing arts; natural science and mathematics. Achieving such goals for each student implies effective pre-college study, regular testing and counseling, and flexibility in course requirements. General studies normally occupy 50% to 70% of the total curriculum.

### **B. Dance Studies**

The specialized form of learning appropriate to the liberal arts degree, designed to develop basic competence, would include work in performance and dance studies covering material outlined in Section V above.

Objectives of this type are ordinarily emphasized in courses in history and repertory of dance, dance notation, anatomy and kinesiology, choreography, philosophy of dance, music for dance, and related arts and sciences.

There is no particular division of courses and credits to satisfy every situation but, in any case, it is strongly suggested that these important concepts and generalizations be

developed through a process of practical and intimate contact with living dance. This task should occupy 20% to 25% of the total curriculum.

### **C. Performance**

Although it is recognized that there is a wide divergence of practice concerning the inclusion of technique and performance studies in a B.A. or B.S. curriculum, or its relegation to extracurricular activity, the study and practice of the art of performance in the various media are essential to the life of any dance program. The work in this area comprises:

1. instruction in a performing medium;
2. participation in large and small ensembles;
3. solo performance.

### **D. Electives**

In addition to electives in general education, further studies in dance, including performance, should be possible through a selection of additional courses in these areas.

The combined areas of Dance Performance and Electives (C and D) should occupy 10% to 20% of the curriculum.

(*Note:* Institutions chartered at the undergraduate level to offer only the Bachelor of Arts or the Bachelor of Science degree may, within these degree titles, offer curricula with objectives consistent with those for professional undergraduate degrees. In these cases, standards indicated elsewhere for Bachelor of Fine Arts degrees are applicable.)

## **X. BACCALAUREATE DEGREES WITH K-12 TEACHER PREPARATION PROGRAMS**

### **A. Curricular Structure**

NASD acknowledges the existence of two types of teacher preparation degree programs for ages pre-kindergarten through secondary levels.

The first type is the Bachelor of Fine Arts degree, the professional undergraduate degree in dance. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in dance education. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in dance, planned in a developmental progression from foundation to major study and including twelve to fifteen semester hours of choreography and dance theory, should comprise 55-60% of the total program; general academic studies, 25% to 30%; and professional education, 15% to 20%. Professional education is defined as those courses normally offered by the education unit which deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc. Student teaching is also counted as professional education.

The second type is the Bachelor of Arts or Bachelor of Science degree with a major in dance education. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of

those holding a liberal-arts baccalaureate degree in dance education. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in dance should comprise 35% to 40% of the total program; general studies, including electives, 40% to 50%; and professional education, including practice teaching, 15% to 20%.

A fundamental consideration of all teacher preparation programs in dance should be the development of professionals who are broadly knowledgeable about dance and have the ability to teach effectively in a variety of settings. Because of the concentration of work required in the discipline and state requirements for certification, program requirements are likely to exceed the number of credits traditionally required for baccalaureate degrees.

Institutions are encouraged to maintain flexibility and to consider innovative approaches for fulfilling certification requirements for postbaccalaureate students and working professionals.

Students accepted in teacher preparation programs should demonstrate evidence of aptitude and potential for success as dance artists and educators. Active recruitment of talented individuals from diverse populations is strongly recommended. Retention should be based upon development of artistic and professional education skills which enable communication with learners of diverse backgrounds and cultures and the ability to adjust teaching styles to the needs of learners.

The foundation of all teacher preparation programs, regardless of the degree or certificate structure, is study in the depth and breadth of the discipline, including concentrated work in the studio component and in-depth focus on educational philosophies and theories. All programs should reflect attention to and be responsive to evolving technologies that are particularly relevant for dance.

## **B. Program Components**

- 1. *Studio Component.*** The prospective dance teacher must have concentrated experience in technique, improvisation, composition, repertory, and performance. Students must have opportunities to experience and develop an appreciation and understanding of dance forms and styles from diverse cultures. Technical study must be continuous and sequential. Students must develop a conceptual understanding of movement and its expressive possibilities. Proficiency standards should be established for each level of technique. Graduation requirements should include the attainment of an intermediate or advanced level (comparable to proficiency required for the institution's non-certification degree) in at least two forms of technique and two years of work in improvisation/composition; and choreography, performance, and production of original work.
- 2. *Theoretical Studies.*** Through comprehensive courses in dance studies, students must learn to analyze works of dance perceptively and evaluate them critically. Students must develop working vocabularies (physical, verbal, written) based on an understanding and interpretation of the common elements of dance and be able to employ this knowledge in analysis. They should be able to place dance works in historical and stylistic context and have some understanding of the cultural milieus in which the works were created. They should perceive dance as an evolving art form and be able to form and articulate value judgments about dance works. Comprehensive studies should include dance ethnology, history and repertory; movement analysis and notation; dance and movement sciences; and music and production.

3. **Professional Education.** The professional education component should be addressed in a practical context, relating the learning of educational theories and strategies to the student's daily artistic experiences. Students should be provided opportunities for various types of teaching and directed observation throughout the degree program. Content should include the relationship of dance to current issues and trends in general education, arts education, and arts advocacy. Attention should be given to issues surrounding diverse populations and cross-cultural understandings.
4. **Liberal Arts.** General education studies provide breadth of knowledge and understanding of the social, economic, political, and cultural components that give individual communities their identities. Studies should include courses in the arts and humanities, social sciences, and natural sciences. Students should be encouraged through courses within the dance program to relate their understanding of artistic styles and principles to other art forms and fields of study, and to engage in discussions concerning the value and place of dance within individual communities.
5. **Practical/Field Experiences.** Students should engage in observation and discussion of field-based teaching/learning experiences in diverse settings. Teaching opportunities should be provided in actual elementary, middle, and secondary settings, as appropriate for the student's certification level. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified dance personnel from the degree-granting institution. School situations and students must be supervised by qualified dance personnel from the degree-granting institution and, when possible, the cooperating schools. Those seeking certification ideally would have teaching opportunities at elementary, middle, and secondary levels and assume substantial responsibility for the full range of teaching and classroom management as required of a full-time teacher.

### **C. Professional Procedures**

1. Dance education methods courses should be taught by faculty who have had successful experience teaching dance in elementary, middle, and/or secondary schools, who maintain close contact with such schools, and who are positive professional role models. They should have a master's or doctoral degree and comprehensive knowledge of dance education theory, pedagogy, and practice.
2. Institutions should establish specific procedures to monitor student progress and achievement. This should include an initial assessment of student potential for admission to the program, periodic review to determine progress, and assessment by the university supervisor and the cooperating teacher during student teaching. Dance education faculty should make regular visits during the student teaching placement and conduct both three-way and two-way conferences with the student and cooperating teacher. Individuals with dance expertise must play significant roles in all evaluation processes.

## **XI. BACCALAUREATE DEGREE IN PREPARATION FOR ADVANCED PROFESSIONAL STUDY: DANCE THERAPY**

The master's degree is the appropriate medium for the professional training of dance therapists. Therefore, baccalaureate programs for those interested in dance therapy studies at the graduate level should include one or more introductory courses in dance therapy. Students seeking admission to graduate study in dance therapy shall complete an undergraduate dance major or the equivalent, including a minimum of three years sequential study in modern dance, including choreography.



## **XII. BACCALAUREATE DEGREES COMBINING DANCE WITH AN OUTSIDE FIELD**

NASD recognizes that students preparing for careers in such areas as arts management, recreational dance, or dance librarianship may benefit from curricula that combine major studies in dance with emphasis in an outside field.

Combination curricula are possible within the B.F.A. degree if studies in dance comprise a minimum of 50% of the total program, and students are expected to meet the competencies common to all professional baccalaureate degrees in dance outlined in Section VII of these standards.

Curricula that place less emphasis on dance than this should not be considered professional dance degrees, but should bear the title “Bachelor of Arts” or “Bachelor of Science.”

## **XIII. GRADUATE DEGREES IN DANCE**

NASD recognizes two levels of graduate degrees: initial graduate degrees and terminal degrees. Initial graduate degrees are those at a level between the baccalaureate degree and the terminal degree for a given field. Terminal graduate degrees are those which designate the highest level of academic achievement for a given field.

At both the initial and terminal graduate degree levels, NASD recognizes two types of degrees: practice-oriented degrees and research-oriented degrees. The Association discourages the proliferation of degree titles and urges that institutions offering graduate programs follow the most common practices as categorized below with regard to degree titles.

### **A. Practice-Oriented Degrees**

The purpose of these degrees is to prepare students for professional practice directed toward dance performance and/or the creation of works of dance, the application and transmission of knowledge about works of dance, and their interrelationships with each other and with other aspects of culture.

At the initial graduate degree level, completion of the program is identified by awarding the degree Master of Arts in a field of dance, or the degree Master of Arts or Master of Science for practice-oriented studies in dance education or dance therapy.

At the terminal degree level, completion of the program is identified by awarding the degree Master of Fine Arts in a field of dance.

NASD also recognizes the Specialist in Education degree, which requires a year of graduate study beyond the initial graduate degree level. It recognizes advanced graduate study in planned programs for experienced dance teachers, supervisors, or directors of instruction.

### **B. Research-Oriented Degrees**

The purpose of these degrees is to prepare students for scholarly or research activity directed toward the acquisition and dissemination of knowledge. Such programs should be structured with the recognition that advanced scholarship and research at the terminal degree level are intensely disciplined efforts, often at the frontiers of knowledge, where intuition and creativity are as important as the gathering and processing of information.

At the initial graduate degree level, completion of the program is identified by awarding the Master of Arts degree in fields such as Dance History, Philosophy, or Criticism.

At the terminal degree level, completion of the program is identified by awarding the degree Doctor of Philosophy in a field of Dance Scholarship, or the degree Doctor of Philosophy or Doctor of Education in the field of Dance Education.

#### **XIV. GENERAL STANDARDS AND GUIDELINES FOR GRADUATE PROGRAMS IN DANCE**

##### **A. Functions of Graduate Study**

The several purposes of graduate education in dance are generally considered to be the advanced development of:

1. Individual creative and scholarly talents, interests, and philosophies which can be used creatively both to expand and preserve our cultural heritage;
2. Professional competence in performance and choreography as exemplified by a significant body of work;
3. Individuals with the potential to solve contemporary problems in the major aspects of dance and to explore and address new questions and issues;
4. Professional competence in the dissemination of knowledge, including logical verbal and written presentation of aesthetic ideas;
5. Scholarly competence in the organization, evaluation, and interpretation of knowledge.

##### **B. Resources**

A considerable investment, far beyond that for an undergraduate program, in faculty, library, space, and equipment is required to qualify an institution to offer graduate study.

A graduate program in dance relies on an interaction of artists and scholars—both students and faculty—who benefit from one another through the sharing of experiences, ideas, and knowledge. The graduate student body should be of sufficient size and diversity to foster this interaction.

Sound graduate education goes beyond curriculum, faculty, facilities, and other administrative considerations. There should be opportunities for active participation in small seminars, extensive informal contact with professors in tutorial situations, and consultation over extended periods of time during preparation of final projects.

There should be sufficient studio and classroom facilities to permit students to work without crowding. There should be sufficient space for presenting student work. There should be sufficient availability of technologies associated with the work of the graduate program. For students majoring in scholarly studies, office space should be provided where they may carry on their research and other professional activities.

The dance library must provide facilities and holdings appropriate to the degree programs offered.

Graduate students should have the opportunity for frequent study of professional performances.

A graduate program should be initiated only when an institution can provide the foregoing resources as required by the level(s) and scope of the programs offered and when the institution makes a long-term commitment to maintain the quality of graduate education.

### **C. Statement and Publication of Objectives and Resources**

The Association recognizes the necessity for flexibility in graduate curricula both within and among educational institutions and encourages innovative and carefully planned experimentation.

Although generic national standards and guidelines must exist in order to assure some uniformity of purpose, content, and achievement in specific curricula, and to provide a valid basis for evaluation in the accreditation process, national standards based on specific formulas are inappropriate because of the wide variety of approaches for achieving the functions of graduate education.

Therefore, reviews of specific graduate programs in dance for the purpose of accreditation are necessarily based upon the published statements of institutional and programmatic objectives and whether:

1. These objectives sufficiently consider the purpose of graduate education;
2. The structure of the program, the resources supporting it, and the requirements for admission, continuation, and graduation can be expected to meet the objectives;
3. The work of students demonstrates that these objectives are being fulfilled.

The relationships between the establishment of objectives and the development of program structure and resources are crucial to the operation of successful graduate programs. Therefore, the process of setting objectives and marshalling resources should be characterized by the same rigorous artistic and intellectual activity that pertains to graduate study itself. Such artistic and intellectual rigor should always be evident in an ongoing program of review and evaluation that considers the appropriateness of objectives and the resources used to support them.

Review and evaluation efforts should involve the entire graduate community and must demonstrate consideration of the purposes of graduate study.

It is the responsibility of the institution to publish accurate information concerning the purpose and goals of graduate programs as they relate to curricula, faculty, facilities, and degree requirements.

Institutions are responsible for providing students with written documents and/or counseling which explain the rationale for their program structure and its relationship to the program's objectives.

**D. Preparation for Teaching.** Some individuals who earn practice-oriented or research-oriented graduate degrees in dance are, or will be, engaged in teaching during their professional careers. Institutions are encouraged to give attention to the preparation of graduate students as teachers.

## E. Faculty

It is essential that faculty directing graduate study be effective as teachers, and that they demonstrate a thorough and contemporary understanding of their field. Since the teachers of graduate students must represent the professional standards to which the students aspire, it is essential that they be, or have been, active in presenting their work to the public as professional artists or scholars.

While teaching is a prime function of graduate schools, it is necessary for graduate faculty members to have time for artistic and research activities. Time should be allowed for professional practice in addition to teaching responsibilities.

Work as a dancer or choreographer should be considered the equivalent of scholarly or scientific research in academic fields. The performance, awards, and other professional recognition of the dancer or choreographer should be considered as equivalent to publication records in academic fields as a basis for advancement in faculty rank and salary.

In determining teaching loads for graduate faculty, consideration must be given to various required responsibilities such as the amount of time required to oversee individual studio work and the greater amount of conference time involved in teaching graduate courses and directing independent study.

**F. Breadth of Competence.** While it is expected that the graduate students in dance will develop a specialization, graduate programs in dance should provide opportunities for developing breadth of competence.

## G. Degree Requirements and Procedures

Institutions shall publish clear and detailed statements of all graduate degree requirements and procedures. The most typical of these are outlined below. Institutions shall not impose *ex post facto* new or revised graduate degree requirements.

At least one-half of the credit required for graduate degrees must be in courses intended for graduate students only. Undergraduate courses that are prerequisite to a given graduate program may not be taken for graduate degree credit in that program.

Student transcripts are expected to comply with curricular and other requirements as stated in the institution's published materials.

1. **Residence.** Requirements are determined by the institution based on the objectives of the program.
2. **Language or Other Proficiencies.** Requirements are determined by the institution based on the objectives of the program.
3. **Credits.** At least 50% of the credits required for graduate degrees should be in graduate-level dance courses intended only for graduate students.
4. **Course Work**
  - a. *Initial Graduate Degrees (M.A., M.S., M.Ed., etc.).* Course work requirements and the compiling of necessary credits are the norm.

- b. *Terminal Graduate Degrees (M.F.A., Ph.D., Ed.D., D.A.)*. Course or credit requirements may or may not be specified in detail other than the satisfactory completion of performance requirements, examinations, theses, or dissertations.

At both levels the program of study is determined by consultation between the student and advisor.

5. **Evaluations.** While it is the prerogative of each institution to determine and publish its own evaluation examination and procedures, it is essential that student work be evaluated periodically throughout the program.
6. **Final Project.** A performance, thesis, or dissertation is normally undertaken in the area of specialization and is expected to be comparable to the work of professionals in the field.
7. **Graduation Requirements.** Students are expected to complete, prior to being awarded the degree, all curricular and other requirements as stated in the institution's published materials.

## **XV. GUIDELINES FOR ADMISSION TO GRADUATE STUDY**

### **A. Admission Policy**

A diversity of previous education, background, and interests should be balanced with sufficiently high admission standards to promote fulfillment of the objectives and goals of graduate work. Flexibility should be exercised within the boundaries of program objectives in order to admit students with both the interest and qualifications for a specific graduate program.

The number of graduate students admitted should be controlled in relation to available faculty and space. A student/faculty ratio of five to one is desirable at the graduate level.

### **B. Completion of Previous Degree Program**

Completion of an appropriate undergraduate degree program or the equivalent is a prerequisite to graduate study in dance.

The major in dance in many colleges may not be sufficient preparation for rigorous graduate programs without additional preliminary work in performance. Conversely, some students from institutions with extensive performance emphasis may have deficiencies in general studies and in academic studies in dance. Make-up work generally should not be given credit toward the graduate degree.

Admission to doctoral programs in fields such as dance history, dance education, and dance therapy may require completion of a master's degree, although a master's degree program or the formal awarding of the master's degree need not be a prerequisite.

Institutions should base admission to graduate study on the contents of baccalaureate and/or master's degree programs and student competencies rather than on specific degree titles.

**C. Evaluations.** Admission to graduate degree programs in dance should be based upon critical review of the applicant's work in dance in addition to consideration of the previous academic record.

**D. Standardized National Examinations.** The use of standardized examinations in the admission process is a prerogative of the institution. Such examinations, if used, should relate to the objectives of the graduate program.

## **XVI. STANDARDS AND GUIDELINES FOR SPECIFIC INITIAL GRADUATE DEGREES**

### **A. Practice-Oriented Degrees**

**1. Performance.** The Master of Arts degree in fields of performance should require at least 30 semester hours or 45 quarter hours of concentrated advanced post-baccalaureate study. At least 50% of the work is in the chosen performance field, supported by related advanced theoretical and technical courses and studies in other fields as appropriate to the particular performance discipline and to the individual's program of study.

### **2. Dance/Movement Therapy**

a. *Curriculum.* The master's degree in dance/movement therapy requires at least two years of full-time graduate work.

In addition to the general requirements for graduate study, the students should have completed an undergraduate program meeting the requirements outlined in Section XI above. The institution must have a screening process that evaluates the student's readiness for work in dance/movement therapy.

Each program shall be built around a clearly defined philosophy and have a related set of objectives which are reflected in all aspects of the curriculum.

At least 50% of the course work shall be in dance/movement therapy. This shall be comprehensive and sequentially ordered and include the following:

- (1) a conceptual framework (model) for dance movement therapy;
- (2) methods designed to facilitate the implementation of the theoretical base;
- (3) techniques used in movement observations, case study, recording, and charting;
- (4) experiential lab designed to further understanding of the theoretical base and to enhance personal growth;
- (5) preparation for research, thesis or project, and independent study;
- (6) leadership development and awareness of professional practices;
- (7) course work in related fields including psychology and human development.

b. *Field Work/Internship*

- (1) The program should include clinical experience in selected facilities which have a Registered Dance Therapist on staff and which have a commitment to the dance/movement therapy training program.
- (2) Students should have guided orientation to the facility and clinical work with patients/clients, and sequentially planned experiences that culminate in an internship or substantial blocks of time spent in the facility.
- (3) Experiences should include:
  - (a) dance/movement therapy with several populations;
  - (b) participation in ongoing activities such as rounds and staff meetings;
  - (c) movement observation, recording, and charting.
- (4) Supervision should be provided by a Registered Dance Therapist on the staff at the facility.
- (5) The academic faculty should have responsibility for arranging placements, working closely with the clinical supervisors, making on-site visits, coordinating the student's academic and clinical experience, keeping an ongoing contact with the student, and making final evaluation.
- (6) A minimum of 700 hours of clinical experience should be accumulated.
- (7) Each student must be covered by liability insurance.

- c. *Resources.* The institution must maintain an appropriate collection of library materials to support the dance therapy program. Medical, dance, and psychology holdings are required in addition to basic works on the theory and practice of dance therapy.

Professional courses in the theory and practice of dance therapy must be taught by instructors who are competent and experienced dance therapists. The institution must have at least the equivalent of two full-time faculty members who have graduate degrees and who are Registered Dance Therapists. A full-time faculty member must serve as director of this program.

- d. *Publication of Professional Objectives.* Institutions are expected to state in their published materials the specific registration or certification to which their curricula will lead.

## **B. Research-Oriented Degrees**

The Master of Arts degree in any field of dance studies, such as history, philosophy, dance notation, or theory, assuming the completion of a B.A. in dance or equivalent or the make-up of any deficiencies, should require at least 30 semester hours or 45 quarter hours of advanced study in the discipline.

Work for the degree should develop a broad general knowledge of the area of emphasis, as well as specialization in a more limited area. Students should be aware of historiography and methods of scholarship, be capable of undertaking independent research, and have a reading knowledge of at least one, preferably two, appropriate languages, one of which may be dance notation. Normally, the awarding of the degree requires the satisfactory completion of a thesis and/or a comprehensive examination.

### **C. Dance Education Degrees**

An initial master's degree program in dance education, whether practice-oriented or research-oriented, requires at least 30 semester hours or 45 quarter hours. The program should be constructed to add breadth and depth beyond the undergraduate program in both performance and dance education. A practice-oriented program emphasizes the extension of specialized performance for dance teachers. A research-oriented program emphasizes theoretical studies and research projects in dance education.

Either program should include one or more advanced seminars concerned with developments in philosophy of education and with contemporary problems in dance education. This may include a review of curriculum developments, teaching methodology, innovations, and interdisciplinary concepts.

A minimum of nine semester hours of graduate dance education courses taught by dance education faculty should be included in the practice-oriented program; 12 to 15 semester hours in the research-oriented program.

Whether or not there is an advanced survey in contemporary general education, there should be specialized study of contemporary needs and developments in dance and dance education.

The student should complete a final project indicating achievement within a specialized area of inquiry. This may take the form of a performance, a thesis, or another demonstration of competence related to the graduate program. A minimum of 15 semester hours of graduate-level courses or seminars in dance history, criticism, or aesthetics should be completed.

## **XVII. STANDARDS AND GUIDELINES FOR SPECIFIC TERMINAL DEGREES**

### **A. Practice-Oriented Degrees — The Master of Fine Arts**

#### **1. *Purpose and Content***

The dance profession and higher education recognize the M.F.A. as a terminal degree in studio-related areas such as dance performance, choreography, reconstruction, design, and technology. Therefore, M.F.A. programs must exhibit the professional intensity and high standards expected of all terminal degree programs. The M.F.A. degree title is appropriate only for graduate-level programs that emphasize full-time professional practice of some aspect of dance performance or choreography. Individuals holding the degree must be practitioners at a high professional level.

Specific programs and procedures applicable to awarding the M.F.A. degree are determined by the institution. Standards and guidelines for these are outlined in Section XIV.G above. The necessary components of M.F.A. degrees are (a) creation and performance and (b) advanced studies in related areas such as aesthetics, critical analysis, history, pedagogy, and related humanities.

#### **2. *Credit Hour Requirements***

An M.F.A. program requires the equivalent of at least two years of full-time graduate study, with a minimum of 60 semester credit hours or 90 quarter hours.



### **3. *A Common Body of Knowledge and Skills for M.F.A. Graduates***

The elements outlined below should be combined and synthesized in an individual exhibiting exceptional artistic skill and a well-developed personal aesthetic. The M.F.A. graduate possesses an ability to articulate and defend, in both oral and written forms, the principles of this personal aesthetic in artistic, scholarly, and pedagogical work; and is able to use this point of view as a driving principle in a context of artistic contributions and in teaching in the content of the discipline.

- a. Professional competence as a dance artist in some aspect of performance-oriented work as exemplified by considerable depth of knowledge and achievement, which is demonstrated by the production of a significant body of work.
- b. A breadth of understanding in dance and related disciplines and the ability to think independently, to integrate, and to synthesize information within the dance discipline and across disciplines.
- c. Knowledge and understanding of the forces that have shaped dance throughout history and as an evolving contemporary art form, including representative works, individuals, styles, cultural contexts, events, movement theories, and dance science and somatics.
- d. Awareness of current issues and developments that impact the field and the potential to contribute to the expansion and evolution of the art, to advocate for the arts, and to explore and address new questions and issues on local, regional, national, and global levels.
- e. Writing and speaking skills to communicate clearly and effectively to the dance community, the public, and in teaching situations.
- f. The ability to work collaboratively and productively within a diverse global community of artists and to acknowledge and respect diverse aesthetic viewpoints.
- g. Familiarity with current technologies utilized in the creation, documentation, preservation, and dissemination of work.
- h. A knowledge of bibliographic resources in dance, including web-based resources, and the skills to access these resources.

### **4. *Curricular Structure***

A minimum of 65% of the total credits for the degree shall be in creative- and performance-oriented subjects. As part of this requirement, institutions are responsible for maintaining title/content consistency. In order to designate a major in performance and/or choreography and/or any other specialization, at least 50% of the total credits for the degree shall be in the major area. Institutions with a more general program should use more general titles such as M.F.A. in Dance. The studio component consists of supervised curricular experiences, as well as independent study. All of these produce knowledge and skills that enable the student to produce a final project of high professional quality.

A minimum of 15% of the total credits for the degree should be in academic studies concerned with dance. Course assignments should be made with careful consideration of (a) the scope and objectives of the student's program and (b) the content of studies completed at the undergraduate level. Academic study should continue throughout the graduate program.

Elective studies are important in M.F.A. programs, since they provide opportunities for students to follow specific areas of interest related to their areas of specialization or their prospective careers. It is strongly recommended that at least 10% of the total program be reserved for electives.

## **5. Program Standards**

As a matter of public record and as the basis for evaluation, the objectives of each specific M.F.A. program must be defined and published.

Admission, retention, and advisement mechanisms should be interrelated and must support the objective of each specific M.F.A. program. Admission is based on projections of individual capability and capacity for professional work. Retention and advisement ensure the continuing assessment of the admission decision and provide the means by which progress toward professional preparation can be most effectively guided.

Assessments of progress should be provided on a regular and periodic basis: once each semester or once every two quarters is recommended as a minimum. Constant and current career guidance and counseling should be provided to aid and support students' entry into the profession.

M.F.A. candidates shall have frequent opportunities to present their work, particularly in the context of their educational programs. They should be encouraged to develop and present their work in circumstances that develop connections with the professional world related to their course of study.

The M.F.A. candidate is required to present a final project showing professional competence in a specific area of work. While such presentation may be supported by a written document, such a document in itself may not be considered the final project.

M.F.A. programs in a specific area shall be led by faculty who are specialists in that area. Faculty leading M.F.A. programs should be exemplars of the area of specialty and teaching professions they represent. Faculty resources should be sufficient to expose students to a variety of points of view.

## **B. Research-Oriented Degrees—Doctoral Degrees**

Doctoral degrees are earned only in graduate programs that emphasize research in some aspect of dance.

Doctoral programs require the equivalent of at least three years' full-time graduate work. Programs leading to the doctorate utilize similar procedures, the specifics of which are determined by each institution. These are outlined in Section XIV.G, above.

The final project requirements for the doctorate include a dissertation demonstrating scholarly competence or a recognized equivalent.

- 1. Dance Studies.** The program shall prepare professionals for the scholarly study of dance at the highest level in such areas as theory, history, criticism, dance/movement therapy, ethnology, and aesthetics. Course work and research projects may involve dance from all cultures of the world and its relationship to other fields, to the other arts, and to their interrelationships.

2. ***Dance Education.*** The program shall prepare professionals to develop vital research studies and utilize research findings in the day-to-day instructional processes at the K-12 level. Course work and research projects may also involve research into the cultural foundations of dance and address the need for applied research into the mechanisms of influencing values in dance.

## **XVIII. DANCE IN GENERAL EDUCATION**

The Association encourages member institutions, as appropriate to their objectives and situations, to offer programs for non-major students toward the development of the future public for dance. Opportunities should be afforded non-major students through courses in performance, creative studies, history and criticism, and dance appreciation.

Non-major students should be encouraged to develop an appreciation and knowledge of dance by direct participation in studio classes. The objectives of course offerings in appreciation should be to expose students to a broad range of styles and to develop critical skills that enable the individual to be knowledgeable and discriminating. Institutions are encouraged to experiment with various types of course offerings, and to be innovative in designing them, in order to meet the interests and needs of non-major students.

For guidelines to assist dance units in offering general education programs, please refer to Appendix II.A, "NASD Guidelines Concerning Dance As General Education."

## NOTE ABOUT APPENDICES

The following appendices consist of various documents that are supplementary to the standards, guidelines, policies, and procedures outlined in the main body of this *Handbook*. Some of these documents have been, or continue to be, circulated as separate entities; others have always existed as part of the *Handbook*. For convenience, they have been brought into this *Handbook* and grouped into four categories:

1. **Standards** (*Appendices I.A-B*)—operational and curricular standards which apply to specialized institutions or programs. Some of these represent joint agreements with other accrediting bodies.
2. **Guidelines and Advisories** (*Appendices II.A-B*)—statements which do not have the force of threshold standards, but which rather amplify or explain particular standards or make recommendations on operational or curricular issues based on consensus within the dance profession.
3. **Policies** (*Appendices III.A-F*)—These appendices range from statements of a general philosophy of arts accreditation to specific policies followed by the NASD staff and elected officials regarding accreditation matters.
4. **Procedures** (*Appendices IV.A-C*)—These appendices consist of specialized procedures applicable to a limited number of institutions or to accreditation visits made jointly by NASD and other agencies.

## APPENDIX I.A

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### SPECIFIC OPERATIONAL STANDARDS FOR ALL INSTITUTIONS OF HIGHER EDUCATION FOR WHICH NASD IS THE DESIGNATED INSTITUTIONAL ACCREDITOR

The following standards apply only to independent institutions of higher education which offer professional education and training in dance and for which NASD is the designated institutional accreditor. Such institutions may or may not have regional or other institutional accreditation; they may be degree- and/or non-degree-granting; they may be not-for-profit or proprietary.

#### I. STANDARDS FOR ACCREDITATION

In addition to meeting all operational and curricular standards of the Association appropriate to the scope of programs offered, institutions of higher education for which NASD serves as the institutional accrediting body shall meet the following standards:

##### A. Title

The descriptive title of the institution shall be appropriate to its purpose, size, and complexity.

##### B. Finances

The institution must demonstrate that tuition and other fees are reasonable and appropriate in relation to subject matters taught; to the goals, objectives, and time requirements of the degrees, credentials, or programs offered; and to any other relevant variables.

The institution must have an annual audit with opinion prepared by an independent certified public accountant. The annual audit must be completed within 180 days after the close of each fiscal year.

##### C. Governance and Administration

*Note: Paragraphs one and six below apply to not-for-profit institutions. The remaining paragraphs apply to both not-for-profit and proprietary institutions.*

1. A not-for-profit institution must have a governing board consisting of at least five members, which has the duty and authority to ensure that the overall mission of the institution is carried out. The governing board must be the legal body responsible for the institution which it holds in trust. The presiding officer of the board, along with a majority of other voting members, must have no contractual, employment, or personal or familial financial interest in the institution. The board must have adequate representation of the public interest recognizing that institutions serve a public purpose when they provide educational services and opportunities. Public representatives receive no financial benefit from the operation of the institution.
2. For all institutions, the duties of the board include securing financial resources to support the achievement of institutional mission, goals, and objectives. The board is responsible for approving the annual budget, reviewing periodic fiscal audits, and approving the long-range financial plan.

3. In all institutions, the board shall maintain policies concerning conflict of interest, both with respect to its own actions and to actions of administration, faculty, and staff.
4. All institutions must have an official document that defines board duties, responsibilities, and operations, including the number of members, length of service, rotation policies, organization and committee structure, and frequency of regular meetings. Board policies shall clearly state that no member or committee acts in place of the board, except by formal delegation of authority by majority vote of the board of directors.
5. If the institution is involved with multi-campus, off-campus, continuing education, evening and weekend programs, etc., governance and administrative procedures must be clearly defined and appropriately integrated and incorporated into the total governance and administration system.
6. In all not-for-profit institutions, the institution must have a chief executive officer whose primary responsibility is to the institution. The board selects and regularly evaluates the institution's chief executive officer using consultative mechanisms described in the official document outlining duties of the board. The chief executive officer must not be the presiding officer of the board, but may be an ex officio member of the board. The board must delegate to the chief executive officer and, as appropriate, to other officers whose primary responsibilities are to the institution, the requisite authority and autonomy to manage the institution effectively and formulate and implement policies compatible with the overall structures and intents established by the board.
7. For all institutions, the administrative structure of the institution must be sufficient in size and competence to cover business, registrar, maintenance, security, safety, and student services functions. The institution shall have appropriate administrative and physical capabilities to protect the permanent records of students and any other permanent records as board policies may dictate.

#### **D. Facilities and Equipment**

If the institution depends on facilities, equipment, or resources outside of its direct control (for example, rehearsal and performance facilities, library resources, recording studios), there must be a clear, fixed understanding with those controlling the outside resources that ensures the reasonable continued availability of those resources during the accreditation period. The institution must provide clear guidelines and procedures for its constituents' use of such resources and must ensure that such descriptions are readily available to students whose programs of study require use of these resources.

#### **E. Student Services**

Consistent with its mission, goals, and objectives, the institution shall provide a physical, philosophical, and human environment that fosters the artistic, intellectual, and personal development of students. The institution's program of student services is derived from the relationship between specific goals for student development and the purposes of the institution. All types of services shall be available to all students. Student services shall be organized and managed by individuals with appropriate training, experience, and abilities.

Institutions must provide an effective orientation program that acquaints new and transfer students with all aspects of the institution related to their course of study and their personal well-being.

The institution shall provide and/or facilitate access to education, counseling, and professional care associated with the maintenance of physical and mental health.

The institution shall provide and/or facilitate access to counseling covering personal, social, vocational, and financial issues.

If the institution administers a program of financial aid, such aid shall be provided and administered in an organized and accessible manner. Records shall be clearly documented. Awards are based on the equitable application of clear and published criteria. The financial aid program must be audited at least once a year.

If the institution participates in student loan programs, such programs shall be provided and administered in an organized and accessible manner. Records shall be clearly documented. Awards are based on the equitable application of clear and published criteria. The student loan program must be audited by an independent auditing firm at least once a year. Students must be made aware of the exact conditions under which loans are made.

If provided, housing must be conducive to individual well-being and personal development. Housing controlled by or affiliated with the institution must meet recognized standards of health, safety, and security, and be appropriately staffed.

If provided, food service must meet recognized standards of nutrition, sanitation, and safety. Food services must be professionally administered and operated.

The institution must have policies regarding the kinds of information that will be included in the permanent record of students. It shall also have policies regarding the retention, safety and security, and disposal of records. Information-release policies shall respect the rights of individual privacy, the confidentiality of records, and the best interests of students and the institution.

The institution must maintain policies concerning student responsibilities and rights, including complaint procedures. These must be clearly stated, well publicized and readily available, and administered fairly and consistently.

The institution should provide opportunities for student leadership consistent with its mission, goals, objectives, and policies. Students should be encouraged to develop their abilities to work with people in as many settings and contexts as feasible. Opportunities to be involved in appropriate institutional decision-making processes are highly desirable.

## **F. Teach-Out Agreements**

*Teach-out agreement* means a written agreement between accredited institutions that provides for the equitable treatment of students if one of those institutions stops offering an educational program before all students enrolled in that program complete the program.

If an NASD-accredited institution has or enters into a teach-out agreement with another institution, the agreement shall:

1. Be consistent with (a) NASD standards, the NASD Code of Ethics, and the NASD Rules of Practice and Procedure, and (b) applicable federal and state regulations.
2. Provide for the equitable treatment of students by ensuring that
  - a. Students are provided, without additional charge, all of the instruction promised by the closed institution prior to its closure but not provided to the students because of the closure; and

- b. The teach-out institution is geographically proximate to the closed institution and can demonstrate compatibility of its program structure and scheduling to that of the closed institution.
3. Be articulated with an institution accredited by a nationally recognized accrediting agency.

## **II. PROCEDURAL REQUIREMENTS**

In addition to meeting all procedural requirements of the Association appropriate to the scope of programs offered, institutions of higher education for which NASD serves as the institutional accrediting body shall be subject to the following procedures:

### **A. Supplemental Annual Report**

In addition to the regular HEADS/NASD Annual Report, the institution must file a supplemental annual report, at a time and in a format stipulated by the Association, which contains the following information:

1. Written confirmation that NASD is regarded as the institution's institutional accreditor.
2. Current tuition and fee schedules.
3. A complete summary of the institution's involvement with federal and state student loan and grant programs, with breakdowns for each loan and grant program, and the percentage of general expenditures derived from Pell Grant funds. If the institution does not participate in these programs, it must so certify in writing as part of the supplemental annual report.
4. The percentage of the institution's tuition income, and the percentage of its total income, derived from:
  - a. Federal loans and grants to students, with breakdowns by category of loan and grant.
  - b. State loans and grants to students, with breakdowns by category of loan and grant.
5. The annual audited financial statement of the institution with auditor's opinion.
6. Notice of any actions pending to review the institution by (a) a state-wide authority that monitors operations of educational institutions, (b) another institutional or specialized accreditor, or (c) federal or state student grants and loan authorities.
7. The status of any applications for accreditation or reaccreditation to other accrediting bodies.

### **B. Major Changes in Control**

Accreditation is not automatically transferable when there is a major change in control. Major change includes, but is not limited to, sale; transfers of stock, assets, and liabilities; mergers; divisions; the complete replacement of one set of board members by another, in less than a six-month period; or the change in over seventy-five percent of board membership at any one time. All such changes must be reported in advance to NASD, or if the possibility of such changes is not known in advance, they must be reported immediately after the change. Institutions with major changes in control will be subject to



special NASD procedures, described herein and in separate documents. Continuation of accreditation will depend upon the institution's demonstration that it continues to meet requisite NASD standards for all programs offered. This review will be conducted in accordance with standard evaluation and operational procedures or with appropriate monitoring when an institution is being closed.

A review for change of control may include a visit to the institution by NASD evaluators to determine the extent to which a change of control has affected conditions for maintenance of accreditation. Normally, such a visit will be scheduled within six months of a change of control. The institution will assume the responsibility for fees and expenses associated with this visit.

### **C. Starting a Branch Campus or Similar Entity**

If an accredited institution plans to establish a new branch campus, or similar entity that functions in the same manner, in the U.S. or elsewhere, the following materials must be submitted at least six months prior to the opening of the branch:

1. A business plan. At minimum, the business plan must contain a complete description of
  - a. The educational program to be offered at the branch campus;
  - b. The projected revenues and expenditures and cash flow at the branch campus; and
  - c. The operation, management, and physical resources at the branch campus.

At the same time, the institution must provide:

- d. Information showing the financial relationship of the branch to the main campus.
  - e. The most recent audited financial statement of the institution.
2. Information in the standard NASD format demonstrating compliance with operational standards and applicable curricular standards.

If the institution

- a. has a total of three or fewer additional locations;
- b. has not demonstrated a proven record of effective educational oversight of additional locations; or
- c. has been placed on administrative warning, probation, or show cause, or is subject to some limitation on its accreditation status;

then within six months of the opening of a branch campus or similar entity, the branch must host a team of NASD visiting evaluators.

### **D. Teach-Out Arrangements**

If an NASD-accredited institution plans to establish teach-out arrangements with another institution (see Section I.F. above), the agreement must receive approval from the NASD Commission on Accreditation prior to ratification by parties of the agreement.

## E. Automatic Actions

1. **Automatic Review.** The following circumstances will cause an automatic review of the institution's accreditation status:

- a. Declaration or evidence of financial exigency.
- b. State or federal action that results in the removal of the institution's eligibility to participate in state or federal student loan and grant programs.
- c. Change in ownership or major change in control, provided NASD is given at least five days' advance notice in writing. This includes but is not limited to (1) the sale of the institution or the majority of its assets, (2) the transfer of the controlling interest of stock of the institution or its parent corporation, (3) the merger of two or more institutions, (4) the division of one or more institution(s) into two or more institutions, (5) the transfer of controlling interest of stock of the institution to its parent corporation, (6) the transfer of the liabilities of the institution to its parent corporation, (7) change in over seventy-five percent of board membership at any one time, and (8) the complete replacement of one set of board members by another within a six-month period.

However, the five-day-advance-notice rule does not apply in cases where transfer of ownership occurs by right of survivorship upon the death of an owner, or similar circumstances. In these cases, NASD must be notified within five days of the occurrence.

- d. Notice to establish a branch campus or other entity that would offer degrees and programs eligible for review by NASD, or notice of intent to significantly expand affiliative uses of the institution's name.
  - e. Failure to gain accreditation or candidacy status upon application to another nationally recognized institutional accrediting agency, or loss of accreditation or candidacy status held with such agency.
2. **Automatic Suspension.** Automatic suspension of accreditation will occur under the following circumstances:

- a. The filing of Chapter 11 bankruptcy proceedings by the institution.
- b. The filing of Chapter 7 bankruptcy proceedings by the institution.
- c. Change in ownership or major change in control without five days' advance notice in writing to NASD. This includes but is not limited to (1) the sale of the institution or the majority of its assets, (2) the transfer of the controlling interest of stock of the institution or its parent corporation, (3) the merger of two or more institutions, (4) the division of one or more institution(s) into two or more institutions, (5) the transfer of controlling interest of stock of the institution to its parent corporation, (6) the transfer of the liabilities of the institution to its parent corporation, (7) change in over seventy-five percent of board membership at any one time, and (8) the complete replacement of one set of board members by another within a six-month period.
- d. The establishment, without prior notice, of a branch campus or other entity offering degrees and programs eligible for review by NASD, or significant expansion, without prior notice, of affiliative uses of the institution's name.

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

## **F. Policies and Protocols for Institutions Participating in Federal Student Loan Programs**

### **1. *Context of Accreditation Reviews***

In compliance with Public Law 102-325, the Higher Education Amendments of 1992, the NASD accrediting commission must take into account the following information as it considers the accreditation or reaccreditation of any institution that participates in federal student loan programs and for which NASD is the institutional accrediting agency:

- a. Default rates in student loan programs under Title IV of the Higher Education Act of 1965 as periodically amended, based on the most recent data provided to the institution and/or to the accrediting body by the U. S. Secretary of Education.
- b. Records of any student complaints received by NASD.
- c. Evidence concerning compliance with program responsibilities under Title IV of the Higher Education Act of 1965 as periodically amended, based on the most recent data provided to the institution and/or to the accrediting body by the U. S. Secretary of Education, including any results of financial or compliance audits, program reviews, and such other information as the U.S. Secretary of Education may provide to NASD.

### **2. *Arbitration Rule***

The institution shall provide in writing its agreement to abide by the initial arbitration rule in Section 496 of Public Law 1012-325:

The [U.S.] Secretary [of Education] may not recognize the accreditation of any institution of higher education unless that institution of higher education agrees to submit any dispute involving the final denial, withdrawal or termination of accreditation to initial arbitration prior to any other legal action.

### **3. *Change in Ownership or Major Change of Control***

Change in ownership or major change of control will result in an on-site review within six months of the change. The preparation for the visit, the visit, commission review and commission action shall follow regular NASD procedures. The institution will assume the responsibility for fees and expenses associated with this visit.

### **4. *Third-Party Comment Rule***

Three months prior to the date of a Commission review for Membership or renewal of Membership, the Association shall provide an opportunity for third-party comment in writing regarding the institution's qualifications relating to NASD standards. The mechanism shall be NASD publications and NASD correspondence with recognized accreditation organizations and state higher education agencies. Third-party comments shall be due six weeks prior to a Commission meeting and the institution shall have the opportunity to respond in writing to all comments received.

Third-party comment is not a substitute for the NASD Procedures for Complaints Against Member Institutions.

Third-party comment must be restricted to issues of accredited institutional Membership. The procedure will not be used to settle disputes between individuals and institutions whether students, faculty, administration, or members of other groups are involved. Third-party comment will not be accepted in cases where parties are in litigation with each other.

**5. *Rules Concerning Notification of Action by the NASD Commission on Accreditation***

NASD will notify the U.S. Secretary of Education, the appropriate State licensing or authorizing agency, the appropriate accrediting agencies, and the public of the following types of decisions no later than 30 days after a decision is made:

- a. A decision to award accreditation status for the first time.
- b. A decision to renew accreditation.
- c. A final decision to deny, withdraw, suspend, terminate, or otherwise affect the accreditation status.
- d. A decision to place on probation.
- e. A decision by an accredited institution or program to withdraw voluntarily from accreditation status. The date of the decision is the date on which the accrediting agency receives notification from the institution that it is voluntarily withdrawing from accredited institutional Membership.
- f. A decision by an accredited institution or program to let its accreditation lapse. The date of the decision is the date on which accreditation lapses.

When the final decision is to deny, withdraw, suspend, terminate, or otherwise affect the accreditation status, the U.S. Secretary of Education, the appropriate State licensing or authorizing agency, and the appropriate accrediting agencies will be notified of the decision at the same time as the institution, but no later than 30 days after the decision is made.

When the final decision is to deny, withdraw, suspend, terminate, or otherwise affect the accreditation status, the public will be notified of the decision within twenty-four hours.

No later than 60 days after a final decision, NASD makes available to the U.S. Secretary of Education, the appropriate State licensing or authorizing agency, and the public upon request, a brief statement summarizing the reasons for NASD's determination to deny, withdraw, suspend, terminate, or otherwise affect the accreditation status, and the comments, if any, that the affected institution may wish to make with regard to that decision.

## APPENDIX I.B

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### SPECIFIC OPERATIONAL STANDARDS FOR PROPRIETARY SCHOOLS

Proprietary institutions shall not differ significantly in their educational operations from those of public or nonprofit institutions.

**Section 1. Standards for Accreditation.** In addition to meeting all operational standards of the Association and other requirements appropriate to the scope of programs offered, proprietary institutions shall demonstrate the following:

- a. Documentation that the institution has a charter and/or formal authority of incorporation and state recognition and/or licensure.
- b. The operation of the school under the guidance of a Board of Directors, at least one-third of whom shall have no financial investment in the institution, and at least two-thirds of whom shall have no kinship with the principal owners. The membership of the Board shall reflect the public interest. This is to assure that the governing body includes individuals who do not represent per se the interests of the administration, faculty, or students, or of the proprietors; and that such representation is not merely a token representation but has an effective, although not necessarily a majority, vote in the affairs of the governing body.
- c. The complete structure of the financial organization including an annual financial audit with opinion prepared by a certified public accountant independent of relationships with the institution and such balance sheets, operating statements, budgets, salary determinations, etc., that will produce a complete fiscal picture of the institution.
- d. An established record of fiscal allocation and management which demonstrates that the fundamental purpose is educational excellence, and evidence that such policies will be continued. The distribution of gross income in support of educational purposes and goals is especially significant in this regard.
- e. The existence and operation of ethical policies and procedures concerning student services and record-keeping; admission policies and practices; enrollment and tuition; recruitment; advertising; and promotion. These policies and procedures shall be written in detail and shall be publicly available. Written agreements between the student and the school shall be required for all financial transactions and upon enrollment. Such agreements shall be drafted according to the recognized codes of fair practice and shall in no case be misleading to the student.
- f. The existence of clearly defined roles based upon individual qualifications for the owner(s), manager(s), administrative personnel, and faculty.

**Section 2. Requirements for Change in Ownership to Maintain Eligibility for Accreditation.** Accreditation is not automatically transferable with change in ownership. Therefore, to maintain eligibility for accreditation, the following information is to be fully documented and submitted to NASD within two weeks after purchase (or sale) of an NASD accredited institution:

- a. exact date of purchase (or sale);
- b. curriculum vita of new owner (or new management);
- c. a true and complete copy of the Sale Agreement (Bill of Sale);
- d. financial statement of new ownership by an outside accounting firm;
- e. current financial statement of the institution by an outside accounting firm;
- f. current dance program enrollment;
- g. a notarized statement by buyer and seller assuring NASD and any interested parties such as students, financial institutions, state and government agencies, et cetera, that appropriate provisions have been made for all tuition refunds now due or which may become due for all students to whom the institution has an obligation;
- h. documentation that the institution still maintains its state license or approval; and
- i. all other pertinent information relative to changes in location, programs, refund policy, tuition, faculty, and administration.

A visit to the institution shall be made by NASD within six months of the date of sale to cover the points above as well as to determine that educational conditions consistent with the original accreditation continue to be met. A report of the visit will be submitted to the Commission for review and action concerning continuation of accredited status. The visit, Commission review, and Commission action shall follow regular NASD procedures.

## APPENDIX II.A

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### NASD GUIDELINES CONCERNING DANCE AS GENERAL EDUCATION

#### Dance Education for the General University Student, the Community at Large, and the Dance Major

##### I. PURPOSES

These guidelines are structured to assist the dance unit in postsecondary educational institutions as it seeks to create increasingly effective educational programs for the general college/university student and the community at large. Included are possibilities for broadening the philosophical and cultural contexts of dance in the education of the dance major student. They are not to be construed as a list of requirements for accreditation but rather as an inventory of possibilities, in keeping with the concept of accreditation based fundamentally on the objectives defined by the institution. They are intended to explain by example some of the major points outlined in the NASD accreditation standards on Dance in General Education (see page 105). Further, they expand those points relating primarily to non-major general students in postsecondary institutions to address a broader scope: the general education of the community at large.

Institutions are expected to address this issue only in terms of what is applicable to them and their own objectives and situations.

##### II. OPERATIONAL DEFINITIONS

*Community at Large:* The general public, children and adults.

*Dance Major Student:* One who has chosen dance as the primary discipline to study at a postsecondary educational institution.

*Dance Unit:* That entity or department of a postsecondary educational institution that houses the dance program.

*General Education:* Education that provides appreciation and understanding of humanity's most valuable achievements in the arts, letters, and sciences. General education at a postsecondary institution is that work which goes beyond a specialized field of study to enable a lifetime of learning, problem solving, and service to others. General education promotes critical thinking, moral judgment, and aesthetic sensibility. It places study in historical and cultural contexts.

As traditionally used, general education refers primarily to the "core" or "distribution" requirements at a given institution. As used here, however, it will refer not only to "core" requirements but will also include a broad spectrum of educational experiences for those who are not majoring in dance or who are not dancers. This will include education for the community at large.

*General Student:* A student in a postsecondary educational institution who is not majoring in dance.

### III. HISTORICAL AND THEORETICAL BACKGROUND

The traditional goal of liberal education is to prepare students with discipline-specific knowledge including comprehensive understanding of the cultural and historical context of that knowledge. Similarly, dance education not only develops technical skills in future dancers, but it also aims to prepare individuals who understand the cultural, historical, aesthetic, and expressive significance of the art form. The presence of a sequential and systematic dance curriculum in educational programs at all levels is thus an entirely appropriate educational objective. It is out of the convergence of the purposes of general education and purposes of dance education that these guidelines develop.

The aesthetic products of human culture and experience are among the most significant human achievements. Therefore, all the arts merit technical and reflective study as subjects of intrinsic worth. This study is important for many reasons. First of all, because of the connections of the arts to all human life, studies in history, culture, language, and other such liberal subjects are incomplete unless attention is given to their aesthetic dimensions. Secondly, when appropriately taught, technical, reflective and interdisciplinary studies in the arts can promote and enhance the aesthetic appreciation and discrimination of students. These students are then better prepared to participate in the arts—as practitioners or audience members—and, in turn, to serve as informed advocates for the arts and arts education. Thirdly, cultural appreciation can be awakened and developed through on-going and diverse dance experiences.

Once developed, this heightened aesthetic consciousness has the potential to play a significant role in addressing many of the challenges facing this country. Economic, political and even some educational leaders in the United States have tended to see the environment, both natural and human, in exclusively utilitarian terms. This has led to imbalances in nature; it has created tensions between people; it has contributed to economic, cultural, and social distress. The humane dimension of working in dance gives the opportunity to play a part in correcting this distortion. Dance places value on beauty. It respects process. It cultivates a connectedness among individuals and between human beings and their world. Dance encourages a heightened aesthetic consciousness that is of intrinsic human worth to those who possess it. In these ways, dance offers an essential, but often missing, perspective.

Dance offers significant opportunities for those who seek to communicate more effectively across cultural and socio-economic boundaries. As a reflector and reflection of cultural mores, values and structures, dance serves as an essential mode for understanding and a direct way of experiencing one's own cultural "language." The clarity of personal identity leads to a broader understanding and curiosity. The individual is then prepared to learn the "language" of others. The study of dance and the experience of dancing offer rich resources for significant intercultural exploration, sharing, and learning.

In addition, dancing and studying dance teach us to perceive events and respond to the world in a mode significantly different from more traditional discursive or quantitative perceptual modes. Dance as a nonverbal language relies on a psychomotorically based system of symbols and interactions. It may be thought of as the highest development of what has been labeled the "kinesthetic intelligence." The development of the ability to learn kinesthetically as well as the cultivation of kinesthetically and intuitively based understanding in each individual needs to be considered part of the education of the whole person. This holistic education is especially important as we face complex and long-standing challenges that will require imaginative solutions. It is particularly appropriate for our culture with its heavy reliance on multimedia communication that extends well beyond print and words. Such



holistic education is essential if we are to educate human beings who are resourceful, adaptable and able to respond and thrive in a milieu of rapid change and complicated interconnectedness.

NASD believes that these initiatives are essential to the continuing growth of the dance culture in the United States and the culture as a whole.

#### **IV. OPPORTUNITIES AND RESPONSIBILITIES**

The traditional role of dance in postsecondary institutions has been two-fold:

1. the preparation of students for careers in the various dance disciplines, and
2. the cultivation of an understanding of dance in the general student body and the community at large.

The success of educational programs designed for aspiring dance professionals is evidenced in the ever-increasing quality of dance performance, scholarship, and education in America. During the past half-century, postsecondary institutions have emphasized the preparation and placement of their graduates within certain frameworks of the dance profession. The pursuit of creating excellence in the performance and literature of the art form has been vigorous. The time has now come for a concerted effort to broaden the focus.

It has become a critical necessity to understand the public concerns, the societal pressures, the moods, and the political dynamics of the culture. The time is at hand for more thorough and effective education about dance as it reaches the public audience (those who attend concerts, read articles, dance as an avocation—as well as politicians, educators, and business executives who may encounter dance in grant-awarding situations). Public understanding, support of, and involvement in dance performance events and in arts education will increase in breadth and significance to the degree that programs are designed to reach, inform, and stir those not yet educated about dance. If highly trained dance performers are to dance to expanded audiences, find studios in which to rehearse, and secure bookings, a more diverse and ardent community of supporters must be developed. Furthermore, we must give increased attention to K-12 education. It is true that dance in the schools is beginning to take hold in a significant way in several states. It is also true that models for excellent arts education do exist. However, if most children are to have dance as a part of their educational experience, avenues for dancers to obtain credentials to teach dance and obtain actual positions in dance still need substantial cultivation. Finally, the recent developments in dance scholarship must continue to grow. Libraries with significant media and print holdings in dance should serve as models for further development in this critical area. Stimulating interest and understanding of dance as art, science, education, therapy, and recreation will be facilitated as avenues for print and media publications and dissemination expand.

NASD recognizes two areas of strength available to address developing issues over the next decade:

1. a fundamental level of public commitment to the value of the arts—although this commitment is not as deep nor as widespread as would be ideal;
2. a wealth of professional expertise in dance that exists in performing organizations and educational institutions.

When an augmented and appropriate fusion of these two strengths occurs, greater public literacy and participation in dance will develop. Connection to the public will stimulate growth and excellence not only in performance but also in many events and issues which relate to creativity, wellness, self-esteem, personal expression, history, and intercultural relations.

NASD recognizes that institutions of higher education engaged in training toward a profession in dance can provide one of the most important resources for this effort. In many localities, postsecondary training institutions provide principal artistic and educational resources. It is appropriate, therefore, that dance units in these institutions assume a significant responsibility for furthering understanding of and participation in dance on many levels including the dance major, the general student, and the community at large.

NASD believes that success in the dance community in these endeavors is essential to the quality of cultural, physical and intellectual life in the United States.

## **V. GUIDELINES FOR SPECIFIC PROGRAMS OF GENERAL EDUCATION IN DANCE**

### **A. Dance Education for the General College Student**

NASD recognizes that students enter colleges and universities with a wide variety of exposure and experiences in dance. Institutions should operate programs that take into account this variety by focusing on the development of aesthetic understanding based on artistic appreciation. Dance education for the general college student should include the primary experience of dancing in a variety of dance styles and cultures and should make provisions for appropriate lengths of study. Where appropriate and possible the following are recommended:

1. Create course offerings in basic dance technique that include development of a physical dance intelligence, to be defined as including: development of actual dance skills, vocabulary, self-perception abilities and observation of others.
2. Create course offerings for non-major students which are structured to develop artistic perception. Such course offerings should include viewing live performance and participating whenever possible, and should be based on the recognition that there may be little difference among students in actual intellectual abilities at the initial stage of conceptual dance development, whether or not students have performance strengths.
3. Offer qualified non-major students the opportunity to participate in courses for majors, including performance and creative studies as part of the elective portion of their programs.
4. Involve the dance unit in the institutional admissions and counseling processes for the purpose of conveying opportunities for participation in dance studies and activities for the non-major.
5. Encourage and make available elective studies and minors in dance in all baccalaureate curricula.

6. Create a variety of participatory dance experiences for non-major students and provide and assign leadership of the professional faculty for these experiences.
7. Create course work in dance that emphasizes the mind-body connection. Reading, speaking, and writing about dance should be considered an important element in dance studio classes. Movement experience should be considered part of theory class course work.
8. Design and maintain an effective program for building audiences among the non-major student populations, especially for faculty and student performances.
9. Integrate performances, lectures, and demonstrations by students and faculty whenever possible into the curricular approaches of other humanities disciplines.
10. Create opportunities for the participation of non-major students in activities involving visiting dance professionals.
11. Involve part-time and continuing education students where appropriate and fiscally feasible.

## **B. Dance Education and the Local Community**

The community beyond the campus provides numerous opportunities in presentation, education, and advocacy. The dance unit should be concerned about activities with the community as well as for the community, in order to develop resources and cooperative endeavors with support groups and interested individuals who are willing to join in the common cause for dance. Where appropriate and possible the following are recommended:

1. Encourage faculty and students to dance and present choreographic work in the community. This presentation may represent the college or university or it may occur with an outside dance ensemble. A variety of times, settings, and formats should be investigated to best establish rapport with prospective audiences.
2. Support community dance organizations.
3. Consider programs for teaching dance at the pre-school, K-12, adult, and senior citizen levels. Some institutions will find it appropriate to operate formal programs in one or more of these areas while others will have more informal connections, especially when these activities are undertaken by other institutions in the community.
4. Cooperate with K-12 performing groups in order to enhance dance development in the community.
5. Directly involve the dance unit in the establishment and furtherance of community arts policy both through representation on governing boards and in artistic presentation.
6. Cooperate with school dance programs and community performing groups to enhance dance development in the community.
7. Present public performance of dance from many cultures and invite community people to the campus who represent diverse backgrounds and who could offer unique insights that would contribute to the education of students.

### **C. Dance as General Education for the Dance Major Student**

NASD recognizes that the education of the student who aspires to become a practicing artist and dance professional is a highly specialized process; it also recognizes that undue emphasis in specialization can become problematical in the societal context in which dance activity takes place. Professional training institutions have a responsibility to place the specialization necessary for professional dance activity in a context that produces a deep sense of concern and responsibility for the development of cultural values.

Where appropriate and possible, the following are recommended:

1. Encourage the liberal arts major in dance as an appropriate major in a liberal arts institution.
2. Provide curricular and noncurricular orientations to develop understanding of the philosophical and sociological significance of the arts in a variety of American life-styles and cultures.
3. Provide opportunities to prepare students to identify issues and take action in the community, using dance as a vehicle.
4. Encourage dance students to present themselves and their art to the larger community.
5. Provide curricular opportunities in which artistic, historic, scientific, cultural, psychological, and pedagogical aspects of dance relate to other disciplines.
6. Address issues of audience development as an important element of the professional training program.
7. Provide opportunities for studies and experiences in arts management, advocacy, and audience development.
8. Structure programs to develop policy leadership skills along with scholarly, artistic, and movement skills.
9. Dance professionals who serve as teachers should develop appropriate pedagogical techniques for discovering new ways of understanding and introducing dance.
10. Make dance major students aware of the importance of encouraging the non-major dancer to perform in both small and large dance productions.
11. Create course work which reflects the intercultural reality of the current world.
12. Assist dance major students in recognizing the varying types of dance virtuosity and encourage them to have an inclusive view of the dance world.

## **VI. GUIDELINES FOR OTHER ASPECTS OF DANCE AS GENERAL EDUCATION**

### **A. The Role of Faculty**

NASD recognizes that academic tradition often discourages faculty attention to dance in general education. Promotion, tenure, and academic standing may be affected when attention is focused on non-majors, interdisciplinary efforts, and community service in dance. Appropriate means must be found at each institution to address these difficult questions in favor of a vital dance-in-general-education program. Where appropriate and possible the following should be developed, encouraged, and appropriately rewarded:

1. Cooperate with administrators to develop policies which value the contribution of educating all students and which grant credit toward promotion and tenure for faculty concerned with education of the non-major student in dance.
2. Explore the possibility of developing programs which integrate professional studies and experiences for majors into the curricular and noncurricular dance activities of non-majors.
3. Encourage active participation of faculty in the dance community with support and recognition from the faculty reward system(s).
4. Design curriculum which includes the teaching of introductory dance courses for non-majors in all specialty areas by experienced faculty.
5. Promote the value of dance in general education among dance major students.
6. Encourage all dance faculty who direct research to attend to the sociological, psychological and marketing issues of audience development.
7. Experiment with curricular approaches for majors and non-majors which combine dance with other disciplines.
8. Create and present dance performances for a variety of settings, both on and off campus.
9. Encourage dance faculty to remain current with research about dance and the development of human capabilities. Cultivate the faculty to speak articulately and spontaneously about the value of dance for the nondancer so that they can act as effective advocates when necessary.

### **B. The Role of the Media**

The media exercise broad influence. Therefore, as part of their community outreach, institutions must give serious attention to this resource. The following are recommended:

1. Develop working relationships with radio and television stations. In the latter case, these may include the presentation of dance performances live or on videotape, educational programs, and consultative services of all kinds. Cooperation with public television stations, because of their noncommercial status and community orientation, may be especially appropriate.

2. Develop working relationships with the print media (newspapers, city and local magazines, newsletters and the like) to encourage attention and support of the dance unit's activities.
3. Give attention to current media technologies and their possible impact on the marketing of dance performances, traditional or otherwise.
4. Develop and maintain a lively advertising and promotional campaign for the dance program, utilizing all media. The fundamental objective of all promotion should be to contribute to a national effort that speaks to the larger idea of dance as an exciting and enriching opportunity for individuals.
5. Interact proactively with educational and presentation groups in the arts to work for improved education and news coverage about dance.

### **C. Dance and Arts Education Policy Development Issues**

Dance units have a responsibility to influence the positive development of regional and national arts policy and to prepare students capable of doing so both as individuals and as members of education and presentation groups. The following are recommended:

1. Encourage participation of faculty, staff, and students in wide range of activities associated with policy development.
2. Involve other academic units within the university when marketing and other promotional studies that will affect policy development are conducted.
3. Work toward improvement of regional and national arts education policy that promotes the central importance of the arts in education. This effort is in addition to the educational program for the training of professionals.
4. Work toward improvement of regional and national arts policies directed towards the development of arts experience and appreciation by the general population. Such involvement should be structured to increase long-term understanding, commitment, and support as well as general well-being and quality of life.

## APPENDIX II.B

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### ADVISORY STATEMENT ON UNDERGRADUATE MINORS IN DANCE

NASD encourages dance programs in higher education to offer minors in dance for undergraduate students. Minors enable students to advance and integrate dance knowledge and skills in a variety of areas and may be especially appropriate for students with substantial interest in dance, but who intend to pursue careers in other fields.

NASD does not accredit or list minor programs in its *Directory* since minors are considered part of an institution's program of dance in general education. The Association encourages accredited member institutions to organize, manage, and evaluate minors programs with the seriousness of purpose expected of all postsecondary artistic and educational activities. The following advisory points may provide assistance in this regard:

1. A clear relationship should be evident among the mission, goals, and objectives of the institution, the dance unit, and the dance minor programs. Mission, goals, and objectives should be considered in artistic, intellectual, educational, and curricular terms.

Minors in dance require attention to a variety of operational and policy issues. Minors programs are important in overall considerations about size and scope and in managing the dance unit's relationships among goals and objectives, resources, and program offerings. Each dance unit is responsible for ensuring that resources are available to support the goals and objectives of minors programs for all students enrolled. Student/faculty ratios (full-time equivalent) deserve careful consideration.

2. Minors programs should have distinct structures, formats, and requirements.
3. Minors programs should have specific curricular objectives. Normally, minors require 15-24 semester hours and involve a range of dance studies from areas such as performance, choreography, theoretical studies, and history. The usual goal is to raise the level of overall proficiency in dance and to provide a comprehensive overview of the discipline. Requirements in at least two of the four areas previously mentioned are the norm. However, minors in dance may be especially designed to be integrated with other liberal arts or pre-professional curricula. Whatever the curricular objective, balances between comprehensiveness and focus must be maintained to ensure program integrity.
4. Minors programs may be traditional or innovative in structure, content, and requirements. They may be traditional or innovative in their relationship to the dance unit and to the institution as a whole. Whatever the approach, administrators and faculty associated with minors programs should seek and evaluate opportunities to broaden the artistic and intellectual development of students. Multi- and interdisciplinary studies; individualized minors under a common goals framework; results-oriented requirements; involvement in upper division courses, electives, and special project opportunities all seem particularly appropriate.

5. Each minors program should have published policies concerning admission, the awarding of grades and credit, retention, and completion consistent with the curricular goals of the program. Requirements for course work, proficiency levels in performance, and any project activity should be clearly stated. Policies should be developed to define relationships between minor and major programs, especially in institutions where declarations of major occur at the end of the freshman or sophomore year.

Scholarship and other financial aid, transfer policies affecting minors, and special fees for non-major studio instruction and counseling require delineation and regular attention.

6. The minor in dance is strongly recommended for individuals preparing to be general elementary school teachers, or liberal arts and sciences teachers at the junior high or high school level. However, the minor in dance is inappropriate for the preparation of specialist K-12 dance teachers. To offer such a possibility is inconsistent with NASD standards. NASD requirements for specialist teacher preparation are found in the *NASD Handbook* under “Standards for Degree-Granting Institutions.”
7. It is essential that all written and spoken information be clear about the artistic, intellectual, educational, and curricular goals and limits of each minors program. Promotion and recruitment activities for minors programs should be carefully designed to emphasize the advantages of the program without promising or implying undocumentable career results.

NASD maintains texts addressing issues of content and evaluation that may be useful in developing, maintaining, and amending dance minors programs. *Handbook* statements concerning artistic and intellectual goals and content for undergraduate degrees and programs in dance can serve as starting points or guidelines for discussions about content. Self-study, assessment, and future analyses instruments can provide formats for studying results, prospects, and feasibilities.

As overall curriculum offerings and policies are planned, NASD encourages continued attention to the potentials for dance inherent in strong minors programs. The minors option provides tremendous opportunities to develop dance knowledge and skills at a basic collegiate level among large numbers of educated citizens. Evolving economic, demographic, and technological conditions provide increased incentive for creativity and leadership in the development and operation of dance minors programs.



## APPENDIX III.A

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### CODE OF GOOD PRACTICE FOR THE ACCREDITATION WORK OF NASD

To fulfill its values, principles, and responsibilities in accreditation, NASD:

**1. Pursues its mission, goals, and objectives, and conducts its operations in a trustworthy manner.**

- Focuses primarily on educational quality, not narrow interests, or political action, or educational fashions.
- Demonstrates respect for the complex interrelationships involved in the pursuit of excellence by individual institutions or programs.
- Exhibits a system of checks and balances in its standards development and accreditation procedures.
- Maintains functional and operational autonomy.
- Avoids relationships and practices that would provoke questions about its overall objectivity and integrity.
- Analyzes criticism carefully and responds appropriately by explaining its policies and actions and/or making changes.

**2. Maximizes service, productivity, and effectiveness in the accreditation relationship.**

- Recognizes that teaching and learning, not accredited status, are the primary purposes of institutions and programs.
- Respects the expertise and aspirations for high achievement already present and functioning in institutions and programs.
- Uses its understanding of the teaching and learning focus and the presence of local expertise and aspirations as a basis for serving effectively at individual institutions and programs.
- Keeps the accreditation process as efficient and cost-effective as possible by minimizing the use of visits and reports, and by eliminating, wherever possible, duplication of effort between accreditation and other review processes.
- Works cooperatively with other accrediting bodies to avoid conflicting standards, and to minimize duplication of effort in the preparation of accreditation materials and the conduct of on-site visits.
- Provides the institution or programs with a thoughtful diagnostic analysis that assists the institution or program in finding its own approaches and solutions, and that makes a clear distinction between what is required for accreditation and what is recommended for improvement of the institution or program.

### **3. Respects and protects institutional autonomy.**

- Works with issues of institutional autonomy in light of the commitment to mutual accountability implied by participation in accreditation, while at the same time, respecting the diversity of effective institutional and programmatic approaches to common goals, issues, challenges, and opportunities.
- Applies its standards and procedures with profound respect for the rights and responsibilities of institutions and programs to identify, designate, and control (a) their respective missions, goals, and objectives; (b) educational and philosophical principles and methodologies used to pursue functions implicit in their various missions, goals, and objectives; (c) specific choices and approaches to content; (d) agendas and areas of study pursued through scholarship, research, and policy developments; (e) specific personnel choices, staffing configurations, administrative structures, and other operational decisions; and (f) content, methodologies, and timing of tests, evaluations, and assessments.
- With respect to professional schools and programs, recognizes the ultimate authority of each academic community for its own educational policies while maintaining fundamental standards and fostering consideration of evolving needs and conditions in the profession and the communities it serves.

### **4. Maintains a broad perspective as the basis for wise decision making.**

- Gathers and analyzes information and ideas from multiple sources and viewpoints concerning issues important to institutions, programs, professions, publics, governments, and others concerned with the content, scope, and effectiveness of its work.
- Uses the results of these analyses in formulating policies and procedures that promote substantive, effective teaching and learning, that protect the autonomy of institutions and programs, and that encourage trust and cooperation within and among various components of the larger higher education community.

### **5. Focuses accreditation reviews on the development of knowledge and competence.**

- Concentrates on results in light of specific institutional and programmatic missions, goals, objectives, and contexts.
- Deals comprehensively with relationships and interdependencies among purposes, aspirations, curricula, operations, resources, and results.
- Considers techniques, methods, and resources primarily in light of results achieved and functions fulfilled rather than the reverse.
- Has standards and review procedures that provide room for experimentation, encourage responsible innovation, and promote thoughtful evolution.

### **6. Exhibits integrity and professionalism in the conduct of its operations.**

- Creates and documents its scope of authority, policies, and procedures to ensure governance and decision making under a framework of “laws not persons.”
- Exercises professional judgment in the context of its published standards and procedures.

- Demonstrates continuing care with policies, procedures, and operations regarding due process, conflict of interest, confidentiality, and consistent application of standards.
- Presents its materials and conducts its business with accuracy, skill, and sophistication sufficient to produce credibility for its role as an evaluator of educational quality.
- Is quick to admit errors in any part of the evaluation process, and equally quick to rectify such errors.
- Maintains sufficient financial, personnel, and other resources to carry out its operations effectively.
- Provides accurate, clear, and timely information to the higher education community, to the professions, and to the public concerning standards and procedures for accreditation, and the status of accredited institutions and programs.
- Corrects inaccurate information about itself or its actions.

**7. Has mechanisms to ensure that expertise and experience in the application of its standards, procedures, and values are present in members of its visiting teams, commissions, and staff.**

- Maintains a thorough and effective orientation, training, and professional development program for all accreditation personnel.
- Works with institutions and programs to ensure that site teams represent a collection of expertise and experience appropriate for each specific review.
- Conducts evaluations of personnel that involve responses from institutions and programs that have experienced the accreditation process.
- Conducts evaluations of criteria and procedures that include responses from reviewers and those reviewed.

## **APPENDIX III.B**

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### **POLICIES CONCERNING LISTINGS IN THE NASD DIRECTORY**

#### **I. INSTITUTIONAL MEMBERSHIP**

Institutions applying for the first time that meet all curricular standards and a substantial portion of all other standards of the Association and that show promise of being able to meet completely the Association's standards applicable to dance curricula offered by the institution may be accredited as Associate Members and listed as such in the *NASD Directory*. Associate Membership is valid for up to five years. At the end of this period such schools will be required to satisfy criteria for Membership in the Association.

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

Institutions approved for renewal of Membership are granted ten-year periods of accreditation.

The Standards for Institutional Membership are published regularly in the *NASD Handbook*.

#### **II. INSTITUTIONAL LISTINGS**

The date following the address of the institution indicates the date of membership in NASD. Charter members are identified by 1982C. In some cases, institutions identified as charter members were reviewed prior to 1982 by the Joint Commission on Dance and Theater Accreditation. The Joint Commission's activities in dance were merged with NASD in 1983.

The date in brackets indicates the year of the last on-site evaluation.

The dates in parentheses indicate the academic year in which the next accreditation review is scheduled.

#### **III. DEGREE AND PROGRAM LISTINGS**

The *NASD Directory* contains a listing of dance programs and curricula offered by each member institution. Although the *Directory* may be useful in guidance situations, its primary function is as an annual record of the status of member institutions.

Degree programs in schools for which plan approval has been granted, but for which transcripts are not yet available for review, appear in italics.

It is expected that member institutions will submit any new degree or program plan to the Commission on Accreditation for approval.

## **APPENDIX III.C**

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### **BACCALAUREATE DEGREES IN THE ARTS DISCIPLINES**

**A Policy Statement of  
National Association of Schools of Art and Design  
National Association of Schools of Dance  
National Association of Schools of Music  
National Association of Schools of Theatre**

#### **I. CURRICULAR STRUCTURE**

Institutions of higher education in the United States prepare individuals for a wide variety of vocations. Because each of these vocations has unique requirements for professional practice, educational patterns vary discipline by discipline.

The four-year baccalaureate degree is the primary format for education at the undergraduate level. This degree normally contains at least 120 semester hours of course work. Curricula comprising these hours are usually divided among required courses in the major, required courses in general studies, and electives. Each institution of higher education develops degree requirements based upon a proportional mix of these elements.

There are two generic types of baccalaureate degrees which prepare individuals for work in the professions of dance, music, theatre, and visual arts and design. Consistent with general academic practice, these are labeled “professional” degrees and “liberal arts” degrees.

The professional degree is intended to provide intensive training in the intellectual and physical skills necessary to arts professionals. Because physical skills development is critical during ages 18-22, many young artists do not wish to risk postponement of serious study until the graduate years. Since physical skills are meaningless without accompanying intellectual development, and since both are time-consuming activities requiring daily practice, the professional degree normally involves at least two-thirds of the curriculum in the major field. This may include supportive courses directly and legitimately related to professional practice of the disciplines. The remaining portion is divided between general studies and electives.

Professional degrees preparing specialists in the arts for the public schools or developing creative arts therapists will include in the major field interdisciplinary and professional studies in such areas as education and psychology.

By contrast, the liberal arts degree emphasizes a broad program of general studies. The major field normally occupies one-third of the curriculum with coverage of the discipline being broad in scope. The remaining portion is divided between general studies and electives.

#### **II. DEGREE TITLES**

Professional degrees containing at least sixty-five percent course work in the major area (or the major area and related professional studies in degrees for arts therapists, elementary/secondary teachers, and certain other specialist professions, when the total in the arts discipline is no less than fifty percent) normally carry the title Bachelor of Fine Arts (for the

fields of Dance, Theatre, and Visual Arts and Design) or Bachelor of Music. Institutions designate specific course work for specialty areas; for example, the Bachelor of Fine Arts in Painting, Dance Performance, or Acting, and the Bachelor of Music in Composition.

Interdisciplinary degrees in such areas as musical theatre and stage design must have at least sixty-five percent course work in the arts disciplines involved to carry the title Bachelor of Fine Arts or Bachelor of Music.

Liberal arts degrees normally containing at least thirty-five percent course work in the major area carry the title Bachelor of Arts or Bachelor of Science with the generic name of the discipline appended; for example, Bachelor of Arts in Theatre, Bachelor of Arts in Dance. Within these programs various emphases may be possible through minimal variations on the basic plan of course work.

It is recognized that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting “professional” degree standards, the degree is normally designated Bachelor of Arts or Bachelor of Science with the specific major area; for example, Bachelor of Science in Graphic Design or Bachelor of Arts in Music Theory.

### **III. NATIONAL STANDARDS AND PRACTICE**

Within the degree formats outlined above, each institution develops the precise structure and detail of the curriculum for each degree program. This development is consistent with the unique goals and resources of the institution.

In each of the arts disciplines, academic institutions have created associations specifically concerned with the development of educational standards and operational procedures. These organizations, through their member institutions, work to develop overall frameworks which outline the attributes of training programs for arts professionals while encouraging diversity among institutions and respect for operational integrity within institutions. Each of these organizations works through the system of voluntary accreditation. Each publishes a set of standards and guidelines as the basis for accreditation reviews which give greater detail and definition to the baccalaureate degree definitions outlined in this document. The Associations also publish standards and guidelines for graduate degrees.

## **APPENDIX III.D**

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### **NASD POLICY ON REVIEW AND ACCREDITATION OF POSTSECONDARY NON-DEGREE-GRANTING PROGRAMS IN DEGREE-GRANTING DANCE UNITS**

Postsecondary non-degree-granting programs in degree-granting dance units will be listed by NASD only when their objectives and structure indicate a discrete curricular offering and when they require 30 or more semester hours (45 quarter hours) or clock-hour equivalent at the undergraduate level, or 15 or more semester hours (22 quarter hours) or clock-hour equivalent at the graduate level. When the purpose is to offer shorter programs of a workshop nature, or programs that provide supplemental credentials for students enrolled in undergraduate or graduate degree programs, the programs will be reviewed by the Commission on Accreditation, but not listed by the Association. All postsecondary non-degree-granting programs will be reviewed using standards outlined in Section III of the NASD “Standards for Professional Studio Schools, Community Education Programs, and Other Non-Degree-Granting Institutions.”

Non-degree-granting programs will be reviewed from an objective/content base rather than a title/content base.

## **APPENDIX III.E**

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### **POLICIES CONCERNING REGARD FOR DECISIONS OF STATES AND OTHER ACCREDITING ORGANIZATIONS IN THE NASD ACCREDITATION PROCESS**

#### **Section 1. Institutions**

- a. NASD accredits only those postsecondary institutions that are legally authorized under applicable state law to provide a program of education beyond the secondary level.
- b. NASD does not renew the accreditation of an institution during a period in which the institution
  1. Is the subject of an interim action by a recognized institutional accrediting agency potentially leading to the suspension, revocation, or termination of accreditation or preaccreditation;
  2. Is the subject of an interim action by a state agency potentially leading to the suspension, revocation, or termination of the institution's legal authority to provide postsecondary education;
  3. Has been notified of a threatened loss of accreditation, and the due process procedures required by the action have not been completed; or
  4. Has been notified of a threatened suspension, revocation, or termination by the state of the institution's legal authority to provide postsecondary education, and the due process procedures required by the action have not been completed.
- c. In considering whether to grant initial accreditation or preaccreditation to an institution, NASD takes into account actions by
  1. Recognized institutional accrediting agencies that have denied accreditation or preaccreditation to the institution, placed the institution on public probationary status, or revoked the accreditation or preaccreditation of the institution; and
  2. A state agency that has suspended, revoked, or terminated the institution's legal authority to provide postsecondary education.
- d. If the Commission grants accreditation or preaccreditation to an institution notwithstanding the actions described in paragraphs *b)* or *c)* of this section, NASD provides the U.S. Secretary of Education a thorough explanation, consistent with its accreditation standards, why the previous action by a recognized institutional accrediting agency or the state does not preclude a grant of accreditation status.
- e. If a recognized institutional accrediting agency takes an adverse action with respect to a dually accredited institution or places the institution on public probationary status, or if a recognized programmatic accrediting agency takes an adverse action for reasons associated with the overall institution rather than the specific program against a program offered by an institution or places the program on public probation, NASD promptly reviews its accreditation or preaccreditation of the institution to determine if it should also take adverse action against the institution.



## **Section 2. Programs**

- a. NASD does not renew the accreditation status of a program during any period in which the institution offering the program
  1. Is the subject of an interim action by a recognized institutional accrediting agency potentially leading to the suspension, revocation, or termination of accreditation or preaccreditation;
  2. Is the subject of an interim action by a state agency potentially leading to the suspension, revocation, or termination of the institution's legal authority to provide postsecondary education;
  3. Has been notified of a threatened loss of accreditation, and the due process procedures required by the action have not been completed; or
  4. Has been notified of a threatened suspension, revocation, or termination by the state of the institution's legal authority to provide postsecondary education, and the due process procedures required by the action have not been completed.
- b. In considering whether to grant initial accreditation or preaccreditation to an institution, NASD takes into account actions by
  1. Recognized institutional accrediting agencies that have denied accreditation or preaccreditation to the institution offering the program, placed the institution on public probationary status, or revoked the accreditation or preaccreditation of the institution; and
  2. A state agency that has suspended, revoked, or terminated the institution's legal authority to provide postsecondary education.
- c. If the Commission grants accreditation or preaccreditation to an institution notwithstanding the actions described in paragraph *a*) of this section, NASD provides the U.S. Secretary of Education a thorough explanation, consistent with its accreditation standards, why the previous action by a recognized institutional accrediting agency or the state does not preclude a grant of accreditation status.
- d. If a recognized institutional accrediting agency takes an adverse action with respect to the institution offering the program or places the institution on public probationary status, NASD promptly reviews its accreditation of the institution to determine if it should also take adverse action against the program.

**Section 3.** NASD routinely shares with other appropriate recognized accrediting agencies and state agencies information about the accreditation status of institutions or programs and any adverse actions it has taken against an accredited institution or program.

NASD expects reciprocity as the basis for fulfilling the above policies as required by the U.S. Department of Education.

## **APPENDIX III.F**

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### **COMMISSION TIME GUIDELINES FOR INTERPRETING THE CONTINUOUS DEFERRAL POLICY**

#### **(Rules of Practice and Procedure: Article IV, Section 5)**

Normally, the total time period for demonstrating compliance with required standards shall not exceed:

1. Twelve months, if the program, or the longest program offered by the institution, is less than one year in length;
2. Eighteen months, if the program, or the longest program offered by the institution, is at least one year, but less than two years, in length; or
3. Two years, if the program, or the longest program offered by the institution, is at least two years in length.

If the institution or program does not bring itself into compliance within the specified period, the Commission must take adverse action unless the Commission extends the period for achieving compliance for good cause.

## APPENDIX IV.A

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### PROCEDURES FOR JOINT EVALUATIONS NASAD, NASD, NASM, NAST

#### I. PARTIES

The parties to this agreement are the following autonomous organizations:

National Association of Schools of Art and Design  
National Association of Schools of Dance  
National Association of Schools of Music  
National Association of Schools of Theatre

Each organization is engaged in a national program of specialized accreditation which covers disciplinary studies in preparation for professional practice in the disciplines stipulated in its title.

The organizations maintain their respective national offices at 11250 Roger Bacon Drive, Suite 21, Reston, Virginia, and share the services of the same office staff.

#### II. DEFINITIONS

**A. Specialized Accreditation of Institutions and/or Programs.** An expression of confidence by one of the recognized professional accrediting agencies that specific degree programs in a particular area of professional specialization, whether offered by a multi- or single-purpose institution, are soundly conceived, that the purposes of these programs are being accomplished, and that the professional degree program is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. Professional accreditation affords academic and professional recognition of specific degrees offered by institutions and indicates that these degree programs have been intensively evaluated by peers in the profession and have met minimum national professional standards in the area of specialization. The parties to this agreement are the professional accrediting agencies for their respective disciplines. Accreditation by any one signifies that an institution's programs in that particular discipline have undergone intensive evaluation by professional peers and have met minimum standards in the discipline established by that Association.

**B. Concurrent Evaluations.** An accrediting association conducts a regular evaluation process at the same time as another accrediting association, but in no way coordinates specific aspects of this process with the other association. Although impressions may be shared with the other association, evaluators devote their full time to the accreditation procedures of their association. Their formal reporting responsibilities are solely to the association for which they are working.

**C. Joint Evaluation.** An accrediting association conducts a regular evaluation process at the same time as another association, but cooperates with that association in the appointment of a single evaluation team, the scheduling of a single visitation and, under certain conditions, the writing of a coordinated evaluation report to the institution. Reporting responsibilities of team members may be shared between the two associations.

Joint evaluations do not lead to joint accreditation. Separate accreditation action is taken by each association; and, given the differences among associations, dissimilar results could issue from a joint evaluation.

### **III. PURPOSE**

The parties recognize that advantages may accrue to some institutions of higher education by having a joint accreditation review of disciplinary programs in the arts. Such an approach may seem appropriate for organizational, financial, or other reasons. Therefore, the parties offer joint evaluation as one mechanism among many for developing an accreditation program in the fine arts disciplines.

### **IV. PRINCIPLES**

The parties agree that the disciplines of art and design, dance, music, and theatre share many common aesthetic principles. However, it is recognized that they do not share a common literature, basic central theory, or repertory. Most important, they do not share a common technique.

Professional education and training in the postsecondary years focuses on technique, repertory, basic theory, and literature. Therefore, joint evaluation represents an aggregation of distinct disciplinary approaches to expression rather than a fusion of them. This principle will govern every aspect of specific arrangements for joint evaluation.

Although each discipline is reviewed separately by its own professional standards, work in interdisciplinary studies is encouraged. This will be evaluated by the appropriate agencies as part of the joint evaluation.

### **V. INSTITUTIONAL ROLE**

The decision to seek joint, concurrent or separate evaluations is the prerogative of the institution. The decision should be based upon careful consideration of the institution's specific situation and its objectives for the specific evaluation in question.

The parties have no preference regarding the type of process chosen but are concerned that the choice be based upon an objective analysis by the institution.

The Executive Director of the accrediting associations is available for consultation with the arts executives of institutions to assist in determining the structure of the evaluation.

The decision to seek joint evaluation is entirely the institution's, and the chief executive or chief academic officer must take the initiative in contacting the accrediting associations.

## VI. ARRANGING FOR JOINT EVALUATIONS

- A. Institutions Accredited by all Associations that are to Participate in the Joint Evaluation.** An institution accredited by all associations, and seeking reaffirmation, should indicate to each association its desire for joint evaluation. Staff members will then seek to integrate the re-evaluation schedules, making such adjustments as may be appropriate.
- B. Institutions Accredited by One or More Associations and Not Another.** An institution accredited by one or more association and seeking status with another notifies each association of this interest, then follows the normal procedures with the appropriate association. Staff members will seek coordination whenever possible when desire for joint evaluation is indicated by the institution.
- C. Institutions Accredited by None of the Associations.** The institution is encouraged to contact simultaneously the accrediting associations to participate in the joint evaluation. The accrediting associations will work cooperatively in considering the request, arranging for joint visits of a staff member and/or consultants from each association, as these may be necessary. The procedures established in each association for gaining candidacy or membership status will then be followed, each association requesting such written reports or documentation as its normal procedures require and making its own decision about accepting the institution's application.

## VII. PATTERNS OF COOPERATION

Joint evaluations may involve a wide variety of methods and approaches. Each institution is encouraged to develop a set of specific objectives for the joint visit. This will assist the accrediting associations in providing the best possible service. Two basic methods for joint evaluation visits are as follows:

- A. Separate Teams with Specified Coordination.** Each association develops a team with chairman and members to work its disciplinary responsibilities. Each team follows the procedures of its association. At specific points during the visit joint activity is scheduled to accomplish purposes agreed upon before the visit. This joint effort is chaired by a previously designated representative from one of the participating accrediting associations.
- B. Single Team with Subcommittees.** A single team is created with subcommittees for each discipline covering the responsibilities of each participating organization. The visit will cover areas of joint concern as agreed upon before the visit, and each subcommittee will be responsible for meeting the needs of the Commission to which it will report. The joint team is chaired by an individual who is a trained visiting evaluator for one of the participating accrediting associations. The chairman may or may not serve as a member of one of the subcommittees.

The parties express no preference for the method developed for an institutional review based upon one of the structures outlined above.

## VIII. PREPARATIONS FOR THE VISIT

The success of the joint visit will depend in large part on the quality and scope of advance planning. The Executive Director of the accrediting association must be advised of the wish for joint evaluation no later than eighteen months prior to the projected date of the on-site visit by the evaluation team.

One or more staff visits may be required to develop plans for the joint evaluation. At least one staff visit is mandated if the joint evaluation involves three or more accrediting associations. The expenses of staff in this regard will be reimbursed by the institution.

Depending on the complexity of joint activity, it may be important for the chairman of “specified coordination” or “the single team” as outlined above to make a preliminary visit to the institution for organizational purposes. The expenses of such are to be reimbursed by the institution.

The staff will work with the institution to develop such policies and procedures as follows:

1. objectives of the joint evaluation;
2. pattern of cooperation among the accrediting associations;
3. calendar of events leading to the joint visit;
4. dates of the joint visit;
5. type of self-study and Self-Study Report;
6. overall schedule of the joint visit;
7. generic composition of the visiting team(s);
8. expenses.

These arrangements will be summarized in a memorandum of agreement among the institutions and the cooperating accrediting associations. Drafts will be prepared by the Executive Director of the accrediting associations. The memorandum must be placed in effect no later than one year prior to the on-site evaluation.

## **IX. INSTITUTIONAL SELF-STUDY AND JOINT EVALUATION**

While each accrediting association has its own guidelines for the process and content of the self-study, these are complementary enough that it will remain the institution’s responsibility to produce a Self-Study Report that best interprets its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future. Each accrediting association, however, may require additional documentation and materials according to its policies and procedures to supplement the Self-Study Report.

The Self-Study Report may take a variety of forms, including the following:

1. separate Self-Study Reports with common elements;
2. core Self-Study Report with various supplemental analyses by discipline;
3. common Self-Study Report;
4. a non-traditional alternative.

The institution and the cooperating accrediting associations must agree on the type of Self-Study Report to be prepared.

Self-Study Reports using formats 2, 3, or 4 above must be reviewed by staff prior to insertion in the accreditation process. An outline of such Self-Study Reports must be submitted at least

ten months prior to the visit with complete drafts submitted no later than two months prior to the visit. This is to assist the institution in fulfilling its responsibility to provide in some form all information requested by each accrediting association.

The preparation of the Self-Study Report and accompanying materials should follow procedures and be submitted in the format and in the number of copies required by each cooperating organization.

Self-Study Reports and accompanying catalogues and other materials must be forwarded to members of the visiting team(s) at least four weeks before the visitation. Visits may be postponed or cancelled at the prerogative of the visiting team(s) or the Executive Director of the accrediting associations if materials are not available to the visiting team at least four weeks prior to the visitation.

## **X. SELECTION OF VISITING EVALUATORS**

The Executive Director of the accrediting associations will nominate a proposed slate of visiting evaluators. The format of the nominations will be based upon the pattern of cooperation used. The nominations are based on the backgrounds and experience of the evaluators in relation to the stated objectives and characteristics of the institution and of the joint evaluation. The Executive Director will consider institutional requests of a general nature such as areas of specialization, but will not consider requests for specific individuals to comprise the evaluation team(s).

Each evaluator on the team must be a trained evaluator from a member institution of one of the organizations party to this agreement. Individuals nominated as chairmen of “specified coordination” or “single teams” shall be drawn from among the most experienced evaluators available to the cooperating accrediting associations.

Normally, at least two visitors for two days for each discipline are required for all institutions. More than two visitors per discipline or more than two visitation days may be requested or required for institutions with large programs or with multi-campus programs. More than two days may be necessary to accomplish joint evaluation responsibilities. In these cases, the number of visiting evaluators or number of days for the visitation shall be determined in consultation with the Executive Director of the accrediting associations based on both the size and scope of the institution’s program. At least one member of every delegation from a cooperating association shall not be a member of the Commission on Accreditation or Board of Directors of that agency.

After receiving the institution’s order of preference, the Executive Director will invite specific visiting evaluators and delegate chairman responsibilities.

## **XI. THE ON-SITE VISIT**

The on-site visit will be conducted according to schedules developed in the planning stages. However, it must include opportunities for review of the program as outlined in the procedures manual of each cooperating accrediting association.

## **XII. THE EVALUATION REPORT(S) AND JOINT EVALUATION**

During the planning stage, a decision will be made concerning the format of the evaluation report(s) directed to the accrediting commissions of the cooperating associations. The basic formats are:

- A. Separate Evaluation Reports with Common Elements.** Team members representing an accrediting association follow the procedures for Visitors' Reports prescribed by that association. No coordination is required.
- B. Separate Evaluation Reports with Common Elements and a Supplementary Joint Statement about Arts Curricula Reviewed.** Same as A. above except that the chairman of "specified coordination" develops a draft of the joint statement based upon work of the joint team.
- C. Core Evaluation Report with Appendices by Discipline.** The chairman of "specified coordination" or the "single team" prepares a draft core report concerning common operational and administrative elements with the disciplinary delegations providing a report on specific curricula and other matters of disciplinary concern.
- D. Common Evaluation Report.** A single report directed to the cooperating accrediting associations will be prepared by the joint visiting teams. The basic responsibility for preparing the evaluation report is vested with the team chairman, who will draft a report as nearly compatible with the requirements of all associations regardless of which one that individual represents. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be addressed to one of the associations. These supplementary materials will be prepared by those team members who represent the association to which they are addressed. Team members from each discipline shall ensure that the respective accrediting commission has a report which covers the items required in their association's Outline for Visitors' Reports. This may be accomplished by providing an index correlated with the joint report.

For all formats, separate accrediting recommendations for each association on separate pages shall conclude each evaluation report.

## **XIII. COMMISSION ACTIONS FOLLOWING JOINT EVALUATION**

Following the on-site evaluation and the writing of Visitors' Reports, the process diverges and each accrediting association follows its own procedures concerning institutional comment on the Visitors' Report and commission review, etc.

The accreditation actions of the commissions shall be shared in chronological order for information only. As noted above, each commission will make its own decision regarding accreditation or reaffirmation of accreditation. In instances involving serious divergences among the accreditation actions recommended to the commissions, clarifications will be sought as appropriate to specific disciplinary responsibilities.

As each commission is free to make its own recommendations regarding accreditation actions, so it is free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.



#### **XIV. REVIEW OF NEW CURRICULAR PROGRAMS FOLLOWING JOINT EVALUATION**

Institutions shall follow the regulations of each accrediting association concerning review of new curricula developed in the interim between on-site evaluations.

#### **XV. FEES FOR JOINT EVALUATION**

Each cooperating accrediting association shall bill the institution for the expenses of their respective team members according to their respective procedures. The normal annual dues for membership in each accrediting association are in no way changed, since the institution will be a member of each association.

#### **XVI. FURTHER INFORMATION**

For further information, please visit the Web site of any of these associations, or contact the National Office staff at:

11250 Roger Bacon Drive, Suite 21  
Reston, Virginia 20190-5248

Telephone: (703) 437-0700  
Facsimile: (703) 437-6312  
E-mail: [info@arts-accredit.org](mailto:info@arts-accredit.org)

Web site: [www.arts-accredit.org](http://www.arts-accredit.org)

## APPENDIX IV.B

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### PROCEDURES FOR JOINT EVALUATION BY NASD AND THE REGIONAL ACCREDITING ASSOCIATIONS

#### I. DEFINITIONS

**A. Regional Accreditation of Institutions.** An expression of confidence by a regional association that an educational institution's goals are soundly conceived, that its purposes are being accomplished, and that the institution is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. It indicates that the institution as a whole, whether a college, university, or an independent dance school, has been examined and has been found to be achieving its broad-based institutional purposes satisfactorily. General or regional accreditation affords general academic recognition of degrees offered by the institution but does not indicate that these degree programs have undergone intensive evaluation in areas of specialization or that they have met minimum professional standards in those areas of specialization.

The regional associations are New England Association of Schools and Colleges, Middle States Association of Colleges and Schools, Southern Association of Colleges and Schools, North Central Association of Colleges and Schools, Northwest Association of Schools and Colleges, and Western Association of Schools and Colleges.

**B. Specialized Accreditation of Institutions and/or Programs.** An expression of confidence by one of the recognized professional accrediting associations that specific programs or degrees in a particular area of professional specialization, whether offered by a multi- or single-purpose institution, are soundly conceived, that the purposes of these programs are being accomplished, and that the professional degree program is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. Professional accreditation affords academic and professional recognition of specific degrees offered by institutions and indicates that these degree programs have been intensively evaluated by peers in the profession and have met minimum national professional standards in the area of specialization. NASD is the professional accrediting organization for the dance field. NASD accreditation signifies that an institution's dance programs have undergone intensive evaluation by professional peers and have met minimum standards for such programs established by the Association.

**C. Concurrent Evaluations.** NASD often conducts a regular NASD evaluation process at the same time as a regional accrediting association, but in no way coordinates specific aspects of this process with the other agency. Although impressions may be shared with the other organization, NASD evaluators devote their full time to NASD accreditation procedures. Their formal reporting responsibilities are solely to NASD.

**D. Joint Evaluations.** NASD conducts a regular NASD evaluation process at the same time as a regional association, but cooperates with that agency in the appointment of a single evaluation team, the scheduling of a single visit, and the writing of a coordinated evaluation report to the institution. Reporting responsibilities of team members are shared between the two associations.

Joint evaluations do not lead to joint accreditation. Separate accreditation action is taken by each agency, and, given the differences between the two organizations, dissimilar results could issue from a joint evaluation.

## II. INSTITUTIONAL ROLE

The decision to seek joint, concurrent, or separate evaluations is the prerogative of the institution. The decision should be based upon careful consideration of the institution's specific situation and its objectives for the specific evaluation in question.

NASD has no preference regarding the type of process chosen but is concerned that the choice be based upon an objective analysis by the institution.

The Executive Director of NASD is available for consultation with the institution in cooperation with the regional association to assist the institution in determining the structure of its evaluation.

The decision to seek joint evaluation is entirely the institution's and the chief administrative officer must take the initiative in contacting both accrediting organizations.

## III. ARRANGING FOR JOINT EVALUATIONS

**A. Institutions Accredited by NASD and a Regional Association.** An institution accredited by both organizations, and seeking reaffirmation, should indicate to both its desire for joint evaluation. Staff members will then seek to integrate the re-evaluation schedules, making such adjustments as may be appropriate.

**B. Institutions Accredited by One Association and Not the Other.** An institution accredited by one association and seeking status with the other notifies both NASD and the regional association of this interest, then follows the normal procedures with the appropriate organization. Staff members will seek coordination whenever possible when desire for joint evaluation is indicated by the institution.

**C. Institutions Accredited Neither by NASD nor a Regional Association.** A single-purpose dance training institution or a multi-purpose institution with a significant dance program is encouraged to contact both associations simultaneously. NASD and the regional association will work cooperatively in considering the request, arranging for joint visits of a staff member and/or consultants from each association. The procedures established in each association for gaining candidacy or preaccreditation status will then be followed, each association requesting such written reports or documentation as its normal procedures require and making its own decision about accepting the institution's application.

## IV. PATTERNS OF COOPERATION FOR JOINT EVALUATIONS

Either accrediting association may serve as the coordinating or the cooperating agency for a joint evaluation, according to the following plan:

A. When an independent dance school is to be evaluated or reevaluated, normally NASD will coordinate the visit, appoint the team chairperson or co-chairperson, and supply a minimum of two visiting evaluators, with the regional association naming a minimum of two visiting evaluators, one of which may be a co-chairperson to the team to deal with general institutional matters.

B. When a college or university with a dance school or department as an integral component is evaluated, normally the regional association will coordinate the visit, appoint the team chairperson or co-chairperson, and supply a minimum of two visiting evaluators, with NASD naming a minimum of two visiting evaluators, one of which may be a co-chairperson to the team.

- C. When a dance school and a college exist as approximately equal institutions in reasonable proximity to each other, either NASD or the regional association will coordinate the visit and field the team, according to the pattern agreed upon by all parties concerned.

When NASD is the coordinating agency, an NASD staff member will normally be required to be present during the joint on-site visit to serve as a resource person for the entire visiting team.

The coordinating association will appoint the chairperson of joint evaluation teams and will establish the specific dates for the visit to the institution according to its standard procedures. Each association, however, will use its regular procedures in appointing its own team members regardless of which association is coordinating the visit.

## **V. INSTITUTIONAL SELF-STUDY AND JOINT EVALUATION**

A single self-study report for both associations will be prepared by institutions to be evaluated. While each organization has its own guidelines for the process and content of the self-study, these are complementary enough that it will remain the institution's responsibility to produce a self-study report that best interprets its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future. Each association, however, may require additional documentation and materials according to its policies and procedures to supplement the self-study report.

The self-study may take a variety of forms, including the following:

1. Common self-study
2. Core self-study with various supplemental analyses
3. Separate self-studies with common elements
4. A nontraditional alternative

The institution and both accrediting associations must agree on the type of self-study report to be prepared.

## **VI. THE EVALUATION REPORT AND JOINT EVALUATION**

A single report directed to the two associations will be prepared by the joint visiting team. The basic responsibility for preparing the evaluation report is vested with the team chairperson, who will draft a report as nearly compatible with the requirements of both associations as possible, regardless of which one that individual represents. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be addressed to one of the associations. These supplementary materials will be prepared by those team members who represent the association to which they are addressed. NASD team members shall ensure that the NASD Commission on Accreditation has a report which covers the items required in the NASD Outline for Visitors' Reports. This may be accomplished by providing an index correlated with the joint report.

Separate accrediting recommendations for each association on separate pages shall conclude each report.

## **VII. COMMISSION ACTION FOLLOWING JOINT EVALUATION**

The accreditation actions of each agency's commission will be shared with the other agency's commission for information only. As noted above, each commission will make its own decision regarding accreditation or reaffirmation of accreditation. In instances involving serious divergences between the accreditation actions recommended to the two commissions, full inter-staff discussion will precede the meeting of either group.

As each commission is free to make its own decision regarding accreditation action, so it is free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.

## **VIII. REVIEW OF NEW CURRICULAR PROGRAMS FOLLOWING JOINT EVALUATIONS**

Both NASD and the regional association accredit single-purpose dance institutions as a whole, but NASD also evaluates each degree program. Hence, NASD may be more frequently involved in accrediting relations with institutions than a regional association, especially with regard to changes in curricular programs.

In instances where new degree programs clearly constitute "substantive change" as defined by the regional association, both agencies may be fully involved in the additional evaluation activities such changes make necessary.

## **IX. FEES FOR JOINT EVALUATION**

NASD and the regional association shall bill the institution for the expenses of their respective team members and staff according to their respective procedures. The normal annual dues for membership in each association are in no way changed, since the institution will be a member of each association.

## APPENDIX IV.C

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### **SUPPLEMENTAL ANNUAL REPORTS FOR INSTITUTIONS FOR WHICH NASD IS THE INSTITUTIONAL ACCREDITOR: STAFF AND COMMISSION PROCEDURES**

Within six weeks of receiving the Supplemental Annual Report, the NASD National Office staff will:

1. Compare information provided against the list of required information published in the *NASD Handbook*.
2. If the report is not complete, staff will request information to allow satisfactory completion.
3. Complete reports are reviewed by Commission Readers against:
  - a. NASD standards and requirements applicable to the institution as published in the *NASD Handbook* and any applicable supplements.
  - b. Information provided by the institution in the previous year.
4. If any standards, requirements, or trends warrant a review by the Commission, the institution will be informed and given a timetable for sending written comment to the Commission regarding information in its Supplemental Annual Reports.
5. Following submission of this material, the staff will prepare a dossier for the Commission containing (a) one or more Supplemental Annual Reports, (b) the Commission requests outlined in item 4 above, and (c) any comment provided by the institution according to the timetable established in item 4 above.
6. The staff will then place the complete dossier on the agenda of the Commission for formal action.

Upon receipt of the complete dossier, the Commission will:

1. Review the information and analyses provided against NASD standards and requirements.
2. Report its findings to the institution in writing within 30 days of its action.
3. Stipulate in its findings any further reports or actions required of the institution.

Actions of the staff and the Commission regarding Supplemental Annual Reports are bound by standards, policies, procedures, and rules applicable to all other aspects of the accreditation process as published regularly in the *NASD Handbook* and in other official documents of the Association.



