

National Association of Schools of Dance

DRAFT DOCUMENT

**FOR COMMENT ONLY
NOT FOR USE IN NASD INSTITUTIONAL REVIEWS**

PURPOSES AND OPERATIONS STANDARDS; STANDARDS FOR TWO-YEAR DEGREE-GRANTING PROGRAMS; AND APPLICABLE APPENDICES

**For current standards in force, see the
*NASD Handbook 2017-2018***

COMMENT PERIOD I

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1 **STANDARDS FOR ACCREDITATION**

2 **II. PURPOSES AND OPERATIONS**

3 **A. Purposes of the Institution and Dance Unit**

4 **1. Standards**

- 5 a. Each institution chooses the specific terminology it uses to state its purposes.
6 Although terms such as vision, mission, goals, objectives, and action plans are widely
7 used, specific terminologies and the structures they imply are not required.
- 8 b. There must be one or more statements indicating overall purposes. For independent
9 dance institutions, at least one statement must apply to the institution as a whole. For
10 multi-purpose institutions, at least one statement must apply to the institution and at
11 least one statement must apply to the dance unit.
- 12 c. In multipurpose institutions, the overall purposes of the dance unit must have a viable
13 relationship to the purposes of the institution as a whole.
- 14 d. Specific degrees or other educational programs in dance, including research institutes,
15 performance ensembles, and other specific components shall have purposes
16 consistent with the purposes of the entire dance program and of the institution as a
17 whole. Standards regarding purposes for specific curricular programs are found in the
18 standards for undergraduate (see Standards for Accreditation IV.), graduate (see
19 Standards for Accreditation XII.), and non-degree-granting programs (see Standards
20 for Accreditation XVI.).
- 21 e. Statements regarding overall purposes for dance and dance study must:
- 22 (1) Indicate that fundamental purposes are educational.
- 23 (2) Encompass and be appropriate to the level(s) of curricular offerings.
- 24 (3) Reflect and remain consistent with specific institutional and programmatic
25 responsibilities and aspirations for dance and dance study.
- 26 (4) Be compatible with NASD standards.
- 27 (5) Be published and made available in one or more texts appropriate for various
28 constituencies, including the general public.
- 29 (6) Guide and influence decision-making, analysis, and planning, including each of
30 these as they shape and fulfill relationships among curricular offerings,
31 operational matters, and resources.
- 32 (7) Be fundamental in determining the extent to which policies, practices, resources,
33 and curricular and other program components have sufficient conceptual,
34 structural, and operational synergy to achieve stated expectations for dance and
35 dance study.

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2. Guidelines, Recommendations, and Comment

- a. There are numerous specific definitions of common terms, but usually:
 - (1) *Purposes* is a generic term referring to statements that when reviewed together, define the special, perhaps unique, function of an institution or program in the larger context of educational and artistic endeavor.
 - (2) *Vision statements* normally define what an entity aspires to be and often, whom it intends to serve.
 - (3) *Mission statements* articulate broad connections between the institution’s efforts in dance and the world of art and intellect.
 - (4) *Goals* are broad statements of aim, the specific needs toward which efforts are directed, normally less remote and more definitive than mission.
 - (5) *Objectives* are the specific steps for reaching goals, normally measured in time among other indicators.
 - (6) *Action plans* are specific means for achieving objectives, normally measured in dollars among other indicators.
- b. Areas normally addressed in statements of purposes may include, but are not limited to: specific dance and dance-related fields; students to be served; learning; teaching; creative work and research; service; performance; and the policies and resources needed for effectiveness in these areas.
- c. To guide and influence the work of a dance unit, statements of purposes are normally the basis for:
 - (1) Creating a common conceptual framework for all participants.
 - (2) Making educational and artistic decisions.
 - (3) Long-range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments.
 - (4) Operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies.
- d. Structural and operational synergy among components may be achieved in part by:
 - (1) Stating specific goals for student learning in terms of artistic and academic achievement at levels of detail appropriate to each statement of purpose.
 - (2) Making student learning, in terms of artistic and academic achievement, the primary basis for decisions about resource and other operational and evaluative matters.
 - (3) Planning and acting with informed analysis and judgment about the symbiotic relationships among all components of the dance unit, including the potential impact of specific decisions on specific components and on the achievement of purposes.

- 1 e. When considering purposes, it is useful for most institutions to consider standards
2 and guidelines on Evaluation, Planning, and Projections (see Standards for
3 Accreditation II.L.).

4 **B. Size and Scope**

5 **1. Standards**

6 Institutions shall maintain sufficient enrollment to support the specific programs offered
7 including:

- 8 a. An appropriate number of faculty and other resources.
- 9 b. Sufficient advanced courses in dance appropriate to major areas of study at degree or
10 program levels being offered.
- 11 c. Requisite performance and production experience (1) at an advanced level, and
12 (2) consistent with major areas of study at degree or program levels.

13 **2. Guidelines**

- 14 a. Institutions are expected to demonstrate a positive and functioning relationship
15 among the size and scope of dance programs, the goals and objectives of these
16 programs, and the human, material, and fiscal resources available to support these
17 programs.
- 18 b. The study of dance normally requires opportunities for interaction with other dance
19 students and professionals. In academic settings, this interaction is critical not only in
20 ensemble performance, but also in the development of all types of dance knowledge
21 and skills.

22 **C. Finances**

23 **1. Standards**

- 24 a. Financial resources shall be adequate in terms of:
- 25 (1) The purposes of the dance unit and each of the specific degrees or programs it
26 offers.
- 27 (2) The size and scope of the dance unit.
- 28 b. Budget allocations for personnel, space, equipment, and materials must be
29 appropriate and sufficient to sustain the programs offered by the dance unit from
30 year to year.
- 31 c. Evidence must be provided demonstrating that financial support is sufficient to
32 ensure continued operation of the dance unit and its programs in accordance with
33 applicable NASD standards for the projected period of accreditation.
- 34 d. The institution shall publish all regulations and policies concerning tuition, fees, and
35 other charges, and shall develop a tuition refund policy that is equitable to both the
36 institution and the student.
- 37 e. The institution shall maintain accurate financial records according to legal and ethical
38 standards of recognized accounting practice.

- 1 (1) For privately supported institutions this means an annual audit with opinion of
2 financial statements prepared by an independent certified public accountant.
3 Such audit is normally completed within 120 days, and must be completed within
4 180 days, after the close of each fiscal year.
- 5 (2) For tax-supported institutions, this means a periodic audit with opinion of
6 financial statements or a review as mandated by the legislative or executive
7 branch of the government entity supporting the institution.
- 8 f. The audited financial statements of the institution shall reveal sound financial
9 management in support of the educational program.
- 10 g. Evidence of past and potential financial stability and long-range financial planning
11 must be demonstrated.

12 **2. Guideline and Recommendation**

- 13 a. Student learning and health and safety are paramount considerations in determining
14 and evaluating financial support.
- 15 b. Financial planning, especially for the long-term, should be correlated with current and
16 evolving purposes and content of the dance unit and its programs.

17 **D. Governance and Administration**

18 **1. Standards**

- 19 a. Governance and administrative structures and activities shall:
- 20 (1) Serve and work to fulfill the purposes of the institution and the dance unit.
- 21 (2) Assure fundamental educational, artistic, administrative, and financial continuity
22 and stability, and show evidence of long-range planning.
- 23 (3) Include a board of trustees with legal and financial responsibilities and adequate
24 public representation.
- 25 (4) Exhibit relationships among trustees, administration, faculty, staff, and students
26 that demonstrate a primary focus on support of teaching and learning:
- 27 (a) The trustees are legally constituted to hold the property, assets, and
28 purposes of the institution in trust with responsibility for sustaining the
29 institution and exercising ultimate and general control over its affairs.
- 30 (b) The administration is empowered by the trustees to operate the institution,
31 provide optimum circumstances for faculty and students to carry out these
32 purposes, and provide effective communications channels both inside and
33 outside the institution.
- 34 (c) The faculty has a major role in developing the artistic and academic program
35 and in evaluating and influencing the standards and conditions that pertain
36 directly to instruction, creative work, and research.
- 37 (d) Student views and judgments are sought in those matters in which students
38 have a direct and reasonable interest.

- 1 b. The governance and administrative relationships of each organizational component of
2 the institution, including the process by which they function and interrelate, shall be
3 stated clearly in written form.
- 4 (1) Administrators, faculty, and staff shall understand their duties and
5 responsibilities and know the individuals to whom they are responsible.
- 6 (2) The dance executive’s responsibilities shall be clearly delineated and executive
7 authority shall be commensurate with responsibility.
- 8 (3) The dance unit shall have reasonable and sufficient autonomy commensurate
9 with its purposes.
- 10 (4) In multidisciplinary institutions, the dance unit must have adequate
11 representation to deliberative bodies whose work has an impact on the
12 educational and artistic endeavors and results of the dance unit.
- 13 c. The administration of the dance unit must provide mechanisms for communication
14 among all components of the unit.
- 15 d. The institution shall provide the dance executive and other administrators of
16 specialized areas sufficient time and staff to execute the required administrative
17 and/or teaching duties effectively.

18 **2. Guideline and Recommendations**

- 19 a. Normally, the dance executive exercises leadership in program evaluation and
20 planning, encourages faculty development, and promotes among all faculty and staff
21 a spirit of responsibility, understanding, and cooperation.
- 22 b. The dance executive should nurture an environment that contributes to the dance
23 unit’s pursuit of its artistic, intellectual, and educational purposes.
- 24 c. Written descriptions of governance and administrative relationships should be
25 publicly available.

26 **E. Faculty and Staff**

27 **1. Qualifications**

28 **a. Standards**

- 29 (1) The institution shall maintain faculties and staff whose aggregate individual
30 qualifications enable the dance unit and the specific educational programs
31 offered to accomplish their purposes.
- 32 (2) Faculty members (including part-time faculty and graduate teaching assistants, as
33 applicable) shall be qualified by earned degrees and/or professional experience
34 and/or demonstrated teaching competence for the subjects and levels they are
35 teaching.
- 36 (3) All faculty must be able to guide student learning and to communicate personal
37 knowledge and experience effectively.
- 38 (4) Faculty members teaching graduate-level courses must represent the
39 professional standards to which graduate students aspire in specific fields and
40 specializations.

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

4 **b. Guidelines, Recommendations, and Comment**

5 (1) Standards for Accreditation II.E.1.a. apply to studies and coursework offered at
6 the institution or under cooperative arrangements with another educational or
7 artistic institution, or in any other third-party arrangement.

8 (2) Teachers of performance and/or choreography normally are or have been deeply
9 involved as practicing artists in the specific disciplines or specializations they are
10 teaching.

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

17 (4) Academic degrees are a pertinent indicator of the teacher’s qualifications for
18 instructing in theoretical, historical, and pedagogical subjects. In general, the
19 Ph.D. and comparable doctorates are the appropriate terminal degrees in these
20 fields; however, creative work, research, and publication are indicators of a
21 teacher’s qualifications, productivity, professional awareness, and contribution to
22 various aspects of dance and dance-related fields

23 **2. Number and Distribution**

24 **a. Standards**

25 (1) The number and ratio of full- and part-time faculty positions, and their
26 distribution among the specializations, must be: (a) sufficient to achieve the
27 dance unit’s purposes, (b) appropriate to the size and scope of the dance unit’s
28 programs, and (c) consistent with the nature and requirements of specific
29 programs offered. The number, ratio, and distribution will be appropriate to each
30 institution and each dance unit.

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

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

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

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

40 **a. Standards**

41 (1) The institution and dance unit must have procedures for appointing, evaluating,
42 and advancing dance faculty that promote objectivity and that ensure

1 appropriate connections between personnel decisions and purposes, especially
2 as aspirations and purposes concern teaching, creative work, performance,
3 research, scholarship, and service.

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

5 (3) Creative activity and achievement must be regarded as being equivalent to
6 scholarship in matters of appointment and advancement when the institution
7 has goals and objectives for the preparation of dance professionals in
8 performance and choreography.

9 **b. Guidelines and Recommendation**

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

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

17 (3) Normally, dance faculty holding appropriate credentials and having full-time
18 appointments are entitled to full faculty status and given treatment comparable
19 to that for faculty members in other disciplines on a given campus with regard to
20 appointment, tenure, increases in salary, and advancements to higher academic
21 rank.

22 (4) Creative production and professional work in dance should be accepted as
23 equivalent to scholarly publication or research as a criterion for appointment and
24 advancement in all institutions.

25 **4. Loads**

26 **a. Standards**

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

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

33 **b. Guidelines, Recommendations, and Comment**

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

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

39 (3) Classroom instruction in lecture/seminar format is commonly weighted with
40 studio teaching on a 1:2 ratio, that is, 1 hour of classroom instruction is equated
41 with 2 hours of studio instruction.

- 1 (4) Dance faculty teaching only classroom/seminar courses should have their load
2 determined in the same way as faculty in other departments of the institution.
- 3 (5) All faculty should have sufficient time for artistic, scholarly, and professional
4 activity in order to maintain excellence and growth in their respective areas of
5 expertise.
- 6 (6) Normally, the teaching loads of those having administrative and/or consultative
7 duties are appropriately reduced.
- 8 **5. Student/Faculty Ratio**
- 9 **a. Standard.** The student/faculty ratio must be consistent with the size, scope, goals,
10 and the specific purposes and requirements of the dance programs offered.
- 11 **6. Class Size**
- 12 **a. Standards**
- 13 (1) Class size shall be appropriate to the format and subject matter of each class,
14 with regard to such considerations as:
- 15 (a) Space, materials, and equipment requirements;
- 16 (b) Safety; and
- 17 (c) The balance between student and faculty time necessary to accomplish the
18 goals and objectives of the class.
- 19 (2) When individual faculty attention to individual student work is required during
20 class, class size shall be such that students can receive regular critiques of
21 meaningful duration during the regular class period.
- 22 **b. Guideline.** Effective instruction can be achieved in lecture classes with larger
23 enrollments than are acceptable in studio courses; however, sound educational
24 practice indicates that such large classes should be supported by small discussion or
25 tutoring sessions, or other opportunities for students to engage in dialogue with the
26 instructor.
- 27 **7. Graduate Teaching Assistants**
- 28 **a. Standard.** The dance unit must carefully select, train, supervise, and evaluate
29 graduate teaching assistants whenever they are employed.
- 30 **b. Recommendation.** Mentoring programs for graduate teaching assistants are
31 encouraged.
32
- 33 **8. Faculty Development**
- 34 **a. Standard.** Institutions and dance units must encourage continuing professional
35 development, even if funding is limited.
- 36 **b. Recommendations and Comment**
- 37 (1) Peer mentoring of faculty following their initial appointment is strongly
38 recommended.

- 1 (2) Sabbatical or other professional leaves; participation in activities that foster
2 exchanges of ideas; cooperative activities and research; scholarship; and course
3 preparation support are encouraged and should be provided for dance faculty
4 consistent with support provided to comparable units in the institution.
- 5 (3) Whatever the institution's faculty development policies and mechanisms, the
6 primary initiative for professional growth rests with each faculty member.

7 **9. Staff**

- 8 **a. Standard.** Staff shall be provided commensurate with the dance unit's purposes, size,
9 and scope, and its degrees and programs.

10 **b. Guidelines**

11 **(1) Music Staff**

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

17 **(2) Technical Staff**

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

- 22 **(3)** Normally, staff positions are administered by the dance unit.

23 **F. Facilities, Equipment, Health, and Safety**

24 **1. Standards**

- 25 **a.** Facilities, equipment, and technology must be adequate to support faculty needs, all
26 curricular offerings, and all students enrolled in them, and be appropriately
27 specialized for advanced work.
- 28 **b.** Space, equipment, and technology allotted to any dance unit function must be
29 adequate for the effective and safe conduct of that function.
- 30 **c.** Students enrolled in dance unit programs and faculty and staff with employment
31 status in the dance unit must be provided basic information about the maintenance
32 of health and safety within the contexts of studio practice, rehearsal, and
33 performance.

34 For dance majors and dance faculty and staff, general topics include, but are not
35 limited to, basic information regarding the maintenance of musculoskeletal health
36 and injury prevention. They also include instruction on facilities and equipment
37 hygiene, and the use, proper handling, and operation of potentially dangerous
38 materials, equipment, and technology as applicable to specific program offerings or
39 experiences. Beyond the provision of basic general information, and the identification
40 of available resources, decisions regarding topic areas and breadth and depth are
41 made by the institution, and normally are correlated with the nature, content, and
42 requirements of specific areas of specialization or specific courses of study.

1 For non-majors enrolled in courses offered by the dance unit, topics chosen in
2 addition to the maintenance of musculoskeletal health are directly related to health
3 and safety issues associated with their specific area of study or activity in dance.

4 Dance program policies, protocols, and operations must reflect attention to
5 maintenance of health and injury prevention and to the relationships among: the
6 health and safety of dancers; suitable choices of equipment and technology for
7 various specific purposes; appropriate and safe operation of equipment and
8 technology; and other conditions associated with health and safety in practice,
9 rehearsal, and performance facilities.

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

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

- 24 d. The institution shall have a plan by which it addresses health and safety issues on a
25 continuing basis.
- 26 e. The number of rehearsal, performance, and classroom spaces and the amount and
27 availability of equipment must be adequate to serve the scope of the program and
28 the number of students enrolled. Normally, a minimum of two large dance studios are
29 provided.
- 30 f. Students must have adequate studio space and time to complete requisite class and
31 performance assignments.
- 32 g. An adequate dance studio meets or exceeds the following specifications:
- 33 (1) Unobstructed space, providing a minimum of 2,400 square feet overall, and
34 providing a minimum of 100 square feet per dancer.
- 35 (2) Ceiling height of at least 15 feet.
- 36 (3) Floors with the necessary resilience for dance (i.e., sprung or floating floor) and
37 with surfacing appropriate to the nature of the dance activity.
- 38 (4) Adequate fenestration, lighting, acoustical ambiance, ventilation, and
39 temperature control.
- 40 (5) Adequate mirrors and barres.
- 41 (6) Adequate locker rooms, showers, drinking fountains, restrooms, and access to
42 first aid.

- 1 h. Acoustical treatments appropriate to dance facilities shall be provided.
- 2 i. Budget plans and provisions shall be made for adequate maintenance of the physical
3 plant and equipment.
- 4 j. Dance units with goals and objectives in disciplines and specializations that require
5 constant updating of equipment must demonstrate their capacity to remain
6 technologically current.
- 7 k. All instructional facilities shall be clean, accessible, safe, and secure, and shall meet
8 the standards of local fire and health codes.

9 **2. Guidelines and Recommendations**

- 10 a. Appropriate equipment for the instructional program normally includes the following:
 - 11 (1) Lighting equipment in teaching and performance spaces.
 - 12 (2) A piano in each studio.
 - 13 (3) Video, film, and image projection equipment in appropriate teaching stations.
 - 14 (4) Sound systems in each studio and in production areas.
 - 15 (5) A variety of percussion instruments in appropriate teaching stations.
 - 16 (6) Access to technological equipment such as computers appropriate to the
17 research, teaching, artistic, and management needs of the program.
- 18 b. Facilities for the instructional and administrative aspects of the dance program should
19 be sufficiently localized to function cohesively and effectively.
- 20 c. Provision should be made for students to have access to adequate studio facilities in
21 other than scheduled class times.
- 22 d. A well-equipped theatre or studio-theatre should be available when needed for dance
23 concerts and for use as a class laboratory.
- 24 e. Adequate, safe, secure, and well-equipped space should be provided for costume and
25 scene construction, maintenance, and storage.
- 26 f. Adequate, safe, and secure storage space should be provided for instructional
27 equipment.
- 28 g. Appropriate and secure dressing and shower facilities should be provided for students
29 and faculty.
- 30 h. Adequate office space for faculty and staff should be provided in close proximity to
31 the instructional facilities.
- 32 i. There should be appropriate space and equipment for the administrative functions of
33 the program.
- 34 j. Institutions are encouraged to provide an adequate, secure, and well-equipped
35 facility for producing performance-quality recordings of dance performances.

- 1 k. All facilities and equipment should produce an environment conducive to learning
2 and be sufficient to enable faculty and students to focus on academic and artistic
3 endeavors.
- 4 l. Each dance unit should maintain a plan for the regular upkeep of its facilities and
5 maintenance and replacement of equipment. The plan should be developed
6 consistent with goals and objectives, the size and scope of the dance unit, and
7 prospective changes.
- 8 m. Normally, institutions or dance programs (1) have policies and protocols that maintain
9 strict distinctions between the provision of general health information for dancers in
10 the dance program, and the specific diagnosis and treatment of individuals by
11 licensed medical professionals; and (2) identify for the benefit of students and other
12 personnel as appropriate or as requested, resources that will enable them to make
13 contact with such professionals for specific treatment or other medical care.
- 14 n. Normally, institutions and dance programs develop their specific methods for
15 addressing the maintenance of health and safety in consultation with qualified
16 professionals, for example, licensed medical personnel and/or authoritative sources
17 providing information to students and faculty regarding the maintenance of
18 professional health and the prevention of injuries.

19 **G. Library and Learning Resources**

20 **NOTE:** Standards for Accreditation II.G.1.–7. apply to degree-granting institutions.
21 Standards for Accreditation II.G.8. applies only to non-degree-granting institutions.

22 **1. Overall Requirements**

23 **a. Standards**

- 24 (1) The dance unit shall have library, learning, and information resources necessary
25 to fulfill its purposes and appropriate for the size and scope of its operations.
- 26 (2) The institution shall place importance on the development and maintenance of
27 library, learning, and information resources to support its curricula in dance.
- 28 (3) The institution shall have policies concerned with, but not limited to, the
29 following aspects of library operation:
- 30 (a) Governance and administration;
- 31 (b) Collections and their development;
- 32 (c) Personnel services; and
- 33 (d) Access, facilities, and finances.

34 **b. Recommendations**

- 35 (1) The dance collection should be considered an integral part of the dance
36 program of the institution.
- 37 (2) The policies referred to in Standards for Accreditation II.G.a.(2) should support
38 both the number and scope of curricular objectives and should be developed in
39 a manner that demonstrates coordination between the library staff and the
40 dance faculty.

- 1 **2. Governance and Administration**
- 2 **a. Standard.** The functional position of the dance collection within the total library
- 3 structure shall be clearly identified, and the responsibilities and authority of the
- 4 individual in charge of this collection shall be defined.
- 5 **b. Recommendation.** There should be a close administrative relationship among all
- 6 libraries within the institution so that dance students and faculty may make the best
- 7 use of library resources.
- 8 **3. Collections**
- 9 **a. Standards**
- 10 (1) The institution must maintain library holdings and/or electronic access to
- 11 holdings in dance of sufficient size and scope to complement the nature and
- 12 levels of the total instructional program in dance, to provide incentive for
- 13 individual learning, and to support research appropriate for its faculty.
- 14 (2) There shall be evidence that a systematic acquisitions, preservation, and
- 15 replacement program compatible with appropriate needs has been planned,
- 16 and that some form of faculty consultation and review is a continuing aspect of
- 17 this program.
- 18 (3) Materials in all formats required for the study of dance—books, periodicals,
- 19 microforms, audio and video recordings, film and images, and electronic access
- 20 to other databases—shall be the basis of the acquisitions, preservation, and
- 21 replacement program.
- 22 **b. Recommendation and Comment**
- 23 (1) Whenever possible, cooperative arrangements should be established with
- 24 information sources outside the institution to augment holdings for student
- 25 and faculty use.
- 26 (2) The books, audio and video recordings, and film and images held by the
- 27 libraries of municipalities, radio stations, historical societies, and other schools,
- 28 and access to various electronic databases, can often provide a breadth of
- 29 coverage far beyond that of the institution.
- 30 **4. Personnel**
- 31 **a. Standard.** The library shall be staffed by qualified personnel sufficient to meet the
- 32 various needs of the dance unit.
- 33 **b. Recommendation.** Institutions are encouraged to engage specialized personnel
- 34 whenever feasible to organize and maintain the dance holdings.
- 35 **5. Services**
- 36 **a. Standards**
- 37 (1) The institution shall maintain appropriate hours of operation for the library.
- 38 (2) There must be convenient access to the library holdings in dance through
- 39 complete and effective catalogs, indexes, and other appropriate bibliographical
- 40 tools.

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

3 (4) Instruction in the use of the dance collection shall be provided.

4 **6. Facilities**

5 **a. Standards**

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

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

10 **b. Guideline.** Normally, facilities are as centralized as possible to provide access to all
11 library holdings devoted to the study of dance. For example, audio and video
12 equipment, recordings, and listening equipment are located in close proximity for
13 effective use in conjunction with one another.

14 **7. Finance**

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

17 **b. Recommendations**

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

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

25 **8. Non-Degree-Granting Institutions**

26 **a. Standards**

27 (1) Adequate library, learning, and information resources must be readily available
28 to support both the dance programs offered and the needs of faculty and
29 enrolled students.

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

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

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

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

4 **1. Standards**

- 5 a. Communications with prospective students and parents/guardians must be accurate
6 and presented with integrity.
- 7 b. As a matter of sound educational practice, institutions recruit and admit students only
8 to programs or curricula for which they show aptitudes and prospects for success.
- 9 c. Recruitment goals, policies, and procedures shall be ethical, controlled by the
10 institution, compatible with the goals and objectives of the dance unit, and free of
11 practices that compensate recruiters directly on an individual or aggregate
12 per-student-yield basis or otherwise create conflicts of interest for recruitment
13 personnel or the institution.
- 14 d. Admissions evaluation procedures and advising services must be clearly related to the
15 goals and objectives of the institution's dance programs.
- 16 e. Admission to particular programs of dance study must be correlated to the
17 institution's ability to provide the requisite coursework and experiences at the
18 appropriate level for all students enrolled.
- 19 f. Retention policies must be:
- 20 (1) Appropriate to the purposes of the institution's curricular programs;
- 21 (2) Clearly defined;
- 22 (3) Published for students and faculty; and
- 23 (4) Applied with rigor and fairness.
- 24 g. The institution shall inform a student promptly if it is determined that he or she is not
25 an acceptable candidate for a degree, certificate, or diploma.
- 26 h. The institution shall maintain accurate, up-to-date records of each student's
27 educational progress, including courses taken, production participation associated
28 with degree or program requirements, grades and/or credits earned, and the results
29 of other appropriate evaluations.
- 30 i. Accredited members shall maintain documents pertinent to the awarding of graduate
31 degrees, including theses, dissertations, videos, and portfolios.
- 32 j. Advising must address program content, program completion requirements, potential
33 careers or future studies, and dance-specific student services consistent with the
34 natures and purposes of dance degrees and programs being offered. Institutions must
35 provide students with written documents and advising that describe all requirements
36 and the purposes of their programs.

37 **2. Recommendations**

- 38 a. Students with specific career goals should be engaged in a continuous advisement
39 program related to their area of specialization. Advisement should reflect concern for

1 the goals of each student and should provide assistance with the selection of courses
2 that serve as appropriate preparation for advanced study.

3 b. Students should have access to information concerning specialization at the graduate
4 level and available career options in dance.

5 **I. Published Materials and Websites**

6 **1. Standards**

7 a. Published materials concerning the institution and the dance unit shall be clear,
8 accurate, and readily available.

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

10 (1) Purposes;

11 (2) Size and scope;

12 (3) Curricula;

13 (4) Faculty;

14 (5) Administrators and trustees;

15 (6) Locale;

16 (7) Facilities;

17 (8) Costs and refund policies;

18 (9) Rules and regulations for conduct;

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

21 (11) Descriptions for each course offered;

22 (12) Academic calendar;

23 (13) Grievance and appeals procedures; and

24 (14) Accreditation status with NASD and other appropriate accrediting agencies (see
25 Rules of Practice and Procedure, Part II, Article XII.).

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

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

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

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

- 1 g. Program and degree titles shall be consistent with content (see also Standards for
2 Accreditation II.I.2.c.).
- 3 h. When an institution or program offers work that is given academic credit by another
4 institution, the source of the credit and any credential to which it leads must be
5 clearly described.
- 6 i. Through means consistent with its purposes and resources, (1) the institution, or
7 (2) the dance program, either separately or in conjunction with the institution, shall
8 routinely provide reliable data and information to the public concerning the
9 achievement of its purposes.
- 10 j. The institution and the dance unit shall have readily available valid documentation for
11 any statements and/or promises regarding such matters as program excellence,
12 educational results, success in placement, and achievements of graduates or faculty.
- 13 k. Any statement connecting any specific degree or program offering with career
14 preparation, career entry, or preparation for advanced study must be consistent with
15 what the degree or program specifically prepares graduates to be able to do
16 immediately upon completion, and therefore with all of the following elements or
17 characteristics for that specific program:
- 18 (1) Published purposes and requirements;
- 19 (2) Degree or program level and type;
- 20 (3) Subject matter content, range, and depth;
- 21 (4) Distributions of curricular and other graduation requirements; and
- 22 (5) Scope and levels of observable competency development in graduating
23 students.
- 24 **NOTE:** Publication of information indicated in Standards for Accreditation
25 II.I.1.k.(1)–(4) is encompassed in requirements for all institutions and
26 programs outlined in Standards for Accreditation II.I.1.b.(1), (3), and (10).
- 27 l. Published materials must clearly distinguish those programs, courses, services, and
28 personnel available every academic year from those available on a less frequent basis.
- 29 m. Publications shall not list as current any courses not taught for two consecutive years
30 that will not be taught during the third consecutive year.
- 31 n. Catalogs, advertising, and other promotional materials shall clearly differentiate
32 existing and approved programs from those that are prospective or under
33 consideration.

34 **2. Guidelines**

- 35 a. Published materials include Internet websites and any other forms of information
36 distribution.
- 37 b. In addition to a standard catalog, dance units normally maintain published documents
38 of sufficient clarity and detail to facilitate understanding about all aspects of their

- 1 work among administrators, faculty, students, parents/guardians, and other
2 constituencies.
- 3 c. The practices of member institutions support the system of academic currency that
4 allows degrees to be broadly understood and widely accepted. Member institutions
5 serve students, higher education, and the public by ensuring that degree and program
6 titles are consistent with content. Standard academic degree rubrics and titles of
7 degrees and emphases should be used unless the degree or program has a significant
8 emphasis on unique content. Enrollment levels, public relations, and resource
9 availability are important elements in determining an institution's program offerings,
10 but they are not appropriate criteria for assigning degree titles.

11 **J. Community Involvement**

- 12 **1. Standard.** Institutions must publish any formal relationships and policies concerning
13 community involvement that are connected to curricular offerings.
- 14 **2. Guideline and Comment.** Institutions vary in the intensity of their community
15 involvement according to their various objectives and types of program offerings.
16 Usually, dance units enjoy reciprocal benefits from cooperating with local schools,
17 presenting organizations, and arts organizations.

18 **K. Articulation with Other Institutions**

- 19 **1. Standard.** Institutions must publish any articulation agreements with other institutions.
- 20 **2. Guideline.** Baccalaureate degree-granting dance units are expected to assume joint
21 responsibility for working cooperatively to facilitate the articulation between community
22 and two-year college and senior college programs: for example, the development of
23 validation examinations, state and/or regional articulation committees, and procedures
24 for maintaining current information regarding credit and admission policies (see Standards
25 for Accreditation III.A.3. for standards regarding transfer of credit).

26 **L. Evaluation, Planning, and Projections**

27 **1. Standards**

- 28 a. The dance unit shall evaluate, plan, and make projections consistent with and
29 supportive of its purposes and its size and scope.
- 30 (1) Techniques, procedures, time requirements, resources, and specific
31 methodologies used for evaluation, planning, and projections shall be
32 developed by the dance unit appropriate to the natures of the dance disciplines
33 offered at the institution and with a logical and functioning relationship to
34 overall financial conditions impacting the institution.
- 35 (2) The dance unit shall ensure that appropriate individuals are involved and
36 appropriate information is available to accomplish the goals and scope of each
37 evaluation, planning, and projections project.
- 38 (3) Each dance unit must determine the scope, breadth, and degree of formal
39 systematic attention to the connected activities of evaluation, planning, and
40 projection as it makes decisions pertaining to:
- 41 (a) Purposes;
- 42 (b) Present and future operational conditions;

- 1 (c) Resource allocation and development; and Specific programs and services.
- 2 (4) Reviews and evaluations must demonstrate consideration of the functions of
3 study at all levels (graduate, undergraduate, and certificate/diploma program)
4 and the purposes, structure, content, and results of each specific program of
5 study.
- 6 (5) Evaluation, projection, and planning associated with adding, altering or
7 deleting curricula must address multiple, long-term programmatic and resource
8 issues.
- 9 (6) Evaluation, planning, and projection must be pursued with sufficient
10 intellectual rigor and resource allocations to accomplish established purposes.
- 11 b. The dance unit shall demonstrate that the educational and artistic development of
12 students is first among all evaluative considerations.
- 13 (1) Regular, systematic attention shall be given to evaluating the learning
14 achievements of individual students.
- 15 (2) Individual evaluations shall be analyzed and organized to produce an overall
16 picture of the extent to which the educational and artistic purposes of the
17 dance unit are being attained.
- 18 (3) When various levels of programs are offered in the same field of study,
19 differences in expectations about achievement must be specified.
- 20 (4) The dance unit shall be able to demonstrate that students completing
21 programs have achieved the artistic and educational levels and competencies
22 outlined in applicable NASD standards.

23 **2. Guidelines, Recommendations, and Comment**

- 24 a. Evaluation, planning, and making projections are a set of connected activities that
25 relate to all aspects of a dance unit's work. They include, but go well beyond numbers
26 of students, personnel, or programs; lists of resource needs; or declarations of
27 aspiration. They address strategies and contextual issues consistent with the
28 purposes, size and scope, program offerings, and responsibilities of the dance unit.
- 29 b. Evaluations provide analyses of current effectiveness; planning provides systematic
30 approaches to the future; and projections create understanding of potential contexts
31 and conditions.
- 32 c. Internal evaluation and reporting of evaluation of student achievement normally
33 differentiates among (1) levels of quality, and (2) attainments.
- 34 d. Normally, students have regular opportunities to evaluate formally the curricular
35 experiences in which they participate. This is an example of the function indicated in
36 Standards for Accreditation II.L.1.a.(2).
- 37 e. Dance units have available a broad range of evaluation techniques such as juries,
38 critiques, course-specific and comprehensive examinations, institutional reviews, peer
39 reviews, and the performance of graduates in various settings. Information gained is
40 used as an integral part of planning and projection efforts. However, the institution
41 and the dance unit should ensure and make clear that evaluation, planning, and
42 projection exist to serve the dance unit's programs, rather than the reverse. Periodic

- 1 cost/benefit analyses, in terms of improvements to student learning in dance, are
2 strongly encouraged for all dance units and externally imposed evaluation systems.
- 3 f. Evaluation, planning, and projection should contribute to a general understanding
4 about the relationships of parts to wholes, both for the dance unit and its component
5 programs. They should result in successful management of contingencies,
6 opportunities, and constraints. They should produce realistic short- and long-term
7 decisions. They should ensure a productive relationship between priorities and
8 resource allocations.
- 9 g. Over-reliance on quantitative measures is inconsistent with the pursuit of quality in
10 the arts. The higher the level of achievement, the more strongly this pertains.
- 11 **M. Operational Standards for Free-Standing Dance Institutions.** Additional operational standards
12 that apply to free-standing dance postsecondary institutions may be found in Standards for
13 Accreditation XX. All institutions to which these standards apply must demonstrate compliance
14 with all applicable standards in Standards for Accreditation XX.
- 15 **N. Operational Standards and Procedures for Proprietary Institutions.** Additional operational
16 standards that apply to all proprietary institutions may be found in Standards for Accreditation
17 XXI. All institutions to which these standards apply must demonstrate compliance with all
18 applicable standards in Standards for Accreditation XXI.
- 19 **O. Operational Standards and Procedures for Branch Campuses, External Programs.** Additional
20 operational standards that apply to branch campuses, extension programs, and other external
21 programs may be found in Appendix I.A. All institutions to which these standards apply must
22 demonstrate compliance with all applicable standards in Appendix I.A.

1 **VI. TWO-YEAR DEGREE-GRANTING PROGRAMS**

2 **A. Purposes and Protocols**

3 **1. Purposes.** Two-year degree-granting programs in dance are normally offered within the
4 following general contexts:

- 5 a. Enrichment programs for the general college student.
- 6 b. Curricular offerings providing instruction in dance as an element of liberal education,
7 without the intention of training for dance occupations.
- 8 c. Degrees, certificates, or other curricular offerings having an occupational or
9 vocational emphasis and not intended to prepare for transfer.
- 10 d. Degrees or other curricula intended to prepare students for continuing study toward
11 either liberal arts or professional baccalaureate degrees in dance.

12 **2. Standards Applicability**

- 13 a. Associate degree programs offering dance courses as a major in a two-year program
14 of liberal studies not intended to transfer should follow the standards and guidelines
15 for four-year institutions offering liberal arts degrees.
- 16 b. Associate degree or other programs offering dance courses in a two-year program of
17 occupational studies not intended for transfer should follow the standards and
18 guidelines in Standards for Accreditation VI.C.
- 19 c. Associate degree and other programs offering dance courses in a curriculum intended
20 to lead, by transfer, to baccalaureate degree programs should follow the standards in
21 Standards for Accreditation VI.B., and the standards and guidelines for
22 degree-granting institutions offering liberal arts or professional degrees, this as
23 appropriate to the objectives of the program.

24 **B. Standards for the Dance Major Transfer Program**

25 **1. Composite Degree Requirements.** Dance is a highly specialized field requiring the
26 development of many skills. In the collegiate setting this development must begin in the
27 freshman year and continue throughout the four years of study. Dance majors may not
28 be able to fulfill all the general education curriculum requirements in the first two years.
29 Therefore, courses may be spread over the four years of the college program.

30 **2. Degree and Resources Relationship.** NASD recognizes the responsibility of community
31 and two-year colleges to offer the general enrichment program according to its goals for
32 studies in dance. The dance major transfer program shall be offered only by those
33 institutions that can demonstrate the need for this program in terms of minimum dance
34 major enrollment criteria, and are in a position to commit adequate faculty, physical
35 facilities, equipment, and library resources to maintain a quality program.

36 **3. Curricular Purpose.** Institutions offering the dance major transfer program shall maintain a
37 curricular program equivalent to the first two years of a four-year baccalaureate program.
38 In this regard, institutions offering programs intended to transfer to liberal arts degrees
39 must use the standards for such degrees found under Standards for Accreditation VII.
40 Institutions offering programs intended to transfer to a professional baccalaureate
41 degree must use the Common Body of Knowledge and Skills under Standards for
42 Accreditation VIII.A.3.b., as the basis for their curricular requirements in dance. At least

1 3 semester hours of dance history are required in all associate degree programs intended
2 to transfer, and 6 semester hours of dance history are strongly recommended.

3 **4. Dance Education.** Students expecting to transfer to baccalaureate degree programs in
4 dance education shall be provided opportunities to gain background understanding and
5 skills that support upper-division completion of competencies essential to the teaching
6 specialization (see Standards for Accreditation VIII.).

7 **5. General Studies.** The liberal arts component of a student's program shall be selected
8 according to the requirements of each state for the specific colleges to which students will
9 transfer, taking into consideration the NASD guidelines and recommendations for general
10 studies listed under the standards for the various baccalaureate degrees in dance.

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

20 **C. Standards for Two-Year Vocational Programs**

21 **1. General Standards.** The awarding of a diploma for a two-year vocational degree implies
22 the successful completion of a prescribed course of study oriented to the achievement
23 of specific results.

24 All such programs must meet applicable operational standards (see Standards for
25 Accreditation II.). In addition:

26 a. A specific coherent set of purposes shall be developed and published that include, but
27 are not limited to:

28 (1) Title or basic identification of the subject matter, techniques, or issues to be
29 addressed.

30 (2) Specific content, methods, and perspectives used to consider subject matter,
31 techniques, or issues, including expectations regarding:

32 (a) Artistic, intellectual, or disciplinary engagement.

33 (b) Breadth and depth in disciplinary components.

34 b. Operational assessments shall reveal consistent achievement of goals and objectives.

35 c. Title shall be consistent with content. Published materials shall be clear about the
36 level and length of any degree program.

37 d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with
38 regard to levels of competence in specific disciplines central to the artistic or
39 educational purposes and content of the degree.

40 e. Guidance, counseling, and mentoring shall be adequate to support the achievement
41 of purposes.

- 1 f. There must be clear descriptions of what students are expected to know and be able
2 to do upon completion and effective mechanisms for assessing student competencies
3 against these expectations, consistent with Standards for Accreditation VI.C.1.a.
- 4 g. Evaluation mechanisms shall be consistent with the goals defined for specific courses,
5 projects, programs, or curricula, and to the specific approach(es) involved.
- 6 h. The institution and dance unit shall maintain and publish clear, valid information
7 about any vocational connections or career or job placement agreements claimed by
8 the institution.
- 9 **2. Program Standards.** A review of each two-year vocational degree program must
10 demonstrate that consistent with published goals, objectives, and expectations:
- 11 a. Students are achieving a measurable degree of advancement toward fulfillment of
12 specified and stated program purposes, including technical mastery in at least one of
13 the traditional or innovative techniques appropriate to their craft or field of study.
- 14 b. Students are developing an effective work process and a coherent set of ideas and
15 goals that are embodied in their work.
- 16 c. Students are developing a significant body of skills, sufficient for evaluation, and a
17 level of artistry and/or technical proficiency and/or analytical competence observable
18 in work sufficient to enter the vocational field at the level indicated by program
19 purposes.
- 20 d. Institutional performance with respect to operational and general curricular
21 standards in Standards for Accreditation II. and III. supports achievements of the
22 general and program standards of Standards for Accreditation VI.C.1. and 2.
- 23 To attain these objectives, it is assumed that work at the introductory/foundation level
24 will be followed by increasingly advanced work.

APPENDIX I.A.

BRANCH CAMPUSES, EXTERNAL PROGRAMS

Section 1. Standards

- A. The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status.
- B. Branch campuses must have and advertise the same name as the main campus, and must be identified in the catalog or catalog supplement and in other publications of the main campus.
- C. It is not necessary for the branch to offer all of the programs that are offered at the main campus; however, the catalog of the main campus must clearly identify the programs offered only at the branch campus.
- D. Extension programs may be affiliated with either the main campus or branch campus, and, as appropriate, must be identified in the catalog of either the main or the branch campus.
- E. The institution must ensure that all branch campus, extension, or similar activities:
 1. Are considered integral parts of the institution as a whole.
 2. Maintain the same academic standards as courses and programs offered on the main campus.
 3. Receive sufficient support for instructional and other needs.
- F. Students involved in branch or extension programs must have convenient access to all necessary learning resources.
- G. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources.
- H. If programs or courses use special instructional delivery systems such as computers, television, videotape, or audiotape, appropriate opportunities must be provided for students to question and discuss course content with faculty.
- I. The nature and purpose of any use of the institution's name must be clearly and accurately stated and published.
- J. Institutions must keep 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.
- K. Accreditation in dance does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus.

Section 2. Guidelines

- A. Various terminologies are used to describe affiliated entities and activities. The terminology used in Section 1. 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

- 1 considered (1) a separate institution within the same corporate structure as the main
2 campus, and (2) geographically apart from the main campus.
- 3 B. A branch normally offers a complete program leading to an academic credential or provides
4 community education services, and has a significant amount of local responsibility for
5 administrative control and academic affairs.
- 6 C. The branch may publish its own catalog.
- 7 D. An extension ordinarily does not offer a complete program of study leading to an
8 academic credential. Extension activities may include courses in programs offered for credit
9 off-campus or through continuing education, evening, or weekend divisions.
- 10 E. In extension and similar services, on-campus faculty have a substantive role in the design
11 and implementation of programs.

APPENDIX I.B.

CREATIVE MULTIDISCIPLINARY CONVERGENCE AND TECHNOLOGIES Information and Standards for Curricular Programs in Higher Education

National Association of Schools of Art and Design
National Association of Schools of Dance
National Association of Schools of Music
National Association of Schools of Theatre

Please Note:

- 1. Applicability Focus.** This Appendix applies only to certain types of multidisciplinary curricular programs as defined below and descriptively labeled for the purposes of this document “Creative Multidisciplinary Convergence and Technologies (CMCT).” These programs are distinguished from other programs by their purposes, content, and competency expectations involving or combining multiple disciplines and technology (see Sections 1.C. and 2.M.). These standards are applicable only to certain types of organized and published curricular offerings, and not to single educational experiences or stand-alone individual or group CMCT experimentation or production. Therefore, they do not apply to most art/design, dance, music, or theatre degrees or program majors, or to minors, areas of emphasis, or the equivalent that appear on the program listing for institutions with one or more arts accreditations (see Sections I.E.2. and 2.A.).
- 2. Complexity.** Appendix I.B. addresses educational programs that focus on certain combinations and convergences of creative purposes, disciplinary content, and ways of thinking and working that are complicated in and of themselves. In operation, these combinations and convergences produce and expand both creative possibility and complexity, whether or not they are placed within a curricular program. Therefore, this Appendix reflects the reality of these complexities in order to support conditions for learning that foster creativity. Institutions interested in CMCT are strongly encouraged to study the entire Appendix. An outline of the Appendix is provided below.
- 3. Accreditation Reviews.** Although Appendix I.B. is a standards statement developed and used by four arts accrediting organizations (NASAD, NASD, NASM, and NAST), institutions offering curricular programs eligible for review under these standards and holding accredited institutional Membership in one or more of the organizations above are not required to seek accreditation from the other organizations as a condition of any single association’s approval of any program eligible for single accreditation review under these standards. In principle, the Commissions of each association act separately. The four arts accrediting organizations have provisions for multidisciplinary consideration of these programs in accreditation reviews under certain conditions (see Section 2.H.).
- 4. Association Positions.** Each of the arts accrediting associations above encourages member institutions to become informed and to participate in CMCT-related projects and other multidisciplinary cooperative efforts and courses as they deem appropriate to their purposes; however, offering curricular programs in this area changes the nature and scope of an institution’s engagement with CMCT. The associations affirm that the standards below are intended to neither encourage nor discourage the development of curricular programs in CMCT. Such decisions are the prerogative of the institution.

1 **5. Standards References.** This appendix includes references to standards found within the
2 Standards for Accreditation portion of the respective association’s *Handbook* (NASAD, NASD,
3 NASM, or NAST) and are labeled accordingly. Other references to “Sections” refer to
4 portions of this appendix, unless another appendix is specified.

5 **APPENDIX I.B. OUTLINE:**

6 **Section 1. Information**

- 7 A. Introduction
- 8 B. Appendix Purposes
- 9 C. Definitions and Concepts
- 10 D. Institutional Purposes
- 11 E. Institutional Projects and Program Choices

12 **Section 2. Standards and Guidelines**

- 13 A. Applicability
- 14 B. CMCT and Arts/Design-Centered Content
- 15 C. CMCT and Technology-Centered Content
- 16 D. CMCT, Computer Science and Engineering, and Research
- 17 E. Programs Combining Studies in Arts/Design with Non-Arts CMCT
- 18 F. Related Arts Accreditation Standards
- 19 G. Administrative Home
- 20 H. Commission Jurisdictions: The Arts Accreditors and CAAA
- 21 I. Content, Titles, Terminologies, and Program Descriptions
- 22 J. Basic Undergraduate Curricular Structures and Standards References
- 23 K. CMCT Curricular Structure Standards and Associated Requirements
- 24 L. CMCT Competency Development Choices and Proportions
- 25 M. CMCT Competencies, Experiences, and Opportunities
- 26 N. General Studies Associated with CMCT
- 27 O. Operational Standards for CMCT Curricular Programs
- 28 P. Graduate Curricular Programs in CMCT
- 29 Q. Standards for Specific Curricular Programs

30 Section 2.A.–H. provides standards-based information; Section 2.I.–Q. addresses CMCT curricular
31 programs specifically.

32 **Section 1. Information**

33 **A. Introduction**

34 **1. Appendix Scope.** This appendix addresses a complex area of artistic work and creative
35 production enabled when historically evolving disciplinary and multidisciplinary
36 concepts and creativity are allied with digital and other emerging technologies to create
37 new forms of convergence.

38 The particular convergence addressed by this appendix involves a fusion of multiple
39 disciplines within the arts and design fields with multiple forms of technology and other
40 media in the production of creative work. Other fields may be involved as well.

41 This appendix does not address or encompass every, or even most, of the connections
42 between technology and work in the various individual arts and design disciplines, nor
43 does it address every combination involving multiple disciplines in the arts, design, and
44 technology.

1 It does address a particular set of connections and integrations defined by certain
 2 mixtures of content, purpose, and means, as defined in Sections 1.E.2. and 2.M.

3 The standards in this appendix area are applicable to curricular programs—areas of
 4 emphasis, minors, certificates, majors, etc.—focused primarily on addressing the
 5 particular set of connections and integrations defined in Section 1.C. Other standards
 6 address curricular programs focused on other types of combinations.

7 **2. Definition Locations and Descriptions.** For the definition of Creative Multidisciplinary
 8 Convergence and Technologies (CMCT) and other terms used in Appendix I.B., see
 9 Section 1.C.

10 For a description of CMCT in terms of the basic content, knowledge, and skills involved,
 11 see Section 2.M.

12 For a description of resources associated with CMCT work, see Section 2.O.

13 For additional background and advisory information, see the *CAAA Tool Kit on Issues of*
 14 *Creative Multidisciplinary Convergence and Technologies (CMCT)* on the CAAA website
 15 at [https://www.arts-accredit.org/council-of-arts-accrediting-associations/commission-](https://www.arts-accredit.org/council-of-arts-accrediting-associations/commission-on-creative-multidisciplinary-convergence/cmct-tool-kit/)
 16 [on-creative-multidisciplinary-convergence/cmct-tool-kit/](https://www.arts-accredit.org/council-of-arts-accrediting-associations/commission-on-creative-multidisciplinary-convergence/cmct-tool-kit/).

17 **3. Pathways.** Competencies and proficiencies in CMCT may be gained in many ways.
 18 Appendix I.B. focuses on those pathways that can be defined as organized curricular
 19 programs offered by institutions of higher education with specific competency
 20 development and completion requirements. Other pathways are respected but not
 21 considered in terms of the standards and guidelines below.

22 **4. Appendix Sections.** Appendix I.B. provides overview information in Section 1. for
 23 institutions and arts/design programs interested in this area. The text of Section 1. is not
 24 a statement of accreditation standards.

25 Section 2. provides accreditation standards and guidelines for institutions with
 26 appropriate resources wishing to offer curricular programs addressing: (1) the type of
 27 creative and technological convergence based in the production of multidisciplinary
 28 work involving two or more arts/design fields or specializations and digital/emerging
 29 technologies, and perhaps also one or more other disciplines; or (2) the scholarly study
 30 of such work consistent with the definition in Section 1.C.

31 **5. Frameworks and Creativity.** This appendix incorporates fundamental principles of
 32 academic integrity, public information, and program operation into a framework. This
 33 framework provides a basis for creative local consideration about goals and
 34 expectations in a field that by its very nature is experimental, and that has and should
 35 continue to have few boundaries.

36 **B. Appendix Purposes**

37 This appendix is intended to:

38 1. Support the continuation and growth of creative dynamism in a multifaceted field
 39 where discovery is a major goal, and where there is little or no stasis.

40 2. Focus on CMCT from the perspectives of arts and design disciplines while fully
 41 addressing the fact that CMCT work encompasses and finds impetus from many other
 42 disciplines and perspectives.

- 1 3. Present principles and concepts that can be considered at various levels of breadth and
2 depth, and that remain current as change occurs.
- 3 4. Provide a framework that can encompass and encourage specific CMCT applications or
4 content details that change constantly as exploration, discovery, and technical changes
5 continue.
- 6 5. Address and encompass a broad range of purposes, content, approaches, and methods
7 among institutions.
- 8 6. Clarify means for determining commonalities and distinctions among basic types of
9 curricular programs according to content and levels of engagement.
- 10 7. Indicate protocols for maintaining the internal integrity of individual curricular
11 programs, and for providing clear, accurate program information to students and the
12 public.
- 13 8. Offer guidance for the timely evolution of essential academic functions needed to
14 support CMCT programs, such as libraries, data scores, and academic management
15 information systems.

16 C. Definitions and Concepts

17 For the purposes of this appendix:

- 18 1. **Creative Multidisciplinary Convergence and Technologies (CMCT)** normally indicates
19 the active involvement of
 - 20 ▪ More than one arts or design discipline (e.g., art, design, dance, music, theatre, etc.,
21 including, as applicable, its specializations).
 - 22 ▪ In the combination or melding of two or more content forms and media through
23 the use of digital and emerging technologies.
 - 24 ▪ To create works/productions involving two or more of the other arts/design forms
25 or with significant arts/design content or presence.

26 CMCT is centered in multiple creative artistic practices. In this text, “CMCT” refers to
27 arts-centered and/or design-centered CMCT. Other types of creative convergence not
28 involving a deep integration of two or more arts/design areas—and therefore not
29 addressed in depth by this Appendix—are referred to in this text as “non-arts CMCT.”

30 CMCT scholarship addresses various aspects of work in CMCT as defined above from
31 analytical, historical, and other perspectives.

32 The use of technological means is central to CMCT, but abilities to use CMCT-associated
33 hardware, software, and other technologies does not automatically or necessarily
34 indicate competency in CMCT. Technological knowledge is not conflated with general or
35 specialized artistic or design knowledge. The reverse is also true.

36 CMCT work may stand alone as a production unto itself, or may be incorporated into a
37 production in one or more of the arts and design forms (e.g., plays, dance performances,
38 films, opera, concerts, communication designs, interactive media designs, smart objects).

- 39 2. **Arts/design, or arts** encompasses all of the individual performing and visual arts and all
40 of the various design fields and includes those disciplines, manifestations, and practices
41 that combine arts (e.g., dance, music, theatre, visual arts, film) or design elements in
42 traditional or new forms. The terms indicate a set of creative disciplinary areas from

1 which choices about inclusion are made on a project-to-project basis. The terms do not
2 indicate a requirement that all fields listed must always be represented in any CMCT
3 course or project or curriculum.

4 **3. Multidisciplinary** includes the arts/design disciplines and other disciplines.

5 **4. Convergence** includes combinations, but strongly connotes a fusion of elements
6 typically through explicit uses of digital and emerging technologies. Convergence may
7 occur on many different levels and at many different scales.

8 **5. Technology**, singular or plural, encompasses all types of technology—current, past, and
9 future. However, most uses in this Appendix refer to electronic, digital, and/or emerging
10 technologies used as a means to produce creative work. Technology also refers to
11 applications and uses, and to contexts for work shaped by technological means, for
12 example, the distribution systems of social media.

13 **6.** The term **applications** encompasses many concepts, for example:

14 a. CMCT applications are found in many sectors, including but not limited to the arts
15 (e.g., dance, music, theatre, visual arts, film, etc.) and design (e.g., communication
16 design, fashion design, industrial design, interior design, textile design, theatre
17 design, etc.), game development, broadcasting and journalism, advertising and
18 entertainment, information and instructional technology, business, and product
19 development.

20 b. Applications of CMCT and associated non-arts CMCT use and integrate work and
21 processes from the sciences, engineering, and/or computer technology.
22 Interactions, engagements, and applications involving these fields in some manner
23 are fundamental aspects of arts/design CMCT.

24 **7. Curricular Programs** indicates a set of courses, projects, or other published
25 requirements for a degree, certificate, diploma, major, minor, area of emphasis, etc.

26 **D. Institutional Purposes**

27 1. Institutions interested in pursuing CMCT activity have many choices about levels of
28 engagement. One fundamental choice is whether to support (a) projects, (b) curricular
29 programs, or (c) both.

30 Decisions regarding the scope of involvement with CMCT activity are the prerogative of
31 each institution. However, each decision produces its own set of necessities for success.

32 2. Levels of CMCT engagement in creative production and/or scholarship include, but are
33 not limited to:

34 a. Projects (singly or in series).

35 b. Coursework and/or experiences, elective or required, open or limited by admission
36 criteria.

37 c. Curricular programs in the primary arts/design area, other arts/design areas, or
38 other fields with required CMCT content, as coursework, emphases, or minors.

39 d. Curricular programs leading to degrees or other credentials with majors in
40 arts/design CMCT.

- 1 These may be based administratively in (1) art/design, dance, music, theatre, or other
 2 arts/design areas; (2) a consortium of several arts/design disciplines; or (3) institutes or
 3 similar administrative entities involving the arts and/or design, engineering, technology,
 4 business, and other disciplines.
- 5 3. Types of projects, courses, or curricula offered at various levels of capacity and
 6 complexity may include, but are not limited to:
- 7 a. Orientations to or surveys of CMCT.
- 8 b. Conception, development, and production of CMCT work.
- 9 c. Research, scholarship, and publication associated with CMCT.

10 **E. Institutional Projects and Program Choices**

11 **1. Projects**

- 12 a. Projects may be stand-alone, extracurricular, or associated with courses or curricular
 13 programs.
- 14 b. Project choices are driven by personnel, aspirations, expertise, resources, and
 15 conditions in each institution, including the ability to establish and sustain creative
 16 environments and project teams.
- 17 c. Stand-alone and extracurricular projects are encouraged but are not subject to
 18 review or listing by the arts accrediting associations.

19 **2. Curricular Programs**

20 CMCT programs pursued in courses or curricula address a broad range of goals, objectives,
 21 and applications. Whatever goals or objectives are chosen, each program makes decisions
 22 about the extent to which students will be prepared to understand CMCT and to produce
 23 CMCT work or scholarship using knowledge and skills associated with:

- 24 a. Various means for producing multi-dimensional communications, products,
 25 environments, and interactions, including the structures and properties inherent in
 26 various disciplines and media (e.g., spatial, temporal, and/or algorithmic).
- 27 b. Differing viewpoints of users, audiences, clients, and/or artists in other fields,
 28 designers, and professionals in other sectors and fields.
- 29 c. Current and emerging knowledge and technologies.
- 30 d. Differing perspectives and conceptions of technology as a tool, a medium, and/or
 31 an environment.
- 32 e. Research and scholarship about or associated with CMCT.
- 33 f. CMCT concepts and applications in other disciplinary practices or as a freestanding
 34 endeavor.

35 Decisions about curricular presence, proportion, and objectives exert a critical influence
 36 on the structure and content of each program, and the resources needed to support it.

37 Qualified faculty, technical resources, disciplinary and multidisciplinary content and
 38 organization, and curricular offerings sufficient to support specific goals and objectives
 39 are prerequisites to effectiveness in offering courses, areas of emphasis, minors,
 40 degrees, or other credentials in CMCT (see Section 2.).

1 Whatever choices are made by the institution, students need to develop skills,
2 knowledge, and perspectives from more than one discipline (e.g., art/design, dance,
3 music, theatre). Multidisciplinary content oriented to capabilities in convergence is
4 integral to curricular programs that address arts/design CMCT, whether structured as
5 majors, minors, areas of emphasis, or in other patterns.

6 **Section 2. Standards and Guidelines**

7 The standards and guidelines below address curricular programs that constitute areas of
8 emphasis, minors, majors, or their equivalents in CMCT. They supplement standards and
9 guidelines applicable to all curricular programs beginning in Standards for Accreditation I. and
10 continuing to the end of the Standards for Accreditation applicable to accredited institutional
11 Membership in NASAD, NASD, NASM, or NAST.

12 The standards in this appendix address structural and operational issues. They also address basic
13 knowledge and skills associated with creating and producing CMCT or with studying the field of
14 CMCT from an informed perspective.

15 As is the case with standards for each arts and design field, knowledge and skills development
16 standards for CMCT represent goals for capability to create and present work. They provide a
17 foundation for individual cultivation of CMCT that enables informed exploration and effort that
18 in turn lead to CMCT-centered production. These productions are unique creations irrespective
19 of whether or not they are reproduced for mass consumption.

20 Thus, the CMCT curricular standards below and the competency development goals they contain
21 support, enable, and serve uniqueness of result.

22 **A. Applicability.** The standards below are the basis for accreditation documentation and
23 Commission review when *multidisciplinary* arts/design CMCT, as defined above, has a
24 curricular presence and is specifically designated:

- 25 1. As a minor or area of emphasis within an arts or design degree or non-degree program
26 (e.g., art/design, dance, music, theatre).
- 27 2. As the major in an arts or design degree or non-degree program.
- 28 3. As a first or second major along with an arts or design major in a double-major program.
- 29 4. As a primary component in degree or non-degree programs featuring disciplines in
30 combination that require an arts or design major or at least 25% studies in arts or
31 design.
- 32 5. As the primary content of a course, normally only in terms of the relationship of that
33 course to overall curricular structure, or to title/content consistency and other issues of
34 program functionality and public information.

35 **A short applicability test:** Yes, if a curricular program is focused on CMCT. Yes, if a curricular
36 program is focused on one or more particular arts/design disciplines plus a curricular program
37 in CMCT. No, if studies in a particular area of arts/design are combined with studies in
38 technology or the other arts that may address elements of CMCT, but that are not combined or
39 integrated as indicated in the definition of CMCT in Section 1.C.

40 **B. CMCT and Arts/Design-Centered Content**

- 41 1. Content, techniques, and technologies used as elements in CMCT are often applied and
42 studied in arts/design contexts that are not fundamentally or primarily multidisciplinary.
43 Programs of study of this type are documented and reviewed by the Commission as

1 appropriate to program purposes using, as appropriate, other sets of NASM, NASAD,
2 NAST, or NASD standards. In these circumstances, institutions and the Commission may
3 reference competencies, experiences and opportunities, and other portions of this
4 appendix, if applicable to the purpose and content of the program or to issues pertinent
5 to documentation and review. Examples follow.

6 **NASAD:** Normally, programs in areas such as digital media, film/video production,
7 communication design, animation, and theatre design structured to meet standards in
8 previous sections of the *NASAD Handbook* are not considered, titled, or reviewed as
9 majors in CMCT, even if they require some CMCT content.

10 **NASD:** Normally, programs based in dance choreography and electronic media
11 structured to meet standards in previous sections of the *NASD Handbook* are not
12 considered, titled, or reviewed as majors in CMCT, even if they require some CMCT
13 content.

14 **NASM:** Normally, programs in areas such as music composition, opera, musical theatre,
15 recording technology, or music technology structured to meet standards in previous
16 sections of the *NASM Handbook* are not considered, titled, or reviewed as majors in
17 CMCT, even if they require some CMCT content.

18 **NAST:** Normally, programs in areas such as design/technology, film/video production, or
19 musical theatre structured to meet standards in previous sections of the *NAST*
20 *Handbook* are not considered, titled, or reviewed as majors in CMCT, even if they
21 require some CMCT content.

22 2. Curricular programs, including but not limited to those listed immediately above, may
23 provide the preparation necessary to bring specialist expertise to teams that create and
24 produce CMCT, irrespective of the inclusion of specific program requirements in CMCT.
25 However, the CMCT title or designation is appropriate only for programs or courses with
26 stated purposes and curricular structures in CMCT. Titles and designations are based on
27 what programs prepare students to do immediately upon graduation or completion, not
28 how graduates apply or evolve their knowledge and skills to contribute to various forms
29 of work.

30 **C. CMCT and Technology-Centered Content**

31 Knowledge and skills in technological subjects are essential aspects of CMCT, but they alone
32 do not constitute the whole. The institution must clearly differentiate (1) the acquisition of
33 software capability or general understanding or more advanced knowledge and skills in one
34 or more technologies potentially applicable to CMCT from (2) mastery of the broader
35 competencies associated with various professional practices in the creation and production
36 of CMCT work.

37 **D. CMCT, Computer Science and Engineering, and Research**

38 Curricular programs in CMCT and other types of CMCT content are natural partners with
39 curricular programs in computer science and engineering. These combinations are natural
40 resources for various kinds of innovation-oriented research and development beneficial to
41 the fields and work of all participants. Institutions control the purposes, organization, and
42 management of such combinations, making choices among myriad possibilities for
43 coordination.

44 Standards regarding relationships and distinctions between the accreditation of curricular
45 programs in the arts (arts accrediting organizations) and in engineering (ABET) are found in
46 the *NASM Handbook*, Appendix I.F.; the *NASAD Handbook*, Appendix I.C.; and the *NAST*

1 *Handbook*, Appendix I.E. Operational standards and guidelines related to coordinated
2 programs from a CMCT perspective are found in Section 2.O.

3 **E. Programs Combining Studies in Arts/Design with Non-Arts CMCT**

4 Curricular programs in arts/design may include or be combined with studies in non-arts
5 CMCT areas. In these cases, arts accreditation standards for combination degrees found in
6 Standards for Accreditation III.I., IV.C.6. and 7., apply to curricular structures.

7 **F. Related Arts Accreditation Standards**

8 **NASAD:** NASAD standards for Degree Programs Combining Studies in Art and/or Design and
9 Electrical/Computer Engineering (NASAD and ABET) are found in the *NASAD Handbook*,
10 Appendix I.C. Generic NASAD standards for programs featuring Disciplines in Combination
11 are found in Standards for Accreditation III.I. Generic NASAD standards for Majors in or
12 Based on Electronic Media are found in Standards for Accreditation III.J.

13 **NASD:** Generic NASD standards for programs featuring Disciplines in Combination are found
14 in the *NASD Handbook*, Standards for Accreditation III.I. Generic NASD standards for Majors
15 in or Based on Electronic Media are found in Standards for Accreditation III.J.

16 **NASM:** NASM standards for Studies in Recording Technology are found in the *NASM*
17 *Handbook*, Appendix I.G. Standards for Baccalaureate Curricula Combining Studies in Music
18 and Electrical Engineering (NASM and ABET) are found in Appendix I.F. Generic NASM
19 standards for programs featuring Disciplines in Combination are found in Standards for
20 Accreditation III.I. Generic NASM standards for Majors in or Based on Electronic Media are
21 found in Standards for Accreditation III.J.

22 **NAST:** NAST standards for Degree Programs Combining Studies in Theatre and Electrical/
23 Computer Engineering (NAST and ABET) are found in the *NAST Handbook*, Appendix I.E.
24 Generic NAST standards for programs featuring Disciplines in Combination (e.g., Inter-, Multi-,
25 Co-Disciplinary Programs, etc.) are found in Standards for Accreditation III.I. Generic NAST
26 standards for Majors in or Based on Electronic Media are found in Standards for
27 Accreditation III.J.

28 **G. Administrative Home**

29 Curricular programs in CMCT may be administered under the auspices of a single arts or
30 design discipline, two or more arts and/or design disciplines, a college or school of the arts
31 or design (however named) in combination with non-arts or design departments or schools,
32 or in or through a separate consortium, institute, or similar entity developed specifically for
33 CMCT or similar purposes in some other type of entity.

34 Choices regarding the administrative home for curricular programs in CMCT are the
35 prerogative of the institution. Normally, curricular programs with a major in a particular area
36 of art and/or design and an area of emphasis or minor in CMCT are administered by the
37 applicable art and/or design unit.

38 **H. Commission Jurisdictions: The Arts Accreditors and CAAA**

39 Commission jurisdictions are determined primarily on relationships among purpose, content,
40 and nature of work required in specific curricular programs. Degrees or other offerings that
41 are (1) based in a specific arts or design discipline—visual arts, design, dance, music,
42 theatre—and (2) include a curricular program in CMCT, or (3) that require a significant
43 presence for that discipline in a multidisciplinary format associated with CMCT are reviewed
44 by the arts accreditor for that discipline as outlined in its various standards, many of which
45 are referenced in Section 2.J.

46

1 Majors in CMCT that are administered solely by an arts/design, dance, music, or theatre unit
2 would be reviewed by the arts accrediting association appropriate for that unit, and a
3 decision about accreditation and listing would be based on purpose, content, and nature of
4 work. Expertise beyond the single discipline may be engaged in the review of such programs.

5 Majors in CMCT administered in schools or colleges of the arts, or by consortia, institutes, or
6 other entities have the opportunity to seek a consultative review from a multidisciplinary
7 perspective from the Commission on Multidisciplinary Multimedia (MDMM) of the Council
8 of Arts Accrediting Associations (CAAA). CAAA is a consortium of the arts accrediting
9 associations for art and design, dance, music, and theatre. This consultative review is not an
10 accreditation review, but with an institution's agreement, it may be factored into
11 accreditation reviews of the separate arts accrediting organizations and thus be advisory to
12 one or more of their accreditation commissions, or it may be conducted at the request of
13 the institution as a service to the institution.

14 For consultation regarding commission jurisdictions, please contact the staff of the National
15 Office for Arts Accreditation.

16 **I. Content, Titles, Terminologies, and Program Descriptions**

17 In CMCT the focus is on the thing being done more than what it is called. However, as is the
18 case for each curricular program offered by an institution, there must be consistency among
19 content, title, terminology, program descriptions, and any other information provided to
20 students and the public.

21 **1. Content**

22 At its base CMCT refers to a specific kind of integrative production-oriented work
23 involving at least two or more of the arts and/or design disciplines that is enabled by
24 and presented through digital and emerging technologies. The integrations of all these
25 characteristics and elements enable the particular types of convergences identified as
26 CMCT (see Section 1.C.).

27 Many important and valuable connections among the arts and design disciplines, and
28 among the arts and design disciplines and technology, are not CMCT.

29 For curricular programs, required curricular content linked to competency development
30 expectations involving integrations are the primary determinants of (a) whether or
31 (b) the extent to which a program is centered in CMCT, and (c) what the answer reveals
32 about consistency among titles, terminologies, and program descriptions.

33 **2. Titles**

34 CMCT—a term used in this text to designate a type of work—is not a standard degree
35 title, and may never become one. Other current or future titles can be consistent with
36 CMCT-centered curricular programs (see Section 2.1.3.).

37 Title/content consistency determinations with regard to CMCT start with content—the
38 thing being done, in part because titles in current use may be consistent with curricular
39 content or programs that have elements of CMCT, but that do not address or that are
40 not centered on CMCT sufficiently to warrant designating CMCT as an area of emphasis
41 or a major or some other type of curricular program.

42

1 **3. Terminologies**

2 As expected in a developing field, there are many terminologies. A few of the many
3 terminologies that may be associated with CMCT content and work are:
4 multidisciplinary multimedia, digital media, intermedia, game design, media arts,
5 interactive media, new media, and emerging media.

6 Terminologies used by the various art and design disciplines that include interactions
7 with production-oriented technologies include, but are not limited to, animation,
8 communication design, interaction design, installation, recording technology, music
9 technology, game audio, film/video production, theatre design/technology.

10 The arts and design disciplines also have degree structures for combining the
11 professional undergraduate degree in a particular discipline with areas of emphasis in
12 other fields, including technologically based fields.

13 Curricular programs with these titles or structures may or may not include requirements
14 in CMCT. If included, these CMCT-associated requirements may or may not have
15 sufficient presence or focus to constitute a curricular program in CMCT. The relationship
16 between content and curricular structure is the key factor in determining applicability of
17 CMCT standards.

18 **4. Program Descriptions**

19 Given the range of possibilities regarding content, title, terminology, and their
20 combinations, CMCT curricular program descriptions must be accurate and clear
21 regarding purposes, content, and competency development. These descriptions are
22 particularly critical when titles or terminologies for CMCT curricular programs use the
23 same language as titles for programs not necessarily or always focused on CMCT.
24 Normally, within each institution, CMCT curricular programs carry a title or use
25 terminology that distinguishes them from other curricular programs.

26 CMCT curricular program descriptions connecting program completion with career
27 preparation, career entry, or preparation for advanced study must meet standards in
28 Standards for Accreditation II.I.1.k.

29 **J. Basic Undergraduate Curricular Structures and Standards References**

30 **1. Types of Degrees, Majors, Minors, Areas of Emphasis, Double Majors, etc.** Basic title,
31 structural, and content standards are found in Standards for Accreditation IV.C.
32 Information regarding independent study is found in Standards for Accreditation III.G.

33 **2.** The relationship between time distributions within degree programs and degree
34 integrity are found in Standards for Accreditation IV.C.1.c.(1).

35 **3. Liberal Arts Undergraduate Degrees.** Standards for Accreditation IV.C.4. and VII.

36 If applicable to an institution’s programs, various structures for combining a liberal arts
37 major in a particular arts/design field with studies in related or outside fields such as
38 CMCT—elective study, specific emphasis or minor, double major—are found in
39 Standards for Accreditation IV.C.6.a.

40 **4. Professional Undergraduate Degrees.** Standards for Accreditation IV.C.1.– 3. and 5.;

41 VIII.; and IX.

42 If applicable to an institution’s programs, various structures for combining a professional
43 degree in an arts or design field with studies in related or outside fields such as CMCT—
44 elective study, specific emphasis or minor, elective studies in a specific outside field,

1 double majors, and, in NASM, the professional Bachelor of Musical Arts degree—are
2 found in Standards for Accreditation IV.C.6.

3 **5. Liberal Arts Undergraduate Degrees in CMCT**

4 These degrees must:

- 5 a. Apportion time to the two curricular areas designated major and general studies
6 consistent with standards and guidelines for other liberal arts degrees in the
7 particular arts/design area and the other arts fields.
- 8 b. Require that the major (CMCT) occupy at least 30% in content chosen consistent
9 with program purposes from among that outlined in Section 2.L.
- 10 c. Meet requirements outlined in Section 2.L.4.

11 Such degrees may be combined with a liberal arts degree in one of the other arts
12 disciplines or in design to create a double major.

13 **6. Professional Undergraduate Degrees in CMCT**

14 These degrees must:

- 15 a. Apportion time to the three curricular areas designated major (CMCT), supportive
16 studies in the major, and general studies consistent with standards and guidelines for
17 other professional degrees in the arts and design disciplines.
- 18 b. Require that the major (CMCT) occupy at least 65% in order to develop requisite
19 competencies and engage in essential experiences and opportunities listed in
20 Section 2.M.

21 If the undergraduate professional degree in art/design, dance, music, theatre, film,
22 etc., is associated with majors, minors, areas of emphasis, etc., in CMCT, the degree
23 must meet arts accreditation requirements for all professional undergraduate
24 degrees of that particular arts/design area, including common body of knowledge and
25 skills development outlined in Standards for Accreditation VIII.B.

26 **K. CMCT Curricular Structure Standards and Associated Requirements**

27 **1. Standards**

- 28 a. Curricular structure, content, and time requirements shall enable students to develop
29 the range of knowledge, skills, and competencies expected of those completing a
30 specific area of emphasis, minor, or a degree or other credential in CMCT.
- 31 b. Institutions interested in offering CMCT emphases or minors within single-discipline
32 majors in arts/design or other fields use structural standards for that single
33 discipline and a major as a framework for the inclusion of CMCT content (e.g., B.F.A.
34 in Stage Management with an Emphasis in CMCT; B.M. in Composition with an
35 Emphasis in CMCT; etc.).

36 **2. Guidelines**

37 The structure of each curriculum normally conforms to the basic distributions of
38 time and disciplinary work, and achievement expectations associated with the type
39 (e.g., liberal arts, professional, practice-oriented, research-oriented, practice- and

1 research-oriented, etc.) and level (e.g., basic, intermediate, advanced, undergraduate,
2 graduate, etc.) of the program or credential offered.

3 **L. CMCT Competency Development Choices and Proportions**

4 **1. Choices and Proportions.** Institutional choices regarding the development of CMCT
5 competencies are placed within the institution’s chosen CMCT purposes and program
6 framework (e.g., (a) liberal arts or professional undergraduate degrees, or a degree with
7 an experimental structure; (b) production or scholarship focus or blended
8 concentration; (c) major, double major, minor, area of emphasis, independent study,
9 etc.; (d) introductory, basic, intermediate, advanced, etc.; (e) overview, comprehensive,
10 focused, specialized, etc.).

11 One or more of the competencies below may also inform content area choices for
12 practice- and/or research-oriented graduate study, especially for students seeking to
13 develop a set of knowledge and skills in CMCT.

14 Choices of competency requirements must enable students to fulfill the specific
15 purposes and scope of any CMCT curricular program for which they are enrolled.

16 **2. Competency Requirements, Levels, and Institutional Prerogatives.** The CMCT
17 competencies listed in this appendix may be pursued at elementary, intermediate, and
18 advanced levels. The levels are set by the institution for each CMCT curricular program
19 offered. Levels and associated graduation or completion competency and other
20 requirements must be consistent with each degree or program’s objectives, degree title,
21 and major.

22 The list of competencies in Section 2.M. does not preclude any institution’s prerogative
23 to require the development of additional competencies or to state in other terms one or
24 more of the functions indicated in the competency statements below.

25 **3. CMCT Minors, Areas of Emphasis, and Their Equivalents.** A CMCT designation indicates
26 that the program develops or requires at least an overview understanding of CMCT as a
27 whole field. Content chosen for this and other purposes demonstrates a clear
28 connection to development in several of the competency areas listed as titles in
29 Section 2.M.1.a.–d., as appropriate to the level of the minor or area of emphasis. To
30 meet requirements for title/content consistency, minors and areas of emphasis focused
31 primarily on specific elements or components used in CMCT, are titled with the names
32 of those elements or components, not CMCT.

33 **4. Undergraduate Liberal Arts Degrees with a Major in CMCT.** A CMCT designation
34 indicates that the program develops or requires a basic understanding of CMCT as a
35 whole field; for example, informational knowledge about CMCT components, concepts
36 and structures; conceptualization, creation, and development processes; the
37 practicalities and contexts for CMCT work; and some experience in making CMCT.
38 Specific requirements for the major demonstrate a clear connection to development in
39 the competency areas listed as titles in Section 2.M.1.a.–d.

40 **5. Professional Undergraduate Degrees with a Major in CMCT.** All competencies listed in
41 Section 2.M.1 are required for graduation from a professional arts-/design-labeled
42 undergraduate degree—B.F.A., B.M., etc.—with a major in or focused primarily on the
43 production of CMCT work, and/or titled a major in CMCT, irrespective of the particular
44 terms or label used by the institution to indicate CMCT.

45

- 1 **6. Experimental Degree Structures.** Experimentation in degree structures, content, and
2 knowledge and skills development systems may be appropriate for some undergraduate
3 CMCT programs. However, CMCT competency development requirements for
4 graduation must be consistent with published program objectives and time distributions
5 (see Standards for Accreditation III.M. and IV.C.1.c.).
- 6 **7. Other Applications.** Whether centered in art/design, dance, music, theatre, or in other
7 fields, one or more of the competencies listed in Section 2.M. may be required to
8 achieve the production and/or informational and/or scholarly objectives of individuals
9 or programs.

10 **M. CMCT Competencies, Experiences, and Opportunities**

11 **1. Competencies**

12 Consistent with their purposes and level, CMCT curricular programs develop one or
13 more of the following competencies:

14 a. Basic informational knowledge regarding:

15 (1) The vocabulary of practice, including the ability to articulate what basic terms
16 and concepts mean in:

17 (a) At least one arts/design discipline (e.g., art/design, dance, music, theatre,
18 film).

19 (b) At least one and usually several other arts/design and/or other creative
20 disciplines.

21 (c) Appropriately related technology.

22 (d) Multiple media forms and technologies associated with CMCT.

23 (2) Fundamental generative processes—the way work is created in the various arts
24 and design forms, in technology, and in CMCT. Includes basic components,
25 disciplines, and integrations; materials and techniques; creative
26 patterns/processes; problem-solving; and formal relationships.

27 (3) Notational systems—the natures of notational systems (etching, scoring,
28 pseudo-coding, mapping) and what they do in the various arts and in
29 technology.

30 (4) Editing systems—procedures, processes, and criteria for synthesizing and
31 determining final compositional, design, or technical procedures.

32 (5) Phases of production, exhibition, and distribution—sequences for the art
33 forms, for design, for other disciplines involved, for technology, and for
34 multimedia.

35 (6) Fundamental business practices and contexts associated with production,
36 exhibition, and distribution for various types of CMCT.

37 b. Knowledge and abilities regarding CMCT concepts and structures, including but not
38 limited to:

39 (1) Knowledge of the concepts related to the visual, spatial, sound, motion,
40 interactive, performative, and temporal elements/features of digital and

- 1 emerging technology and the principles for their use in the creation and
2 application of CMCT work.
- 3 (2) Ability to combine understanding of the special properties of various specific
4 disciplines and media with an understanding of narrative and other
5 information/language structures for organizing content in time-based or
6 interactive CMCT.
- 7 (3) Ability to organize and represent content structures such as communications,
8 objects, and environments in ways that are responsive to artistic/design goals
9 and/or other technological, social, cultural, and educational systems and
10 requirements.
- 11 c. Ability to conceptualize, create, and develop CMCT work, including but not limited to:
- 12 (1) Abilities to conceptualize, capture, create, and edit in various media using
13 programming codes and/or software packages. Associated competencies
14 include:
- 15 (a) Understanding of digital multimedia capabilities and uses of light, images,
16 animation and film and video, sound, and texts.
- 17 (b) Understanding of the characteristics and capabilities of various
18 technologies (hardware, software, and code-based systems); their
19 appropriateness for particular expressive, functional, and strategic
20 applications; their positions within larger contexts and systems; and their
21 influences on individuals and society.
- 22 (2) Knowledge of the processes for the development and coordination of
23 technology-based CMCT creative tools (for example, storyboarding, concept
24 mapping, and the use of scenarios and personas).
- 25 (3) Ability to use technologies to achieve specific expressive, functional, and
26 synergistic objectives.
- 27 (4) Understanding of the nature and procedures of collaborative work, and the
28 ability to work in teams to organize collaborations among representatives from
29 multiple disciplines and perspectives.
- 30 (5) Ability to communicate verbally and write effectively in CMCT contexts.
- 31 d. Knowledge and understanding of practicalities and contexts for CMCT including, but
32 not limited to:
- 33 (1) Understanding of what is effective, useful, usable, and desirable with respect to:
- 34 (a) Interactive user/audience-centered interfaces.
- 35 (b) Digitally based, technologically mediated communication, objects, and
36 environments.
- 37 (c) The ability to analyze and synthesize relevant aspects of human interaction
38 in various contexts (e.g., physical, cognitive, cultural, social, political,
39 economic, etc.).
- 40 (2) Knowledge of the basic principles, laws, regulations, and ethical considerations
41 and practices associated with CMCT and intellectual property as it is both
42 acquired and created by individuals working in the programs.

- 1 (3) Knowledge of history, theory, and criticism with respect to CMCT and related
2 areas such as film, video, technology, media, sonic arts, and digital arts and
3 design.

4 **2. Opportunities and Experiences**

5 The following standards and guidelines are applied according to the purposes and goals
6 of each CMCT program. All are applicable to professional degree programs in CMCT.

- 7 a. Sufficient access to the following resources to accomplish the purposes and
8 requirements of the programs. Professional degree programs in CMCT require
9 regular access to such resources.
- 10 (1) Image, video, sound, and other libraries and resources that provide raw
11 material for CMCT work, and to studios and libraries with appropriate
12 electronic media resources and reference materials regarding CMCT in other
13 relevant disciplines such as arts, design, film studies, cultural studies, history of
14 technology, communication, cognitive psychology, human factors, computer
15 science, and business.
- 16 (2) For instruction and for independent work, appropriate technology and staff
17 necessary for the development and professional production of CMCT work.
18 Consistent with the goals and objectives of the program, equipment should
19 align with disciplinary/industry standards. This alignment is essential for
20 professional programs.
- 21 (3) Regular access to instruction and associated experience and critique by faculty
22 with educational and professional backgrounds in CMCT. Appropriate
23 backgrounds must include more than specific software or hardware skills.
- 24 b. Opportunities to do work that combines several disciplines or media applications,
25 or that explores relationships between practice and research.
- 26 c. For students in professional degree programs, final project and/or portfolio
27 demonstrations of readiness to do CMCT work at a professional level.
- 28 d. To ensure that opportunities can be fully realized, programs that require student
29 purchase of computers should provide the technological infrastructure and staff to
30 support use of privately owned machines in CMCT workspaces and classrooms. The
31 institution should be cognizant of constantly changing industry preferences for
32 certain operating systems, computer platforms, and software in setting computer
33 purchase requirements and infrastructure support.
- 34 e. In order to accomplish some kinds of work, students may need to know or learn
35 computer programming or scripting.
- 36 f. Opportunities to participate in internships or other types of practica are
37 recommended.

38 **N. General Studies Associated with CMCT**

- 39 1. Work in convergent fields is inherently collaborative and synthesizes content, resources,
40 and methods from many disciplines.
- 41 2. General studies requirements should correlate with the overall goals and objectives of
42 each curricular program. Studies in areas such as writing, film studies, arts and design
43 disciplines outside the student's home discipline, cultural studies, performance studies,

1 history of technology, communication theory, cognitive psychology, human factors,
2 computer science, and business are recommended.

3 **O. Operational Standards for CMCT Curricular Programs**

4 The standards below are in addition to comprehensive standards found in Standards for
5 Accreditation II. and III. that are applicable to all curricular offerings in CMCT.

6 **1. Instructional and Technical Personnel**

7 a. The aggregate credentials, experience, and achievement qualifications of faculty
8 and staff for CMCT and its various disciplines and components depend in large part
9 on the nature of CMCT work, the institution's specific goals for achievement in
10 CMCT, and the nature of the institution's requirements for faculty in arts/design or
11 other creative disciplines. CMCT expertise is often gained through applications of
12 interest, aptitude, and experimentation that develop capabilities for combining and
13 synthesizing component disciplines. Formal academic credentials alone may not
14 indicate the qualifications needed.

15 Qualifications normally include the ability to:

16 (1) Bring deep expertise and technical facility in some relevant body of content to
17 collaborative efforts and programs.

18 (2) Explain and otherwise articulate or notate artistic and technical concepts and
19 issues, especially to those in other fields.

20 (3) Research and effectively communicate complex ideas associated with creative
21 work developed through the collaborative process.

22 (4) Teach: sponsor, guide, assist; and mentor the development of student
23 competencies and projects in CMCT.

24 (5) Build, participate in, and oversee multidisciplinary teams.

25 (6) Nurture and manage CMCT projects of various types and sizes.

26 Qualified personnel may come from many sectors: full-time faculty, staff, adjuncts,
27 industry employees, graduate students, personnel from other educational
28 institutions.

29 b. Instructional and technical personnel supporting and/or administering CMCT work
30 need to possess:

31 (1) Expertise in multiple media forms.

32 (2) Some level of familiarity with related disciplines outside of the arts.

33 (3) An understanding of the meanings and usages of various words and concepts in
34 preferably several fields of technology, media forms, and related fields
35 consistent with the purpose and nature of the project or program.

36 c. Faculty teaching CMCT-centered courses and overseeing associated student project
37 development or conducting labs in CMCT must be qualified by demonstrated
38 professional competence and experience. Faculty must have practical professional
39 experience in the content covered by any course they are teaching and be qualified
40 to teach current technology. Demonstrated teaching experience shall be a
41 requirement for continuation.

- 1 d. In addition to qualified CMCT faculty, the institution shall have faculty qualified to
2 teach any specifically designated course in any discipline or area required to
3 complete the curricular program that addresses an element or component of
4 CMCT.
- 5 If such requirements include any math, engineering, or other science-centered
6 course, normally faculty teaching such courses shall have an earned doctorate in
7 the field in which they are teaching and hold a faculty position in a school or
8 department in that field.
- 9 e. Staff support commensurate with the scale of programs, projects, resource
10 requirements, and delivery systems is essential.
- 11 f. Medium- to large-scale CMCT efforts normally require a project manager who
12 coordinates fulfillment of technical and technological requirements.
- 13 g. If an institution offers a major in CMCT, a faculty member or administrator shall be
14 designated who has primary responsibility for the program and sufficient assigned
15 time for its operation and development consistent with the size, scope, and
16 requirements of the program. Normally, faculty members designated as program
17 administrators or coordinators have several years of experience producing CMCT
18 work.
- 19 h. Professional development and support are important for faculty associated with
20 CMCT programs. Some faculty may need to be engaged in professional
21 development outside their home discipline, and perhaps even outside traditional
22 academic professional development activity.
- 23 For additional standards regarding faculty and staff, see Standards for
24 Accreditation II.E.

25 **2. Coordination and Coordinated Programs**

- 26 a. CMCT-based curricular programs that require specific courses in other arts, design,
27 humanities, technology, engineering, math, or science courses must be able to
28 demonstrate coordination with professionally credentialed faculties and
29 administrators responsible for teaching those disciplines at a level consistent with
30 the nature and purposes of the CMCT program being offered.
- 31 b. If the arts/design unit shares the organization and management of a CMCT program
32 with one or more other units, cooperation in the development, operation, and
33 evaluation of the program is required.

34 **3. Resources and Delivery Systems**

35 Resources and delivery systems must match the purpose, nature, and scope of each
36 course or program, including but not limited to:

- 37 a. Resource acquisition systems to assemble technologies and other resources used
38 for specific elements of curricular programs in CMCT, including associated projects.
- 39 b. Working spaces that are the locations for:
- 40 (1) Development of coherent creative action (dissimilar things going different
41 ways, but working together).
- 42 (2) Individual and collaborative study, exploration, and work.

- 1 (3) Systems integration (artistic [e.g., composition, choreography, playwriting or
2 narrative, visual design] and technological).
- 3 (4) Project fulfillment and artistic production.
- 4 (5) Development and maintenance of a creative environment.
- 5 (6) Installation, access, maintenance, and security and storage of institutional and
6 student-owned equipment.

7 Working spaces include, but are not limited to, locations featuring computers and
8 other technologies, as well as studios, scene shops, rehearsal halls, demonstration
9 sites, performance venues, and digital and virtual workspaces for CMCT.

10 c. Intellectual Resources

- 11 (1) In addition to the usual resources for the arts and technology, CMCT programs
12 need to access image, video, sound, and other libraries and assets, both those
13 they acquire and those that are created by individuals working in the programs.
14 These become part of the raw materials of CMCT work.
- 15 (2) Participants in CMCT programs need access to the range of current work in this
16 field.
- 17 (3) Resource issues include appropriate hardware and software, and fees for
18 licensing and royalties.
- 19 (4) Issues related to copyright, fair use, and legal aspects of the use of digital
20 assets—acquired or created—need to be addressed.
- 21 (5) Mechanisms for archiving CMCT work need to be developed.

22 For additional standards applicable to Facilities, Equipment, Health, and Safety, see
23 Standards for Accreditation II.F.; for additional standards applicable to Library and
24 Learning Resources, see Standards for Accreditation II.G.

25 4. Time and Credit Allocations

26 Various aspects of CMCT knowledge and skill development are time-intensive. Examples
27 include, but are not limited to: collaborations, project-based activities involving multiple
28 disciplines and perspectives, team-based learning and creating, developing the artistic
29 and technological proficiencies to realize concepts within specific CMCT works and for
30 any specific CMCT work as a whole.

31 Alternative models may be appropriate (a) to allocate time through schedules and
32 other means, and (b) to structure the relationship between time and credit (see
33 Standards for Accreditation III.A., and especially note the following Standards for
34 Accreditation III.A.2.a.).

35 Alternative models may also be appropriate for developing the relationship among time,
36 faculty and staff personnel assignments, and load credit. Examples include, but are not
37 limited to, mentoring project-based work, team-based teaching, and lab oversight and
38 management.

39 Within the frameworks established in the various arts accreditation standards, decisions
40 regarding time and credit allocations are the prerogative of each institution.

1 **5. Evaluation**

2 For CMCT curricular programs that are arts-/design-based, qualified artists/designers
3 associated with the institution must be primarily responsible for quality definitions and
4 quality assurance consistent with the purposes of each program.

5 Evaluation and associated planning need to take into account the fact that CMCT is new,
6 experimental, and exploratory in both artistic and technical dimensions. Due to the
7 emergent nature and the rapid expansion of digital and other technologies and the
8 complexity produced by mixtures of the assessment approaches consistent with the
9 natures of the various arts and design disciplines, traditional academic assessment
10 criteria and ways of thinking may need to be adjusted to CMCT-specific criteria
11 consistent with the institution’s specific goals for achievement in CMCT. Evaluation
12 systems for students and programs need to be associated with maintaining a creative
13 conceptual space in order to facilitate work rather than stifle it.

14 **P. Graduate Curricular Programs in CMCT**

15 Specialized degrees or programs in CMCT or degrees or programs with a required curricular
16 component in CMCT may be offered at the graduate level by art/design, dance, music,
17 theatre, or other types of arts units of disciplinary consortia.

18 When such programs are designated a major or emphasis in CMCT, or the equivalent,
19 protocols in Section 2.H. apply.

20 All arts-centered or design-centered, or arts- and design-centered graduate programs must
21 meet operational, resource, and content standards applicable to their purposes, disciplinary
22 base or bases, level, degree or program title, content, completion expectations, and other
23 elements found in the graduate sections of the Standards for Accreditation published by
24 each of the arts accrediting associations (see also Standards for Accreditation III.I. regarding
25 multidisciplinary programs where a single art form contributes over 25% of the total
26 program content). Definitions, descriptions, and principles outlined in this appendix are also
27 applicable to graduate curricular programs in CMCT.

28 All graduate curricular programs in CMCT must be able to demonstrate logical and
29 functioning relationships among purposes, curricular structure, content, expectations for
30 competency development, and completion requirements.

31 Graduate programs offer a range of possibilities for CMCT. Terminal degree programs with
32 majors in CMCT must require high professional levels of competence in the creation and
33 production of CMCT work, or in scholarship focused on CMCT work.

34 Programs with majors in other fields requiring a set of studies in CMCT may focus on
35 graduate-level introductory or intermediate-level studies in CMCT.

36 One or two courses in CMCT may be appropriate as requirements or electives in various types
37 of graduate programs, but not be structured to constitute a curricular program in CMCT.

38 The competencies listed in Section 2.M. are developed to ever-higher levels of proficiency
39 and integration as CMCT study and experience progress. Beyond basic levels, these
40 competency statements may evolve into other competency formulations used by the
41 institution as the basis for completion requirements at the graduate level.

42 Graduate programs focused on the creation and production of CMCT work must be
43 supported by the significant resources necessary to remain current in any field associated
44 with digital and emerging technology.

1 **Q. Standards for Specific Curricular Programs**

2 **NOTE:** The standards below are in addition to and reviewed in terms of applicable standards
3 in Section 2.; and in Standards for Accreditation II.–XXI.

4 For each CMCT curricular program (e.g., area of emphasis, minor, major, etc.) developed by
5 an institution:

- 6 1. A specific set of purposes must be developed and published that include, but are not
7 limited to:
 - 8 a. Titles and basic identification of subject matter, techniques, technologies,
9 disciplines, issues to be addressed, and CMCT program size, scope, and focus.
 - 10 b. Specific content, methods, and perspectives used to consider subject matter,
11 techniques, technologies, disciplines, or issues to be addressed, including but not
12 limited to expectations regarding:
 - 13 (1) Specific content and the specific perspective(s) and means for engaging it.
 - 14 (2) Breadth and depth in various disciplinary and CMCT components.
 - 15 (3) The development of problem setting and solving capabilities.
 - 16 (4) Ability to juxtapose, combine, apply, integrate, or synthesize the disciplines
17 involved.
- 18 2. Curricular and other program structures and requirements shall be consistent with
19 purposes, goals, objectives, and program level, and shall be published.
- 20 3. Operations must reveal coherent achievement of goals and objectives.
- 21 4. Terminology must reflect accurately the type(s) of disciplinary combinations
22 represented or used, and any CMCT applications that are the focus of the program.
- 23 5. Degree and program titles and descriptions must be consistent with associated curricular
24 content and completion requirements. Published materials shall be clear about the status
25 of any curricular program with respect to constituting a major, a minor, area of emphasis,
26 field for independent study, etc.
- 27 6. Institutions must establish enrollment or admission policies for CMCT curricular
28 programs consistent with the nature and expectations of specific CMCT program
29 offerings. Students shall be admitted only to CMCT programs for which they show
30 prospects of success. Evaluations of potential for success in a professionally oriented,
31 production-focused major in CMCT normally involve considerations that go beyond
32 those associated with a single art form, design discipline, or technology area. These
33 considerations may include, but are not limited to, the integrative nature of CMCT and
34 the diverse and emerging skill sets and artistic practices associated with CMCT (see also
35 Standards for Accreditation V., XIII., and XVII.).
- 36 7. Applicable prerequisites for courses or curricula must be clearly stated, especially with
37 regard to levels of competence in specific disciplines or technologies central to the
38 artistic or educational purposes and content of the program. The same is true for any
39 entry-level courses in math, engineering, or math-based disciplines that may be

40

- 1 required for program completion or that develop competencies necessary for any
2 required upper-level courses in these areas or in CMCT, or its technological
3 components. The institution must have means for assessing the extent to which
4 prospective students meet these requirements before they are accepted or enrolled.
- 5 8. The institution must determine and publish any technical competency and equipment
6 requirements for each program or course. The institution must have means for
7 assessing the extent to which prospective students meet these requirements before
8 they are accepted or enrolled.
- 9 9. Programs involving distance learning must meet accreditation standards regarding such
10 programs (see Standards for Accreditation III.H.). This includes programs delivered
11 robotically through interactive tutorials as well as those led by specific faculty members.
- 12 10. There must be clear descriptions of what the institution expects students to know and
13 be able to do upon completion, and effective mechanisms for assessing student
14 competencies against these expectations. Depending on the nature of the program,
15 expectations and competencies are related to one, several, or all of the areas outlined in
16 Section 2.M. The levels of the competencies expected shall be consistent with the
17 purpose, focus, and level of the degree or program offered.
- 18 11. For professionally oriented degree or non-degree programs, these expectations must
19 include, but are not limited to:
- 20 a. Achieving a measurable degree of advancement in and fulfillment of specified and
21 stated program purposes including mastery in the content outlined in
22 Section 2.M.1. and in at least one of the sets of established or innovative
23 techniques appropriate to CMCT.
- 24 b. Developing an effective work process and a coherent set of ideas and goals that are
25 embodied in their work.
- 26 c. Developing a significant body of knowledge and skills sufficient for evaluation and a
27 level of technical proficiency and/or scholarly competence in artistic and/or design
28 applications that are observable in work acceptable for public exhibition or
29 publication.
- 30 12. Evaluation mechanisms must be consistent with the goals defined for specific courses,
31 projects, programs, or curricula, and to the collaborative approach(es) involved.