



NATIONAL ASSOCIATION OF SCHOOLS OF DANCE

HANDBOOK 2018-19

This text is subject to editorial change and/or correction at any time. The date of the first printing of the NASD *Handbook 2018-19* appears immediately below along with, if applicable, the date of the latest of any subsequent revisions.

Original Publication Date: December 6, 2018

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

Institutions undergoing review for accreditation or reaccreditation should refer to the NASD website for the most recent guidance and procedures for 1) self-study and 2) preparations for an on-site review. Information and all applicable forms and procedures documents can be found under [Accreditation Materials](#) within the section of the website titled [Accreditation](#).

**NATIONAL OFFICE:
NATIONAL ASSOCIATION OF SCHOOLS OF DANCE
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190-5248**

Telephone:
(703) 437-0700

Facsimile:
(703) 437-6312

E-mail:
info@arts-accredit.org

Website:
<https://nasd.arts-accredit.org>

Information contained herein concerning programs, procedures, requirements, standards, and fees is subject to change by the appropriate body of the Association without notice unless required.

The NASD *Handbook* may be downloaded as a PDF document from the [Standards and Guidelines](#) section of the [website](#) at no charge.

Copyright © 2018
by the National Association of Schools of Dance

All rights reserved including the right to reproduce this text
or parts thereof in any form except as stipulated below.

Permission is hereby granted to reproduce this publication in whole or in part, without modification for the purposes of accreditation and/or educational activities in quantities sufficient to serve the needs of the individual, institution, or organization. Partial or full copies may not be sold. Notice of credit to the National Association of Schools of Dance must appear on all copies.

ISSN 0735-9608

NASD Handbook 2018-19
TABLE OF CONTENTS

Foreword	1
Constitution	2
Bylaws	5
Code of Ethics	22
Rules of Practice and Procedure	24
Part I: Association	24
Part II: Accreditation	27
Standards and Guidelines for Accredited Institutional Membership	54
Introduction	54
Interpreting Specific Terminology in NASD Standards	55
Standards for Accreditation	56
I. Basic Criteria for Membership	56
A. Non-Degree-Granting Institutions	56
B. Degree-Granting Institutions	57
II. Purposes and Operations	59
A. Purposes of the Institution and Dance Unit	59
B. Size and Scope	61
C. Finances	61
D. Governance and Administration	62
E. Faculty and Staff	63
1. Qualifications	63
2. Number and Distribution	64
3. Appointment, Evaluation, and Advancement	64
4. Loads	65
5. Student/Faculty Ratio	66
6. Class Size	66
7. Graduate Teaching Assistants	66
8. Faculty Development	66
9. Staff	67
F. Facilities, Equipment, Technology, Health, and Safety	67
G. Library and Learning Resources	70
1. Overall Requirements	70
2. Governance and Administration	71
3. Collections	71
4. Personnel	71
5. Services	71
6. Facilities	72
7. Finance	72
8. Non-Degree-Granting Institutions	72
H. Recruitment, Admission-Retention, Record Keeping, and Advisement	73
I. Published Materials and Websites	74
J. Community Involvement	76

Table of Contents (continued)

- K. Articulation with Other Institutions 76
- L. Evaluation, Planning, and Projections 76
- M. Operational Standards for Free-Standing Dance Institutions 78
- N. Operational Standards and Procedures for Proprietary Institutions 78
- O. Operational Standards and Procedures for Branch Campuses, External Programs 78
- III. Dance Program Components 78**
 - A. Credit and Time Requirements 78
 - 1. Program Lengths 78
 - 2. Awarding Credit 79
 - 3. Transfer of Credit 80
 - 4. Published Policies 80
 - 5. Transcript Evidence 80
 - 6. Institutional Procedures 80
 - 7. Notification Rule 81
 - B. Time on Task, Curricular Proportions, and Competencies 81
 - C. Forms of Instruction, Requirements, and Electives 81
 - D. Individual Program Continuity 82
 - E. Residence 82
 - F. New Programs 82
 - G. Independent Study 82
 - H. Distance Learning 83
 - I. Disciplines in Combination 84
 - J. Majors in or Based on Electronic Media 85
 - K. Non-Degree-Granting Programs for the Community 87
 - L. Content, Repertories, and Methods 88
 - M. Flexibility and Innovation 88
 - N. Quality Policies 89
 - O. Dance in General Education 89
- IV. Undergraduate Programs in Dance 90**
 - A. Fundamental Purposes and Principles 90
 - B. Resources and Dance Program Components 90
 - C. Degree Structures 90
 - 1. Types of Undergraduate Degrees 90
 - 2. Majors, Minors, Concentrations, and Areas of Emphasis 91
 - 3. Independent Study 92
 - 4. Liberal Arts Degrees 92
 - 5. Professional Degrees 92
 - 6. Baccalaureate Curricula Leading to Degrees in Dance with Intensive Studies
in Other Specific Fields 92
 - 7. Programs Involving Distance Learning, Disciplines in Combination, or with
a Focus on Electronic Media 94
 - 8. Two-Year Degree-Granting Programs 94
- V. Admission to Undergraduate Study 94**
 - A. Admission Criteria 94
 - B. High School Diploma 94
 - C. Open Admission 94

Table of Contents (continued)

D.	Dance Aptitudes and Achievements	95
1.	Dance Aptitudes	95
2.	Performance and Scholarship	95
3.	Auditions and Evaluations	95
4.	Professional Undergraduate Degrees	95
E.	Standard Published Examinations	95
F.	Admission to Advanced Standing	95
G.	Admission by Transfer of Credits	95
VI.	Two-Year Degree-Granting Programs	95
A.	Purposes and Protocols	95
1.	Purposes	95
2.	Standards Applicability	96
B.	Standards for the Dance Major Transfer Program	96
1.	Composite Degree Requirements	96
2.	Degree and Resources Relationship	96
3.	Curricular Purpose	96
4.	Dance Education	96
5.	General Studies	96
6.	Articulation Agreements.....	96
C.	Standards for Two-Year Vocational Programs	97
1.	General Standards	97
2.	Program Standards	97
VII.	The Liberal Arts Degree with a Major in Dance	98
A.	Titles	98
B.	Purposes	98
C.	Curricular Structure	99
D.	Essential Content and Competencies	99
1.	General Education	99
2.	Dance Studies	100
3.	Performance and Dance Electives	100
4.	Levels	101
5.	Means	101
VIII.	All Professional Baccalaureate Degrees in Dance	101
A.	Principles and Policies	101
1.	Title	101
2.	Purpose	101
3.	Curricular Structure	101
4.	Competency Acquisition	102
5.	Levels	102
6.	Means	102
7.	General Studies	103
B.	Common Body of Knowledge and Skills	103
1.	Performance	103
2.	Choreography	104
3.	Theoretical and Historical Studies	104
4.	Teaching	104
C.	Results	104
D.	Recommendations	105

Table of Contents (continued)

IX. Specific Professional Baccalaureate Degrees in Dance	105
X. Baccalaureate Degrees with P–12 Teacher Preparation Programs	105
A. Curricular Structure	105
1. Bachelor of Fine Arts in Dance Education	105
2. Bachelor of Arts or Bachelor of Science	106
B. General Characteristics	106
C. Program Components	106
1. Studio	106
2. Theoretical and Historical Studies	107
3. Teaching Competencies	107
4. Liberal Arts	108
5. Practical/Field Experiences	108
D. Professional Procedures	108
XI. Baccalaureate Degree in Preparation for Advanced Professional Study: Dance Therapy	109
XII. Graduate Programs in Dance	109
A. Fundamental Purposes and Principles	109
1. Purposes	109
2. Relationships: Purposes, Content, and Requirements	109
3. Major Field(s) and Supportive Studies	110
4. Creative Work, Inquiry, Research, and Scholarship	110
5. Types of Degree Programs	110
6. Breadth of Competence	111
7. Preparation for the Professions	111
B. Resources and Dance Program Components	112
C. General Degree Requirements and Procedures	112
1. Credits	112
2. Residence	112
3. Language Proficiencies and/or Other Required Skills	113
4. Coursework	113
5. Independent Study	113
6. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media	113
7. Evaluations	113
8. Final Project	113
XIII. Admission to Graduate Study	113
A. Admission Policies	113
B. Completion of Previous Degree Programs	113
C. Evaluation of Creative, Scholarly, or Professional Work	113
D. Standard Published Examinations	114
E. Basic Language Competencies	114
XIV. Specific Initial Graduate Degrees	114
A. Practice-Oriented Degrees	114
1. Performance and/or Choreography	114
2. Dance/Movement Therapy	114
B. Research-Oriented Degrees	116
C. Dance Education Degrees	116
D. Master’s Degrees in Teaching	117

XV. Specific Terminal Degrees	117
A. Practice-Oriented Degrees—The Master of Fine Arts	117
1. Purpose and Content	117
2. Credit Requirements	117
3. A Common Body of Knowledge and Skills for Master of Fine Arts Graduates	117
4. Curricular Structure and Degree Titles	118
5. Published Objectives	118
6. Admission, Retention, Advisement	118
7. Faculty	118
8. Student Assessments	118
9. Presentation of Work	119
B. Research-Oriented Degrees—Doctoral Degrees	119
1. Purpose	119
2. Time Requirements	119
3. Procedures	119
4. Qualifying Prerequisites	119
5. Final Project	119
6. Content Areas	120
XVI. Non-Degree-Granting Programs in Dance	120
A. Basic Program Types	120
B. Fundamental Purposes and Principles	120
C. Certificates and Diploma Programs	121
D. Independent Study	121
E. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media	121
F. Resources	121
XVII. Admission to Professional Postsecondary Non-Degree-Granting Programs in Dance	121
A. Admission Criteria	121
B. High School Diploma	121
C. Dance Aptitudes and Achievements	122
1. Auditions and Evaluations	122
2. Professional Certificates or Diplomas	122
D. Admission to Advanced Standing	122
XVIII. Specific Professional Postsecondary Non-Degree-Granting Programs	122
XIX. Community Education and Precollegiate Non-Degree-Granting Programs	123
A. Enrollment or Admission	123
B. Specific Community or Precollegiate Programs	123
C. Pre-Professional Certificate Programs	123
1. General Standards and Guidelines	123
2. Essential Competencies, Experiences, and Opportunities	124
D. Other Elementary/Secondary Certificate Programs	124
XX. Specific Operational Standards for Free-Standing Dance Institutions of Higher Education	125
Section 1. Standards for Accreditation	125
A. Title	125
B. Operating Authority	125
C. Finances	125

Table of Contents (continued)

D. Governance and Administration	126
E. General Studies in Undergraduate Programs	127
F. Facilities and Equipment	128
G. Student Services	128
H. Publication of Articulation Agreements	129
I. Occupations of Graduates	129
J. Teach-Out Plans and Agreements	130
Section 2. Procedural Requirements	131
A. Supplemental Annual Report	131
B. New Curricula and Substantive Change	132
C. Major Changes in Control	132
D. Notification Rule	133
E. Starting a Branch Campus or Similar Entity	133
F. Automatic Actions	133
Section 3. Policies and Protocols for Institutions Participating in Federal Student Loan Programs	134
A. Context of Accreditation Reviews	134
B. Arbitration Rule	135
C. Change in Ownership or Major Change of Control	135
D. Third-Party Comment Rule	135
E. Rules Concerning Notification of Action by the NASD Commission on Accreditation	135
XXI. Specific Operational Standards for Proprietary Schools	135
Section 1. Standards for Accreditation	135
Section 2. Requirements for Change in Ownership to Maintain Eligibility for Accreditation	136
Note About Appendices	137
Appendix I.A. Standards and Guidelines Pertaining to Branch Campuses and External Programs ..	138
Appendix I.B. Creative Multidisciplinary Convergence and Technologies	140
Appendix II.A. NASD Advisory Concerning Dance in General Education	162
Appendix II.B. NASD Advisory Statement on Undergraduate Minors in Dance	169
Appendix III.A. Code of Good Practice for the Accreditation Work of NASD	171
Appendix III.B. Policies Concerning Listings in NASD Publications	174
Appendix III.C. Baccalaureate Degrees in the Arts Disciplines	176
Appendix III.D. NASD Policy on Review and Accreditation of Postsecondary Non-Degree-Granting Programs in Degree-Granting Dance Units	178
Appendix III.E. Policies Concerning Regard for Decisions of States and Other Accrediting Organizations in the NASD Accreditation Process	179
Appendix III.F. Commission Time Guidelines for Interpreting the Continuous Deferral Policy	182
Appendix IV.A. Procedures for Joint Evaluations: NASAD, NASD, NASM, NAST, and ACCPAS	183
Appendix IV.B. Procedures for Joint Evaluation by NASD and the Regional Accrediting Associations	189
Appendix IV.C. Supplemental Annual Reports for Free-Standing Dance Institutions: Staff and Commission Procedures	193

FOREWORD

The National Association of Schools of Dance is composed of schools and individuals representing the highest traditions and aims in the education of dance students. These members have proven, by the fact of their Membership and activity in the organization, their deep interest in fostering high standards for dance education. Through its Annual Meetings, NASD provides a national forum for discussion of the broadest considerations involving education in dance. The National Association of Schools of Dance has been designated by the U.S. Department of Education as the agency responsible for the accreditation throughout the United States of free-standing institutions that offer dance and dance-related programs (both degree- and non-degree-granting), including those offered via distance education. The Association is a member of the Association of Specialized and Professional Accreditors.

ARTISTIC AND ACADEMIC QUALITY

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

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

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

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

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

CONSTITUTION

ARTICLE I NAME

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

ARTICLE II OBJECTIVES

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

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

ARTICLE III MEMBERSHIP

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

**ARTICLE IV
DUES**

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

**ARTICLE V
GOVERNMENT**

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

**ARTICLE VI
COMMISSIONS AND COMMITTEES**

Section 1. There shall be a Commission on Accreditation.

Section 2. There shall be a Committee on Nominations.

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

**ARTICLE VII
ELECTIONS**

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

**ARTICLE VIII
MEETINGS**

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

**ARTICLE IX
LEGAL STATUS OF THE ASSOCIATION**

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

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

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

**ARTICLE X
DISPOSITION OF ASSETS**

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

**ARTICLE XI
AMENDMENTS**

The Constitution of the Association may be amended by a two-thirds vote of the members 1) present and voting at an Annual Meeting at which a quorum is present, or 2) voting at a meeting or in a poll conducted through electronic means when the same quorum requirements are met, provided a written notice of any proposed amendment, with Board review and recommendation, be sent with opportunity to comment to all accredited institutional members at least four weeks prior to said meeting.

BYLAWS

ARTICLE I MEMBERSHIP

Section 1. Accredited Institutional Membership

Institutions meeting Association standards for accreditation shall be accorded Membership following review under applicable NASD procedures.

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

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

- A. Associate Membership.** Institutions applying for the first time that meet all curricular standards and all other applicable standards of the Association, and which are developing in areas related to purposes or operations, may be accredited as Associate Members and listed as such in NASD publications. Associate Membership is valid for up to five years. At the end of this period, such institutions will be required to demonstrate substantial progress in areas under development and to satisfy all criteria for Membership.
- B. Membership.** Membership is granted to institutions meeting all of the standards of the Association. Institutions approved for Membership are granted five-year periods of accreditation. At the end of five years, the institutions are expected to apply for renewal of Membership.
- C. Renewal of Membership.** Institutions approved for renewal of Membership are granted ten-year periods of accreditation.

Section 2. Individual Membership

Dancers, educators, or other individuals who, through their teaching and professional activity or through their interest in accredited Membership for their institutions, may both derive benefit from the Association and contribute to its effective operation, shall be accorded Individual Membership upon completion of the application process and the payment of the individual membership fee. Such members may serve on committees. Individual members have no vote.

Section 3. Special Statuses

- A. Administrative Warning Status.** After due notice from NASD requesting clarification or remediation, member institutions failing to (1) pay dues or meet other financial obligations, (2) provide any response to requests of the Committee on Ethics, or (3) maintain administrative requirements of the NASD Code of Ethics or the NASD Rules of Practice and Procedure may be placed on administrative warning by the Commission on Accreditation. Administrative warning status may extend from one to twelve months, and is removed as soon as the administrative issue is resolved. Failure to resolve the issue may result in probation, or revocation of NASD Membership, and thus of accreditation.

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

- B. Accreditation Warning Status.** After due notice from NASD requesting clarification or remediation, any accredited member institution failing to (1) apply for reaccreditation, (2) file annual reports, or (3) provide any response to requests of the Commission on Accreditation may be placed on accreditation warning status by the Commission on Accreditation. Accreditation warning status may extend from one to twelve months, and is removed as soon as the accreditation-related issue is resolved. Failure to resolve the issue may result in probation, or revocation of accreditation, and thus of Membership.

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

- C. Probationary Status.** After due notice from NASD, any accredited member (1) failing to respond satisfactorily to issues that resulted in being placed on administrative warning status or accreditation warning status, (2) failing to maintain the required standards, (3) failing to respond satisfactorily to the requests of the Commission on Accreditation, or (4) found to be in violation of one or more aspects of the Code of Ethics or Rules of Practice and Procedure may be placed on probation by the Commission on Accreditation with notice of right to request reconsideration. The probationary period shall extend not fewer than three months and no more than two years, the specific period to be determined by the Commission at each time such action is taken. A comprehensive evaluation including a Self-Study Report and visitation may be required for the removal of probation.

Probation is not an adverse action. However, notice of probation is forwarded to the U.S. Secretary of Education, the appropriate state licensing or authorizing agency, and the appropriate accrediting agencies at the same time the institution is notified, and the public within twenty-four hours of notification to the institution. All such notices are provided not later than thirty days after the date of Commission action (see Rules of Practice and Procedure, Part II, Article XI., Section 2.).

Institutions on probation do not lose their accredited status, or their voting or other membership rights and responsibilities.

- D. Automatic Suspension of Accreditation Status.** This status can be applied only to free-standing dance institutions of higher education.

Automatic suspension of accreditation will occur under the following circumstances:

1. The filing of Chapter 11 or Chapter 7 bankruptcy proceedings by the institution.
2. A change in ownership or major change in control with less than five days' advance notice in writing to NASD. This includes, but is not limited to:
 - a. The sale of the institution or the majority of its assets.
 - b. The transfer of the controlling interest of stock in the institution or its parent corporation.
 - c. The merger of two or more institutions.
 - d. The division of one or more institution(s) into two or more institutions.

- e. The transfer of the controlling interest of stock in the institution to its parent corporation.
 - f. Change in over seventy-five percent of board membership during a ninety-day period.
 - g. The complete replacement of one set of board members of the accredited institution by another within a six-month period.
3. Failure to report to NASD in writing any transfer of assets or liabilities between the institution and the parent corporation or other entity that would substantially alter the ability of the institution to (a) remain in ongoing compliance with NASD standards, or (b) provide information necessary to document current or future compliance with NASD standards.
 4. The establishment without prior notice of a branch campus or other entity offering degrees and programs eligible for accreditation by NASD.
 5. The designation of NASD as the institution's gatekeeper for the purpose of eligibility and participation in federal Title IV programs without prior confirmation by the NASD Commission on Accreditation of the institution's compliance with all applicable standards in Standards for Accreditation XX.
 6. Significant expansion of affiliative uses of the institution's name without prior notice to NASD.

Following automatic suspension, accreditation may be reinstated only upon application to, and approval by the Commission on Accreditation. Because this suspension results without action or prior approval on the part of the Commission, this change in status does not constitute formal withdrawal of accreditation, and thus, is not an action that is subject to review of adverse decision or to appeal.

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

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

Automatic suspension is an adverse action. Notice of automatic suspension is forwarded to the U.S. Secretary of Education, the appropriate state licensing or authorizing agency, and the appropriate accrediting agencies at the same time the institution is notified, and the public within twenty-four hours of notification to the institution. All such notices are provided no later than thirty days after the date of Commission action (see Rules of Practice and Procedure, Part II, Article XI., Section 2.).

Institutions with automatic suspension status are suspended as members of the Association and thus lose their voting rights during the suspension period.

Section 4. Automatic Review. If any accredited member institution of the Association is dropped from the approved list by the U.S. Department of Education, the state Board of Education, or the accredited list of its regional or other institutional accrediting agency, it shall have its status reviewed by the Commission on Accreditation. Additional conditions for automatic review applied to free-standing dance institutions are found in Standards for Accreditation XX. If, as the result of such automatic review, Membership in the Association is revoked, the institution may be reinstated only after an application has been reviewed and approved by the Commission through regular NASD accreditation review procedures.

Section 5. Revocation of Membership. Member institutions failing to maintain the required standards, or failing to respond appropriately to administrative warning status, accreditation warning status, probationary status, or suspension of accreditation status, may have their Membership revoked by vote of the Commission on Accreditation, with notice of right to request reconsideration and right to appeal. Such institutions may apply for reinstatement through the usual Membership procedures of the Association. A request for readmission to Membership will not be considered until two years have elapsed and until any previous financial obligations of the applicant institution to the Association have been satisfied.

Final action to revoke Membership is an adverse action. Notice of revocation of Membership is forwarded to the U.S. Secretary of Education, the appropriate state licensing or authorizing agency, and the appropriate accrediting agencies at the same time the institution is notified, and the public within twenty-four hours of notification to the institution. All such notices are provided no later than thirty days after the date of Commission action (see Rules of Practice and Procedure, Part II, Article XI., Section 2.).

Section 6. Requests for Reconsideration and Appeals. The Association shall provide recourse procedures for accreditation and other decisions as outlined in the Rules of Practice and Procedure, Part II, Articles IX. and X.

ARTICLE II DUES

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

Section 2. Notice of non-payment of dues shall be sent to delinquent members on November 15 of each year. If the dues of any member remain unpaid on February 15 of the following year, said Membership may be revoked. Revocation is not automatic and must be acted upon by the Commission on Accreditation. Resignation shall not be accepted from delinquents.

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

ARTICLE III GOVERNANCE

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

Section 2. Duties of Officers

- A. President.** The President shall act as the chief executive officer of the Association, shall have power to appoint committees not otherwise provided for by the Constitution and Bylaws, and shall preside at all general meetings of the Association and Board of Directors. The President shall be an *ex officio* member of all Standing Committees. The President shall be an authorized signer of Association checks and shall serve with the Treasurer and Executive Director as the Finance Committee of the Association.
- B. Vice President.** The Vice President shall be the President-Elect and, following election as Vice President, shall succeed to the office of President upon completion of one term as Vice President without further election. The Vice President shall, in the event of death or resignation of the President, immediately become the President and shall serve as such and shall exercise all the power and authority of the President until the next Annual Meeting. The Vice President shall assume the office and duties of the President for any period during which the President is temporarily unable to fulfill the functions of his/her office.
- C. Secretary.** The Secretary shall take the minutes of the Annual Meeting and Board meetings of the Association. The Secretary shall perform all other duties specified by and inherent in the provisions of the Constitution, Bylaws, and Rules of Practice and Procedure.
- D. Treasurer.** The Treasurer shall be responsible to the Board of Directors for proper stewardship of the funds of the Association. The Treasurer shall present a report based on the past fiscal year to the Association at each Annual Meeting or at any other time a report may be requested by the Board of Directors. The Treasurer shall ensure that the Executive Director prepares a proposed annual budget for review and action by the Board, arranges for a yearly financial audit of the books by a Certified Public Accountant, and maintains an itemized account of all receipts, expenditures, and investments. The Treasurer shall perform all other duties pertaining to his/her office.

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

Section 3. Board of Directors

- A. The Officers, the Chair of the Commission on Accreditation, two public members, and four directors who are official representatives of member institutions elected by the membership from a slate of nominees provided by the Committee on Nominations, together with the Immediate Past President, if eligible, shall constitute the Board of Directors. The Immediate Past President is eligible to serve as a member of the Board of Directors if affiliated with a member institution irrespective of whether or not he or she is the official representative. However, if the Immediate Past President is no longer the designated official representative, he or she may vote on the business of the Board of Directors, but will not vote on the business of the Association as an institutional representative. If the Immediate Past President is not eligible for Board service, the position will remain vacant.

The Board shall have Directors from institutions with professional degree programs such as the Bachelor of Fine Arts or Master of Fine Arts; liberal arts and/or academic degree programs such as the Bachelor of Arts, Master of Arts, or Doctor of Philosophy; and professional training that may or may not result in the awarding of a certificate. With the exception of the public members, the Board shall be appropriately balanced to represent a variety of dance backgrounds and perspectives. Each member shall be at least 18 years of age. No two individuals may, at the time of election, be from the same institution. The Executive Director of the Association shall be an *ex officio*, non-voting member of the Board of Directors.

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

- B. A majority of the members of the Board shall constitute a quorum thereof. Action of the Board of Directors shall be by majority vote of those present at all meetings at which a quorum exists.
- C. The Secretary of the Association shall be the Secretary of the Board of Directors.
- D. The Board of Directors shall:
 - 1. Exercise the various responsibilities of the Board as stipulated in the Bylaws.
 - 2. Have control and overall management of the affairs, funds, and properties of the Association not otherwise provided for.
 - 3. Review the annual report of the Association's financial position as prepared by the Association's official auditors.
 - 4. Establish Association dues and fees.
 - 5. Establish and revise Part I of the Rules of Practice and Procedure of the NASD *Handbook* following consultation with accredited institutional members.
 - 6. Address the needs of the membership, recognizing the diversity, as well as the common basic purposes of all member institutions.
 - 7. Review and, as appropriate, act on proposals presented by any ad hoc committees established by the Board to address issues that the Bylaws indicate are under the authority of the Board.
- E. There shall be an Executive Committee of the Board consisting of four voting members: the President, the Vice President, the Secretary, and the Treasurer. The Executive Director shall be an *ex officio*, non-voting member of the Executive Committee. The Executive Committee shall be empowered to take all action authorized by the Board of Directors on behalf of or concerning the Corporation as might be necessary between meetings of the Board, except as limited by the laws of the State of Virginia, the Certificate of Incorporation of this Corporation, or these Bylaws. A majority vote of the full membership of the Executive Committee shall be required for the taking of any action by it. At each regular meeting of the Board of Directors, the Executive Committee shall submit a report of the actions taken by it since its last previous report to the full Board, which report shall be considered and ratified by the Board.
- F. Neither the Board of Directors nor the Executive Committee of the Board make or otherwise engage or intervene in the accreditation decisions of the Commission on Accreditation. The Commission makes accreditation decisions regarding institutions completely independent of the Board and Executive Committee. Although the Chair of the Commission on Accreditation is a member of the Board, the Chair is not permitted to discuss or otherwise disclose to other members of the Board any information regarding the institutional accreditation decisions of the Commission beyond that provided to the membership of the Association and the public at large. The same rule applies to the Executive Director, who is the Recorder of the Commission on Accreditation and an *ex officio* member of the Board and Executive Committee.

ARTICLE IV COMMISSIONS

Section 1. The Commission on Accreditation

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

1. **Chair.** The Chair shall be the official representative of an institution with Membership in the Association as defined in the Bylaws, Article I., Section 1. The Chair shall be elected for a three-year term. The Chair should have served one or more terms on the Commission, and the term as Chair should be in addition to time already served as Commission member.
2. **Public Member.** There shall be a public member to represent the public interest. The public member shall have full privileges of the floor and full voting powers. The public member shall be appointed annually by the President in consultation with the Executive Committee of the Board of Directors. The public member shall serve no more than six consecutive years. Once appointed, the public member has no reporting responsibility to the President or to the Executive Committee regarding the work of the Commission. The public member must keep the confidentiality required of all Commission members (see paragraph following Bylaws, Article IV., 1.A.4.).
3. **Representatives.** In addition to the Chair, there shall be four members of the Commission; each shall be the official representative of an institution with Membership in the Association as defined in the Bylaws, Article I., Section 1. The Commission shall have members from institutions with professional degree programs such as the Bachelor of Fine Arts and Master of Fine Arts; liberal arts and/or academic degree programs such as the Bachelor of Arts, Master of Arts, or Doctor of Philosophy; and professional training programs that may or may not result in the awarding of a certificate.
4. **Recorder.** The Executive Director or his/her agent shall serve as the Recorder of the Commission. The Recorder of the Commission shall have no vote.

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

B. Vacancies. A vacancy in the office of Chair of the Commission on Accreditation shall be filled temporarily by majority vote of the Board of Directors. Any vacancy occurring elsewhere in the Commission shall be filled temporarily by presidential appointment. Any incumbent so elected or appointed shall serve only until the next Annual Meeting election. When necessary, temporary replacements or consultants for a specific Commission meeting may be appointed

by the Executive Director. All personnel chosen by vote or appointment under provisions of this section shall be from among individuals previously elected to the Commission by the membership.

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

As may be appropriate from time to time, the Commission on Accreditation shall amend Part II of the Rules of Practice and Procedure in the NASD *Handbook* following consultation with accredited institutional members. Part II of the Rules of Practice and Procedure provides overviews and statements of accreditation policies and procedures. Additional detailed accreditation policies and procedures are published separately from time to time by the NASD National Office after review by the Commission on Accreditation.

Section 2. The Accrediting Commission for Community and Precollegiate Arts Schools

NASD, in partnership with NASAD, NASM, and NAST, under the auspices of the Council of Arts Accrediting Associations (CAAA), shall have responsibility for the Accrediting Commission for the Community and Precollegiate Arts Schools (see Bylaws, Article XI.). The President and Vice President of NASD vote to approve ACCPAS standards and accreditation procedures. The President of NASD appoints one or more members of ACCPAS from among NASD institutional representatives having significant accreditation experience.

NASD accredited institutional membership is available upon application to independent community or precollegiate dance schools or to arts schools with dance programs that have accreditation from ACCPAS. Accreditation by ACCPAS for these institutions is certified by the NASD Commission on Accreditation. ACCPAS does not accredit postsecondary institutions or programs associated with professional preparation.

For the purpose of this section, independent means not a division or a branch of a college or university that offers a dance degree, or not a division or a branch of a non-degree-granting institution that offers professional preparation at the postsecondary level.

NASD member institutions with affiliated community or precollegiate schools may volunteer to have such programs reviewed by ACCPAS; normally, such reviews are conducted jointly with the NASD review.

**ARTICLE V
STANDING COMMITTEES**

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

- A. Committee on Nominations
- B. Committee on Ethics

Section 2. Membership

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

Section 3. Committee on Nominations. The Committee on Nominations shall consist of five members, including the Chair. The membership, selected from among those affiliated with member institutions, shall be representative of different geographical areas, disciplines, and types of institutions. The Committee on Nominations shall have one member representing an institution with professional programs such as the Bachelor of Fine Arts and Master of Fine Arts, one member representing an institution having only liberal arts and/or academic degree programs such as the Bachelor of Arts, Master of Arts, and Doctor of Philosophy, and one member representing a school offering professional training that may or may not result in the awarding of a certificate. The Committee shall prepare a slate of nominees for the offices to be filled each year and present the slate for vote by the membership at the Annual Meetings of the Association.

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

The Committee shall seek nominations from the membership.

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

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

ARTICLE VI ELECTIONS AND APPOINTMENTS

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

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

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

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

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

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

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

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

An unexpired term of office in the Board of Directors, Committee on Nominations, and Committee on Ethics shall normally be filled by election by the membership at large at the next Annual Meeting. The President may temporarily fill any vacancy by appointment until the next Annual Meeting. An unexpired term in the office of President shall be filled by the Vice President (see Bylaws, Article IV., Section 2.).

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

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

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

**ARTICLE VII
MEETINGS AND VOTING**

Section 1. Membership Meetings

- A. Annual Meeting.** The Annual Meeting of the Association normally shall be held during the second or third week of September, on a date and at a time to be determined by the Board of Directors, for the purpose of elections and for the transaction of other such business as may be brought before the meeting.

Attendance at the Annual Meeting is strongly encouraged for designated institutional representatives of accredited institutional members. Accredited institutional members may send multiple representatives; however, only the designated institutional representative of an accredited institutional member may vote on Association business (see Constitution, Article IV.). Representatives from applicant institutions and those interested in the work of NASD are welcome to attend the Annual Meeting.

- B. Annual Meeting Guidelines.** The Annual Meeting is concerned primarily with the provision of a national forum for the consideration of standards, techniques, and policies relevant to the organization and operation of institutions that educate and train professional dancers. The Annual Meeting is controlled solely by the Association; the Association does not provide commercial exhibit space, present performances by groups representing member institutions, condone presentations promoting the welfare of any specific institution, or approve of other activities which might diminish the professional and autonomous character of the meeting. The Association welcomes with appreciation the interest of institutions and dance industry representatives who wish to communicate with attendees by hosting social functions consistent with the Annual Meeting policies of the Association.
- C. Special Meetings.** Special meetings of the members may be called at any time by a majority of the Board of Directors or by the President. In any case, such meetings may be convened by the members entitled to cast twenty percent of the total number of votes entitled to be cast at such meetings, who may, in writing, demand the call of a special meeting specifying the date and month thereof, which shall not be less than two nor more than three months from the date of such written demand. The Executive Director of the Corporation upon receiving the written request shall promptly give notice of such meeting, or if the Executive Director fails to do so within five business days thereafter, any member signing such request may give such notice. At any special meeting, only business related to the purpose or purposes set forth in the notice thereof may be transacted.
- D. Notice of Meetings.** Written notice of meetings of members shall be given whenever members are to take any action at a meeting. Such notice shall state the place, date, and hour of the meeting, and, unless it is the Annual Meeting, indicate that it is being issued by or at the discretion of the person or persons calling the meeting. Notice of a special meeting shall also state the purpose or purposes for which the meeting is called. A copy of the notice of any meeting shall be given, personally or by e-mail or other forms of electronic communications or First-Class mail, not less than ten days nor more than thirty days before the date of the meeting, to each full member. If mailed, such notice is deemed given when deposited in the U.S. Mail, with postage thereon prepaid, directed to the member institution at its address as it appears on the roll of members, or, if the member shall have filed with the Executive Director of the Corporation a written request that such notices to the member be mailed to some other address, then directed to the member at such other address.
- E. Record Date.** For the purpose of determining the members entitled to notice of or to vote at any meeting of members or any adjournment thereof, or for the purpose of any other

action, the Board of Directors shall fix, in advance, a date as the record date for any such determination of members entitled to vote. Such date shall not be more than thirty nor less than fourteen days before the date of the meeting, nor more than thirty days prior to any other action.

- F. Quorum.** Except as may be otherwise required by laws of the State of Virginia, the Certificate of Incorporation, or these Bylaws, a majority of the members entitled to vote thereat, present in person or by proxy, shall constitute a quorum at a meeting of members for the transaction of any business.
- G. Member Action.** Voting shall be on an institutional member basis only, each member being entitled to a single representative, with one vote. At all meetings of members, all resolutions shall be passed by a majority of the votes cast by members entitled to vote thereon present in person or by proxy, except as otherwise provided by the laws of the State of Virginia, the Certificate of Incorporation, or these Bylaws.
- H. Adjourned Meeting.** Any meeting of members may be adjourned to a designated time and place by a vote of a majority of the members present in person or by proxy and entitled to vote, even though less than a quorum is so present. No notice of such an adjourned meeting need be given, other than by announcement at the meeting, and any business may be transacted at the adjourned meeting which might have been transacted at the meeting as originally called. However, if after the adjournment the Board of Directors fixes a new record date for the adjourned meeting, a notice of the adjourned meeting shall be given to each member of record on the new record date entitled to notice under the Bylaws, Article VII., Section 1.
- I. Notice of Proposals.** Notice of proposals regarding votes or other actions may be sent by various available means, including electronic communications, to member institutions and to members of the Board of Directors, Commission on Accreditation, committees, and other groups consistent with responsibilities and voting powers designated and authorized for each specific group by the Bylaws or other procedural documents of the Association.
- J. Communication.** A meeting by conference telephone call or other form of electronic communication may be recognized as an appropriate meeting of the Board of Directors, the Commission on Accreditation, or other committees of the Association.
- K. Voting.** Votes may be taken during meetings (see Bylaws, Article VII., Section 1.G.) and through electronic communication as long as any requirements for a quorum and notice required in the Bylaws or other procedural documents of the Association applicable to the vote have been met. Votes on specific proposals are conclusive and self-ratifying irrespective of the manner of voting.

Section 2. Board of Directors Meeting

- A. Annual Meeting.** The annual meeting of the Board of Directors shall take place during the Annual Meeting of the Association.
- B. Special Meetings.** Special meetings of the Board of Directors may be called at any time and place by the President or any two of the Directors upon not less than two weeks' notice to each member thereof. At special meetings, only such business may be transacted as has been stated in the call for the meeting.
- C. Notice of Meetings.** Notice of any regular or special meetings of the Board of Directors may be given by and shall be effective if sent by mail or given by telephone, by e-mail or other forms of electronic communications, or in person to any Director, which notice shall be

deemed to have been given, if sent by mail, when deposited in the U.S. Mail, with postage thereon prepaid, addressed to such Director at the Director's address then appearing on the books of the Corporation.

- D. Quorum.** At all meetings of the Board of Directors, unless otherwise required by the laws of the State of Virginia, or the Certificate of Incorporation, a majority of the Directors then in office (excluding for this purpose all vacant directorships), but in any event not less than one-third of the entire Board of Directors, shall constitute the act of the Board.
- E. Adjournments.** A majority of the Directors present, whether or not a quorum is present, may adjourn any meeting to another time and place. Notice of any adjournment of a meeting of the Board of Directors to another time or place shall be given to the Directors who were not present at the time of the adjournment, and, unless such time and place are announced at the meeting, to the other Directors.

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

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

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

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

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

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

Section 5. Vote-Related Notices. Notices of meetings and notices of proposals regarding votes or other actions may be sent by various available means, including electronic communications, to member institutions and to members of the Board, Commission, Committees, and other groups consistent with responsibilities and voting powers designated and authorized for each specific group by the Bylaws or other procedural documents of the Association.

Section 6. Electronic Meetings. A meeting by conference telephone call or other form of electronic communication may be recognized as an approved meeting of the Board of Directors, the Executive Committee, the Commission on Accreditation, and other committees of the Association.

Section 7. Votes without Meetings. Votes may be taken through electronic communication as long as any requirements for a quorum and notice required in the Bylaws or other procedural documents of the Association applicable to the vote have been met. Votes on specific proposals are conclusive and self-ratifying irrespective of the manner of voting.

**ARTICLE VIII
EXECUTIVE DIRECTOR**

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

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

Section 3. The Executive Director shall:

- A. Conduct the official correspondence of the Association and send out official notices.
- B. Notify all members thirty days in advance of the date and place of Annual Meetings, and also notify all members of committees, the Commission on Accreditation, and the Board of Directors of the date and place of meetings, whenever called.
- C. Notify all Officers, Directors, and members of the Commission and committees of their election or appointment.

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

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

Section 6. The Executive Director shall consult with the Treasurer, maintain the financial records of the Association, prepare an annual budget for review and approval by the Board, and arrange for an annual financial audit by a Certified Public Accountant.

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

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

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

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

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

ARTICLE IX AUDITS

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

ARTICLE X ACCREDITATION STANDARDS

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

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

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

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

ARTICLE XI COUNCIL OF ARTS ACCREDITING ASSOCIATIONS

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

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

Section 2. The Council facilitates cooperative efforts among the four member associations on matters of common concern.

Section 3. The Council operates the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS) to review institutions and programs that offer arts study for children, youth, and adults not associated with postsecondary degrees or credentials. Normally, these institutions offer programs in more than one arts discipline. ACCPAS accredits schools but is not a membership organization. The Council establishes the standards used by ACCPAS consistent with standards for non-degree-granting institutions approved by the NASD membership and by the other member associations for their respective disciplines. The Council also appoints the Chair and public member of ACCPAS, and ratifies the voting member appointments to ACCPAS made by the Presidents of members of associations.

Section 4. The Council convenes, operates, and oversees the work of a Commission on Creative Multidisciplinary Convergence (CMC Commission). This Commission has an analytical and advisory role and no accreditation-granting authority. It responds to requests for analyses, information, and advice from the CAAA Trustees. It includes at least one member from among the institutional members of NASD with expertise in dance and at least one member from each of the other three CAAA member organizations. Through the National Office for Arts Accreditation, NASD and its members and accrediting commission, other member associations of CAAA and their members and accrediting commissions, and higher education and other constituencies have access to the CMC Commission's work and advice.

The CMC Commission focuses on professional education issues, programs, and developments where convergences in the production of specific kinds of creative work involve a fusion of multiple disciplines within the several arts and design fields with multiple forms of technology and other media. It does not focus on the use of technologies within a specific individual arts or design field.

Through procedures published by each CAAA member organization that are implemented and managed by the National Office for Arts Accreditation, the CMC Commission may provide analysis and consultative advice or an advisory program review (a) to institutions directly upon request, or (b) to an institution and the NASD Commission on Accreditation in the course of a specific institution's accreditation review.

An advisory program review by the Commission on Creative Multidisciplinary Convergence can occur in an accreditation procedure only if (a) an institution is a member or potential member of NASD, and (b) one or more curricular programs are eligible for such a review as determined by provisions in the NASD Standards for Accreditation approved by the NASD membership (see Appendix I.B.). Such reviews are based on NASD standards, provide for institutional engagement and response prior to any accreditation decision by the NASD Commission on Accreditation, and are structured and conducted according to published NASD procedures.

Section 5. The Council and its Board of Trustees shall have the authority to carry out the purposes of the Council, but no authority to compel the internal decisions of any of its organizational members or the accrediting commission(s) or other entities thereof. Each organizational member retains its own authority as an autonomous organization.

Section 6. Schools with dance programs accredited by ACCPAS are eligible to become accredited institutional members of NASD upon application and confirmation of their ACCPAS accreditation by the NASD Commission on Accreditation. Continuation of membership is contingent upon meeting NASD requirements including payment of annual dues.

ARTICLE XII CODE OF ETHICS

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

ARTICLE XIII PARLIAMENTARY AUTHORITY

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

**ARTICLE XIV
CORPORATE SEAL**

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

**ARTICLE XV
AMENDMENTS**

These Bylaws may be amended by a majority vote of the members 1) present and voting at an Annual Meeting at which a quorum is present, or 2) voting at a meeting or in a poll conducted through electronic means when the same quorum requirements are met, provided a written notice of any proposed amendment, with Board review and recommendation, be sent with opportunity to comment to all accredited institutional members at least four weeks prior to said meeting.

CODE OF ETHICS

ARTICLE I BASIC RESPONSIBILITIES

Section 1. Each institution shall ensure that administrators, faculty members, and staff understand and abide by (a) the ethical and operational procedures and codes subscribed to by the institution, including the National Association of Schools of Dance (NASD) Code of Ethics and Rules of Practice and Procedure; and (b) the laws and regulations applicable to the work of the institution as ratified, implemented, and adjudicated by federal, state, and local authorities.

Section 2. An institution's personnel shall not discredit other member institutions by disparaging the character, nature, quality, value, or scope of their courses of instruction or services; or by imputing to them dishonorable conduct, or by adversely reflecting on them in any other material respect.

ARTICLE II STUDENT RECRUITMENT

Section 1. Recruitment policies and procedures shall demonstrate concern for the needs of students, the institution, and the national effort in the education and training of dance professionals.

Section 2. It is ethical for an institution to utilize procedures and techniques to develop a student body with the highest possible qualifications. However, such procedures and techniques must be applied in a national framework of common practice as outlined in this Code to protect the interests of both students and institutions.

Section 3. Institutions shall meet NASD standards regarding published materials and websites in fulfillment of their responsibility to provide accurate public information.

Section 4. Students are free to attend the institutions of their choice. However, at an appropriate point in time, a commitment in writing must be made between students and institutions. At such a point, administrators, faculty members, students, and all other parties involved must clearly state the nature of these commitments, the schedules for their implementation, and the conditions under which such commitments may be released by any or all of the parties.

ARTICLE III TRANSFER STUDENTS

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

ARTICLE IV FACULTY APPOINTMENTS

Section 1. Article IV. of the Code of Ethics is intended to apply to the conduct of member institutions and their employees or agents who are involved in the negotiation of faculty employment agreements or appointments on behalf of their respective institutions. It is not intended to govern the activities of individual faculty members who may seek employment with other institutions. The purpose of the provision is to encourage communications between institutions so as to avoid, to the extent possible, last-minute disruptions in faculty coverage that could significantly impact an institution's ability to fulfill its artistic and academic obligations to its students.

Section 2. Inquiries about an individual's interest in and conversation concerning a new, full-time academic appointment are in order at any time of the year.

Section 3. Institutions hiring faculty who are employed full-time at other institutions under a written contract that contemplates continuation of such employment for some or all of the next academic year shall be mindful of their responsibility to secure the approval of the chief administrative officer of the original institution when an employment offer in the form of a written contract is made during, or so close to, the ensuing academic period as to threaten major disruptions in the original institution's ability to fulfill its artistic and academic obligations to its students during that period.

Those institutions using an academic calendar should contact the chief administrative officer of the original institution when such offers of employment are made after April 1 for the following academic year.

ARTICLE V COMPLIANCE

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

ARTICLE VI AMENDMENTS

The Code of Ethics may be amended by a majority vote of the members 1) present and voting at an Annual Meeting at which a quorum is present, or 2) voting at a meeting or in a poll conducted through electronic means when the same quorum requirements are met, provided a written notice of any proposed amendment, with Board review and recommendation, be sent with opportunity to comment to all accredited institutional members at least four weeks prior to said meeting.

RULES OF PRACTICE AND PROCEDURE

Part I: Association

ARTICLE I ASSOCIATION POLICIES

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

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

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

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

Section 2. Conflict of Interest. NASD works to avoid conflict of interest or the appearance of conflict of interest in any aspect of its accreditation activities and in its other operations. The Association expects all individuals involved in any relationship with NASD to declare potential conflicts of interest as they appear. Questions concerning conflicts of interest should be addressed to the office of the Executive Director.

With regard to financial matters that come before the Board of Directors or Executive Committee, if an issue involves potential conflict of interest for a member, it is the responsibility of that member to (a) identify the potential conflict in any area where they, their families, employees, or close associates could or would receive benefit or gain; (b) not be present or otherwise participate in discussion of or vote on the issue, program, or motion being considered, both to be recorded in the minutes of the Board or Executive Committee.

In official decision-making and in the accreditation process, potential conflict of interest may arise based on personal associations, past or projected affiliations, past or current financial relationships, geographic proximity, or for other reasons.

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

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

Section 3. Bonding. Association officers and staff with financial responsibilities shall be identified by the Bylaws or by the Executive Director and be bonded in a manner approved by the Executive Committee.

Section 4. Nondiscrimination Policy. It is the policy of the National Association of Schools of Dance that no person shall be subject to discrimination in any relationship with the Association because of sex, race, color, creed, religion, or national origin.

Section 5. Consulting Service. Upon request, the Association will supply a consulting service to schools and units (members and non-members) having questions relative to their future development or to assist in the resolution of problems.

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

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

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

Section 6. Orientation and Training of Personnel. Prior to or at the beginning of service, and as appropriate as service continues, the Association orients or trains members of the Board of Directors, Commission on Accreditation, Committee on Ethics; visiting evaluators; and National Office staff in a manner consistent with the nature and scope of their respective duties and responsibilities. For individuals involved in accreditation reviews, orientation and training includes the Association's responsibilities regarding distance education. Orientation and training is conducted through written materials and through various interactive means. The requirements of this section also apply to the members of any Appeals Committee established for a specific review as provided for in the Rules of Practice and Procedure, Part II, Article VIII.

ARTICLE II PROCEDURES REGARDING PETITION FOR REVIEW OF NON-ACCREDITATION DECISIONS

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

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

Section 3. Procedures for Petition

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

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

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

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

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

ARTICLE III AMENDMENTS TO PART I OF THE RULES OF PRACTICE AND PROCEDURE

Part I of the Rules of Practice and Procedure may be amended by a majority vote of the Board of Directors, provided a written notice of any proposed amendment be sent with opportunity to comment to all accredited institutional members and all members of the Board at least two weeks prior to the vote.

Part II: Accreditation

ARTICLE I INSTITUTIONAL MEMBERSHIP

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

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

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

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

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

The basic goals of accreditation are as follows:

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

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

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

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

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

Postsecondary non-degree-granting programs offered by degree-granting institutions will be listed by NASD only when their objectives and structure indicate a discrete curricular offering and when they require 30 or more semester hours (45 quarter hours) at the undergraduate level or 15 or more semester hours (22 quarter hours) at the graduate level. When the purpose is to offer shorter programs of a workshop nature, or programs that provide supplemental credentials for students enrolled in undergraduate or graduate degree programs, the programs will be reviewed by the Commission on Accreditation, but not listed by the Association. All postsecondary non-degree-granting programs will be reviewed using standards outlined in Standards for Accreditation XVI.–XIX.

Some institutions have degree-granting and non-degree-granting units. The most common example is a postsecondary degree-granting unit with administrative responsibility for an affiliated program or unit that does not grant degrees, but that offers pre-professional and/or avocational work in dance to children, youth, and adults in the surrounding community. All such programs are reviewed as functional parts of the total curricular effort of the dance unit. After action by the Commission on Accreditation, such non-degree-granting program operations are listed in NASD publications indicating the title of the administrative component (e.g., *Community Dance School, Preparatory Program, Laboratory School, Community Division, Magnet School, Performing and Visual Arts School*, etc.). Such programs are thus included in the institution's accredited institutional Membership.

Institutions with such non-degree-granting community education components may wish to be listed separately in NASD publications (see Rules of Practice and Procedure, Part II, Article I., Section 4.). In this case, such entities would complete a full accreditation review, and be reviewed by the Commission on Accreditation or the Accrediting Commission for Community and Precollegiate Arts Schools if the institution so chooses. After action by the Commission, the non-degree-granting entity would be listed separately in NASD publications. The listing would include a presentation of specific curricular programs and offerings approved in the review process. In such cases, in applying the Rules of Practice and Procedure, Part II, Article I., Section 3., the Association shall distinguish between degree-granting and non-degree-granting community education units.

Section 4. Separate Accreditation for Community or Precollegiate Divisions of Postsecondary Institutions. Institutions seeking accreditation or renewal of accreditation for degree-granting units or non-degree-granting postsecondary dance units have the option of seeking separate accreditation for non-degree-granting divisions having community or precollegiate education purposes. The rule concerning comprehensive reviews outlined in the Rules of Practice and Procedure, Part II, Article I., Section 3., is applied separately to non-degree-granting and degree-granting components.

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

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

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

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

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

Institutions accredited through separate full reviews of their degree-granting and non-degree-granting components are responsible for ensuring that each maintains all conditions for NASD Membership.

Section 5. Accreditation for Independent Community and Precollegiate Schools. Community and precollegiate schools not affiliated with an institution of higher education that seek NASD Membership follow the accreditation procedures of the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS) and obtain ACCPAS accreditation.

Section 6. Accreditation and Institutional Autonomy. The National Association of Schools of Dance has established standards for accreditation that are applied only at the invitation of institutions. These standards are developed and approved by accredited Member institutions acting autonomously. The standards provide benchmarks for reviewing the extent to which operational, curricular, and evaluative functions associated with particular degree programs and areas of study are being fulfilled.

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

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

Respect for institutional mission as required in the Rules of Practice and Procedure, Part II, Article I., Section 5., paragraph 3, and throughout the Association's published materials includes respect for religious mission.

Section 7. Withdrawal. Any institution holding accredited institutional Membership has the right to withdraw from such Membership at any time.

ARTICLE II
APPLICATION FOR MEMBERSHIP AND RENEWAL OF MEMBERSHIP

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

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

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

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

Application fees for institutional Membership are \$500 for each of the first two evaluations. Application fees for each subsequent visit are \$300 for institutions with graduate programs, and \$200 for all other institutions. All institutions are also responsible for reimbursement to the Association of expenses incurred by the visiting evaluators for each visit.

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

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

At least two visiting evaluators are required for each on-site visitation. In all cases, the specific size and composition of the total team is determined according to NASD visitation procedures.

Applicant degree-granting institutions for which regional accreditation is not available will be evaluated by a visiting team normally composed of at least four persons: two persons to evaluate the dance component(s) of the program, one of whom shall be designated as the team chairman; one person to evaluate the program in general education; and one person to evaluate the financial stability and business policies of the institution.

Applicant degree-granting institutions seeking accreditation of affiliated community education divisions or other non-degree-granting units will be evaluated by a team comprising one or more persons, in addition to the team assigned to the degree-granting component.

An institution may withdraw its request for accreditation at any time prior to the accreditation decision made by the Commission on Accreditation.

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

Associate Membership or Membership shall become effective after positive action by the Commission on Accreditation. Continuation of accredited status is contingent upon meeting NASD requirements, including payment of annual dues.

**ARTICLE III
INSTITUTIONAL PROCEDURES**

Section 1. Annual Reports to NASD

A. Statistical Report

The Higher Education Arts Data Services (HEADS) Data Survey requests statistical information regarding dance program operations and achievements. This report is required annually of all NASD accredited postsecondary institutions.

B. Accreditation Audit

This audit:

1. Verifies the accuracy and currency of information including degree and programs offerings, administrative personnel, and contact information.
2. May indicate the need to file an application for Plan Approval for new curricula or Substantive Change in the period between full accreditation reviews (see Rules of Practice and Procedure, Part II, Articles V. and VI.). Notification regarding new curricula or substantive change on the annual Accreditation Audit is not a substitute for the required application for Plan Approval or Substantive Change.
3. Is required annually of all accredited NASD member institutions.

C. Affirmation Statement

1. Verifies that all curricular programs under the purview of NASD and meeting NASD eligibility requirements for review and/or listing have been or will be submitted for review.
2. Verifies that all substantive changes eligible for review that are past, current, or projected have been or will be submitted for review.
3. Verifies that all submissions for review and approval indicated in the Rules of Practice and Procedure, Part II, Article III., Section 1.C.1. and 2., will be forwarded to NASD in a manner and on a schedule consistent with the rules and guidelines of NASD.
4. Verifies continuing compliance with NASD accreditation standards or reports changes that would affect or otherwise require a review for compliance with NASD accreditation standards.
5. Is required annually of all accredited NASD member institutions.

Notifications regarding new or current curricula or substantive change on the Affirmation Statement are not substitutes for any required applications for Plan Approval or Substantive Change.

D. Supplemental Annual Report

This report is required annually only from free-standing dance institutions. Specific information regarding this report is outlined in Standards for Accreditation XX., Section 2.A.

ARTICLE IV COMMISSION POLICIES

Section 1. Third-Party Comment. Consistent with national accreditation practice and U.S. Department of Education regulations, a notice indicating opportunity for third-party comment is published on the NASD website for a specific period during the application process for NASD Membership or renewal of Membership. To be considered as part of an NASD accreditation review, third-party comment must be in written form and signed, meet all NASD written eligibility and all other requirements for third-party comment, and be subject to review and written response by the institution being reviewed prior to initial action regarding the Membership or renewal of Membership by the Commission on Accreditation. Consistent with the principles and requirements of the Rules of Practice and Procedure, Part II, Article XIII., NASD will not make publicly available any information provided in third-party comment or an institution's response to third-party comment or any correspondence related to third-party comment.

Governing statements and requirements regarding rules and processes for third-party comment are approved by the Board of Directors and are located in publications outlining various procedures for NASD accreditation reviews.

NOTE: Overall procedures are always available; detailed procedures are published during each specific period prior to Commission meetings when third-party comment may be submitted.

The third-party comment process and the Association's complaint procedure outlined in the Rules of Practice and Procedure, Part II, Article VIII., are not the same, and neither one is a substitute for the other.

Section 2. Information Reviews and Requests. Information provided by institutions in annual statistical reports (HEADS), Accreditation Audits, Affirmation Statements, and in Supplemental Annual Reports, applications for Commission review in various categories, and in other categories is subject to regular review by the National Office staff, and as applicable under NASD procedures and rules, the Commission on Accreditation. The staff and/or the Commission may seek additional information and documentation to (a) clarify conditions at or the status of an institution with regard to one or more issues, (b) request documentation regarding improvement or remediation, (c) produce the basis for a determination by the Commission regarding the institution's current or continuing compliance with applicable NASD standards or rules, or (d) fulfill any other purpose associated with maintaining the requirements for accredited institutional Membership.

With regard to all such reviews and requests, accreditation status is determined and maintained only by action of the Commission on Accreditation. However, under a restricted number of specified conditions, accreditation status may be suspended automatically for free-standing dance institutions (see Bylaws, Article I., Section 3.D.).

Section 3. Commission Policy Concerning Continuous Deferrals. After the second consecutive deferral of an application of a member institution for failure to meet a specific standard, the Commission on Accreditation shall adopt one of the following motions upon third consideration of the application:

- A. To approve the application.
- B. To approve the application with a request for a progress report.
- C. To require a response for the next Commission meeting showing cause why the institution
 1. Should not be placed on probation, or
 2. Should not have membership revoked.

- D. To place the institution on probation.
- E. To revoke membership.

Section 4. Policies and Rules Concerning USDE Title IV

- A. Under regulations of the U.S. Department of Education (USDE) applicable to institutions participating in Title IV of the Higher Education Act (HEA) and therefore to the programs of those institutions, NASD must notify the U.S. Secretary of Education (the Secretary) of the name of any institution or program it accredits that NASD has reason to believe is failing to meet its Title IV HEA program responsibilities, or is engaged in fraud or abuse, along with NASD’s reasons for concern about the institution or program.
- B. If the Secretary requests, NASD must provide information that may bear upon an accredited institution’s compliance with its Title IV HEA program responsibilities, including the eligibility of the institution or its programs to participate in Title IV HEA programs.
- C. Under USDE regulations, NASD, at its sole discretion based on a specific review of the circumstances applicable to each need to contact USDE under provisions of the Rules of Practice and Procedure, Part II, Article IV., Section 4.A., has the authority to decide whether the contact will be confidential to the Secretary alone or whether the institution will also be informed of the contact.
- D. Under USDE regulations, if USDE contacts NASD under provisions of the Rules of Practice and Procedure, Part II, Article IV., Section 4.B., and requests that the contact remain confidential, NASD must honor that request. Otherwise, unless USDE has already informed the institution or indicated that it will do so, NASD will inform the institution of the contact by USDE.

NOTE: Institutions participating in Title IV programs under the federal HEA have multiple compliance and reporting requirements directly to USDE, the agency with primary and ultimate administrative responsibility for decisions regarding institutional eligibility and compliance with all statutes and regulations associated with Title IV. Accreditation by an independent but federally recognized agency or association is one of many federally established eligibility criteria for institutional participation in Title IV. Only one agency serves this role for each institution. Consistent with their scope, specialized accrediting organizations that are federally recognized may have accreditation responsibilities for programs within an institutionally accredited multi-purpose institution. Accreditation focuses on academic and closely associated operational issues that by statute are not within the purview of the federal government. In this and other ways independent accreditation organizations and USDE are separate with regard to some functions and connected with regard to other functions.

The policies and rules in the Rules of Practice and Procedure, Part II, Article IV., Section 4., are intended to establish protocols for the flow of information between federally recognized institutional and specialized accreditors and USDE in cases where practices or conditions at an institution observed by accreditors or USDE produce concerns about Title IV compliance or fraud and abuse. The text of these rules in their virtually identical USDE and NASD versions do not indicate the assumption of USDE’s Title IV responsibilities by NASD, or the assumption of NASD’s accreditation and any accreditation-linked Title IV responsibilities by USDE, including the review procedures normally associated with fulfilling the respective sets of responsibilities.

Section 5. Commission Procedures in Extreme Matters of Institutional Ethics and Integrity

- A. When the Commission has cause to believe that an institution’s non-compliance with NASD consensus-based standards and/or Code of Ethics threatens its fundamental viability or integrity because:
 1. The fundamental purposes of the institution or dance unit cannot be fulfilled; or

2. There are serious conditions that cause major adverse effects on the overall financial viability or operational integrity of the institution or dance unit; or
3. The program or programs, or courses or study, offered in the academic catalog of the institution cannot be delivered; or
4. The institution or dance unit is deliberately misrepresenting itself or its program(s) to students and the public in categories of published information required by NASD standards.

The Commission may request the institution to provide written information documenting the relationship between conditions at the institution and/or the dance unit and compliance with applicable NASD standards.

- B. If information is not forthcoming within the time stipulated, or the Commission finds that, with respect to the institution or the dance unit, institutional viability has been lost, is in jeopardy, or that institutional integrity has been seriously undermined, the Commission may:
1. With regard to an institution that is an applicant, but not yet a member, cease the application process.
 2. With regard to a member institution:
 - a. Issue an order requesting that the institution show cause why its membership status should not be revoked, and providing an appropriate timeline for reply and suggested corrective actions; or
 - b. In extreme cases, immediately sever the relationship between the institution and NASD by revoking accreditation.

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

ARTICLE V SUBSTANTIVE CHANGE

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

The nature and scope of the substantive change or the extent to which the institution demonstrates its ability to meet all applicable standards may necessitate an on-site visit or a comprehensive review either as required by NASD *Handbook* provisions or at the discretion of the Commission.

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

- A. Any fundamental change in the established mission, goals, or objectives of the institution or dance unit.
- B. Any change in the legal status, form of control, or ownership of the institution.
- C. The acquisition of any other institution or any program or location of another institution.

- D. The amendment of curricular programs that represent a significant departure, in terms of either the content or method of delivery, from those that were offered when NASD most recently evaluated the institution. This provision includes significant changes made in conjunction with a change from quarter hours to semester hours, or vice versa.
- E. The addition of courses or programs at a degree or credential level other than the curricular level(s) included in the institution's current accreditation.
- F. A change from clock hours to credit hours or vice versa. (*Explanatory note: clock-hour systems measure course length in terms of the total number of hours devoted to face-to-face instruction. Credit-hour systems, on the other hand, assign numerical credit to courses based both on the number of instructional hours per week over a standard academic term [semester or quarter] and the amount of preparatory time per week that students must spend outside the classroom. For NASD standards on computing credit hours, see Standards for Accreditation III.A.*)
- G. A substantial increase or decrease in:
 - 1. The number of clock or credit hours awarded for successful completion of a program; or
 - 2. The length of a program.
- H. Starting a branch campus or extension program at which the institution offers at least fifty percent of any educational program in dance, regardless of how many such campuses or extension programs have been approved previously by NASD.
- I. Participation in an agreement to teach-out students from an institution or program that is closing. (Institutions to which Standards for Accreditation XX. pertains must review and demonstrate compliance with Standards for Accreditation XX., Section 1.J.)
- J. The addition of a permanent location at a site at which the institution is conducting a teach-out for students of another institution that has ceased operating before all of the students previously enrolled at the closed institution have completed their programs of study.
- K. If NASD accreditation enables the institution to seek eligibility to participate in Title IV Higher Education Opportunity Act (HEOA) programs, the entering into a contract under which an institution or organization not approved to participate in Title IV HEOA programs offers more than twenty-five percent of one or more of the NASD accredited institution's educational programs.
- L. An institution's designation of NASD as its gatekeeper for the purpose of eligibility for participation in federal Title IV programs, irrespective of whether:
 - 1. The institution is accredited as a single-purpose institution by NASD and does not currently participate in Title IV programs, but plans to apply for participation in Title IV; or
 - 2. The institution is accredited as a single-purpose institution by NASD and a regional or other national institutional accrediting agency, has designated the regional or other national institutional accrediting agency as its gatekeeper for the purpose of eligibility for federal Title IV participation, and plans to relinquish such regional accreditation entirely; or
 - 3. The institution is accredited as a single-purpose institution by NASD and a regional or other national institutional accrediting agency, has designated the regional or other national institutional accrediting agency as its gatekeeper for the purpose of eligibility for federal IV participation, and plans to retain the regional or other national

institutional accreditation and relinquish the connection between that accreditation and Title IV participation.

- M. Other major changes that would impact continuing compliance with NASD standards applicable to degrees and programs being offered.

Section 3. Specific or Comprehensive On-Site Evaluations. In most cases, applications regarding substantive changes can be reviewed and approved through written documentation. However, substantive changes proposed or made may result in the necessity of on-site verification regarding the specific change or changes, with or without the need for additional documentation. On-site verification may be stipulated by provisions in published NASD standards and procedures, or required by the Commission.

In certain cases, changes proposed or made may result in a requirement to conduct a comprehensive on-site review with full documentation, under conditions and during a period to be stipulated by the Commission on Accreditation. Criteria for requiring a comprehensive review in the context of substantive change include, but are not limited to:

- A. A fundamental, comprehensive change of purposes resulting in complete replacement, in terms of content, of substantially all of the educational program(s) previously reviewed and approved with a substantially different set of programs. (Changes of this magnitude normally do not include evolutions or consolidations of previously-approved programs, deletions of specific programs when multiple programs are offered, title changes to existing or continuing programs consistent with NASD standards, or the additions of new programs as addressed in the Rules of Practice and Procedure, Part II, Article VI.); and/or
- B. Indications from documentation that changes could affect the ability of the institution or the dance unit as a whole to fulfill its purposes, maintain fundamental financial viability or operational integrity, or deliver the entire set of curricula offered or proposed to be offered in the catalog; and/or
- C. Documented conditions causing the Commission to act under provisions of the Bylaws, Article IV., Section 3., concerning the maintenance of standards and the observance of published commitments by accredited institutions.

Section 4. Additional Standards and Procedures. Additional standards and procedures regarding substantive change applicable to free-standing dance institutions are found in Standards for Accreditation XX.

All standards and procedures published by the Association are applicable as appropriate to reviews regarding substantive change.

Section 5. Accreditation Record Date. The date of formal notification of Commission or other official action is the effective accreditation record date of any approval of substantive change.

ARTICLE VI

NEW CURRICULA: PLAN APPROVAL AND FINAL APPROVAL FOR LISTING

Section 1. Procedure. When instituting new curricula, member institutions are required to submit documentation to the Commission on Accreditation in order to remain in compliance with the Rules of Practice and Procedure, Part II, Article I., Section 3. This includes the addition of programs and degrees to be reviewed and listed by NASD at a degree or credential level other than the curricular level(s) included in the institution's current accreditation.

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

Submission procedures and forms regarding applications for reviews of new curricula may be accessed from the NASD website. There are separate procedures for Plan Approval and Final Approval for Listing.

The Commission does not ordinarily send visitors to examine a new curriculum. However, an on-site evaluation is strongly recommended as part of the Plan Approval process when an institution plans to offer an initial or terminal graduate degree in dance for the first time.

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

When the curriculum has received Plan Approval, the program is listed in NASD publications in italics.

Section 3. Final Approval for Listing. Final Approval for Listing is granted when the Commission on Accreditation has reviewed an application including validation of the Plan Approved curriculum through transcript evidence. Three transcripts must be provided for each undergraduate curriculum or non-degree-granting program. Two transcripts must be submitted for each graduate program.

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

Section 4. Accreditation Record Date. The date of formal notification of Commission action is the effective accreditation record date for Plan Approval and/or Final Approval for Listing for new curricula.

ARTICLE VII INSTITUTION CLOSURES

Section 1. Notification. Members of the Association shall advise NASD as far in advance as possible prior to the closing of an accredited institution or an accredited dance unit within an institution. Advance notice allows for the development of appropriate procedures to protect the accreditation status of degrees received by former and current students and to provide for safekeeping of important records.

Section 2. Assistance. If an NASD accredited institution closes without a teach-out plan or agreement, NASD works with the U.S. Department of Education and the appropriate state agency, to the extent feasible, to assist students in finding reasonable opportunities to complete their education without additional charge.

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

Section 1. Purpose

A. NASD. Occasionally, NASD receives complaint inquiries or complaints against member institutions. The policies and procedures in the Rules of Practice and Procedure, Part II,

Article VIII., are solely for the purpose of addressing questions of compliance with NASD standards, procedures, rules, and the Code of Ethics as published in the NASD *Handbook* including any addenda to the *Handbook* current at the time of the inquiry or complaint. These texts and their interpretation by NASD staff and elected personnel are the sole basis for reviewing complaints. NASD does not consider complaints on issues that are beyond the scope of these documents.

- B. Potential Complainants.** Individuals considering filing a complaint against an NASD member institution must give careful consideration to the nature of the potential complaint and match what they hope to achieve with the means, procedures, and remedies available. Accrediting organizations are non-governmental and thus, do not have governmental powers. Their scopes of review are limited, operating only within their own published materials. Many types of complaints fall outside the purview of accrediting bodies and can only be addressed and adjudicated by the internal complaint procedures of educational institutions, or by external structures such as law enforcement agencies, courts of law, state or federal administrative agencies, or private sector organizations associated with business practices or dispute resolution. Matters of a criminal nature are the responsibilities of law enforcement, public prosecutors, or the attorneys general of the several states. An individual with intentions of filing a complaint against a member institution should ensure that the nature and intent of the complaint falls within the scope of NASD by studying the Rules of Practice and Procedure, Part II, Article VIII., Section 2.

Section 2. Eligibility

A. General Principles

NASD policies and procedures for reviewing complaints are not judicial (parties are not found guilty; awards are not made; reversals of decisions cannot be mandated); they serve only as a method or means to communicate allegations, determine facts, and resolve issues within the stated purposes and scope of NASD accreditation and membership (i.e., whether the institution is in compliance with the NASD consensus-based standards, rules, and Code of Ethics currently in effect).

1. In order to be considered, complaints must report and document conditions that jeopardize the overall quality of an institution's educational program in dance and/or the general welfare of the dance unit to the extent that the institution is no longer in compliance with NASD standards or requirements. Unless documentation shows a pattern of behavior, action, or inaction that impairs attainment of the institution's stated purposes or otherwise suggests direct violation of NASD standards, rules, and/or Code of Ethics for member institutions, the Association is not authorized to intervene.

B. A complaint may be eligible for review if it:

1. Is presented in writing.
2. Is forwarded to the NASD National Office by U.S. Mail or courier service. E-mail, facsimile, and verbal transmissions are not acceptable.
3. Is signed by the complainant.

NOTE: NASD will not confirm receipt of or respond to complaints that do not meet the requirements outlined in the Rules of Practice and Procedure, Part II, Article VIII., Section 2.B.1.–3.

4. Includes a signed copy of the NASD Official Complaint Form.
5. Presents itemized issues or concerns directly related to specific NASD standards, rules, or the Code of Ethics as published in the NASD *Handbook* and any addenda to the *Handbook*

current at the time of the complaint, and includes specific, factual documentation corroborating each concern raised.

6. Presents evidence that the institutional review or grievance procedures available and applicable to the complaint and complainant have been completed or exhausted.
7. Is not subject to the criteria set forth in the Rules of Practice and Procedure, Part II, Article VIII., Section 2.C.

C. A complaint is not eligible for review if it:

1. Contains inflammatory and/or undocumented defamatory statements regarding an individual or an institution.
2. Alleges criminal conduct.
3. Seeks a review or adjudication of individual problems or grievances with an institution or its decisions regarding issues such as, but not limited to:
 - a. Student admission;
 - b. Retention;
 - c. Dismissal;
 - d. Application of academic policies;
 - e. Granting or transfer of credits;
 - f. Grades and other evaluations;
 - g. Scholarship awards;
 - h. Fees;
 - i. Disciplinary matters;
 - j. Collective bargaining;
 - k. Faculty appointments and dismissals; or
 - l. Other contractual rights and obligations.
4. Is filed at a time when an NASD third-party comment procedure regarding the same institution, instituted by all or virtually all of the same parties, and addressing all or substantially all of the same issues, is in any stage of review.
5. Is or constitutes a request to serve as a grievance or appeals body when the outcome of institutional grievance or appeals procedures is unsatisfactory to the complainant.
6. Is, at the time of filing the complaint, the subject of administrative or institutional proceedings that have not been completed, or if such proceedings are known to the complainant to be scheduled.
7. Is the subject of prosecution or litigation in which the NASD member institution or its employees are in any way engaged. This requirement applies to the specific issue(s) addressed in the complaint, not to prosecution or litigation on other matters.
8. Seeks action or otherwise seeks to engage the Association in matters associated with compensation, damages, redress, or readmission on behalf of an individual or group.
9. Is submitted on behalf of another individual.
10. Is a copy of a complaint submitted to other entities or parties.
11. Has not been submitted to, and fully processed and exhausted by, the institution's complaint or grievance procedure.

12. Has been submitted for review by another accrediting association with broader institutional responsibility than that of NASD.
13. Is beyond the scope of the dance program or the jurisdiction of NASD at a multidisciplinary institution.
14. Repeats substantially the same allegations by the same party regarding the same institution that has previously been the subject of a completed review by the NASD Committee on Ethics or Commission on Accreditation, or under the third-party comment procedure by the NASD Commission on Accreditation.
15. Is the subject of published articles that have resulted from attempts by the complainant to focus public attention on the behavior, actions, or inactions of the institution that is the subject of the complaint immediately prior to and especially during the course of the NASD complaint procedure.

Section 3. Authority

- A. NASD is a voluntary Association of schools of dance. The only requirement of its members is compliance with its published consensus-based standards, rules, procedures, and Code of Ethics. The sole and final authorities regarding compliance are the elected officials and staff of NASD operating under the requirements and procedures of the Association's *Handbook* and any addenda to the *Handbook* current at the time of the complaint.
- B. Procedural authority for the review of complaints outlined in the Rules of Practice and Procedure, Part II, Article VIII., is vested in the NASD Executive Director.
- C. Decision-making authority regarding complaints under the Rules of Practice and Procedure, Part II, Article VIII., is vested as specified in the various provisions of this Article.
- D. The Executive Director shall have the authority to stop the complaint process at any point or any time upon the appearance of evidence that would disqualify the complaint under policies outlined in this Article, or in the Rules of Practice and Procedure, Part I, Article I., Section 1., or if the complaint otherwise moves beyond the scope or jurisdiction of the Association.

Section 4. Time

A. Review Schedules

1. The Association will resolve complaints against member institutions in a timely manner, moving as quickly as feasible between stages of the complaint procedure.
2. The Executive Director shall have the authority to establish timelines for each specific step of the process.
3. Unless circumstances require alternative timeframes, as determined by the Executive Director:
 - a. Thirty business days is the period for each stage outlined in the Rules of Practice and Procedure, Part II, Article VIII., Sections 6., 8., or 9.
 - b. Business to come before the Committee on Ethics or the Commission on Accreditation will be scheduled at regular meetings of these groups.
4. The time required to conduct inquiries in the Rules of Practice and Procedure, Part II, Article VIII., Section 7., may vary based on the nature and circumstances of the complaint, as determined by the Executive Director.

- B. Time Restrictions.** Except under circumstances the Executive Director deems extraordinary, complaints will not be considered after two years or more from the date of the last incident or incidents that are the subject of the complaint.

Section 5. Multiple Complaints

If numerous individual complaints over time suggest a pattern of noncompliance by the institution, the Committee on Ethics or the Commission on Accreditation may be informed during the course of a review under the terms outlined in the Rules of Practice and Procedure, Part II, Article VIII., Sections 8. and/or 9.

Section 6. Initial Review

- A. Consistent with provisions outlined in the Rules of Practice and Procedure, Part II, Article VIII., Section 4., the National Office staff will acknowledge a formal written complaint within fifteen business days of its receipt.
- B. Within thirty business days after acknowledging receipt of the complaint, the National Office staff will:
1. Review the complaint and its documentation.
 2. Determine whether the complaint meets the eligibility criteria outlined in the Rules of Practice and Procedure, Part II, Article VIII., Section 2.
 3. Inform the complainant regarding the disposition of the complaint using one of the following statements:
 - a. No further action will be taken because the complaint does not meet the eligibility requirements of the Rules of Practice and Procedure, Part II, Article VIII., Section 2., or there is insufficient documentation.
 - b. The decision regarding further action is postponed while the complainant is given twenty business days to provide additional documentation. The complainant is then informed that the decision regarding the complaint is that described in either the Rules of Practice and Procedure, Part II, Article VIII., Section 6.B.3.a. or c.
 - c. The complaint has sufficient substance to warrant the opening of a proceeding for further review.
- C. The NASD Executive Director, at the Executive Director's sole discretion, makes the final determination regarding all provisions of the Rules of Practice and Procedure, Part II, Article VIII., Section 6., including determination whether the complaint raises issues that are directly relevant to an institution's accreditation or membership status.

Section 7. Executive Director Negotiations

- A. If the decision in the initial review is to open a proceeding as specified in the Rules of Practice and Procedure, Part II, Article VIII., Section 6.B.3.c., the NASD Executive Director contacts the dance executive of the institution against which the complaint has been filed, advises of the complaint, provides the complaint and documentation submitted by the complainant, and seeks information from the institution(s) involved regarding circumstances surrounding the complaint. The Executive Director may also seek additional information from other sources, as the Executive Director deems appropriate.

- B. The Executive Director, using procedures and personnel the Executive Director determines, and in correspondence with the institution(s) and the complainant, attempts to negotiate, mediate, or otherwise develop a resolution of the complaint without further formal action. The Executive Director may appoint an agent to serve on the Executive Director's behalf. The Executive Director or the Executive Director's agent may recommend mediation or arbitration by third parties.
- C. If the complaint is resolved, the Executive Director informs the complainant and the institution(s) in writing.
- D. If the complaint is not resolved, the Executive Director initiates a Committee on Ethics review (see Rules of Practice and Procedure, Part II, Article VIII., Section 8.) for complaints regarding the Code of Ethics, or a Commission on Accreditation review (see Rules of Practice and Procedure, Part II, Article VIII., Section 9.) for complaints regarding accreditation standards, as appropriate.

Section 8. Committee Review of Complaints Involving the Code of Ethics

- A. The Executive Director develops a dossier containing the following:
 - 1. The formal complaint with complete documentation.
 - 2. Information obtained from the institution(s) involved regarding the circumstances surrounding the complaint.
 - 3. Information from the procedure outlined in the Rules of Practice and Procedure, Part II, Article VIII., Section 7.
 - 4. The relevant section(s) of the Code of Ethics.
- B. The Executive Director informs the Committee on Ethics that a complaint has been filed and places the dossier on the agenda of the Committee.
- C. The Committee on Ethics reviews the dossier and formulates a decision concerning the case. Possible decisions are:
 - 1. The institution is found to be in compliance with the Code of Ethics;
 - 2. The institution is found to be generally in compliance with the Code of Ethics, but the complaint has merit in this particular circumstance; or
 - 3. The institution is found to be not in compliance with the Code of Ethics.
- D. If the recommendation is the Rules of Practice and Procedure, Part II, Article VIII., Section 8.C.1., the complainant and the institution are so informed in writing by the Executive Director.
- E. If the recommendation is the Rules of Practice and Procedure, Part II, Article VIII., Section 8.C.2. or 3., the Committee on Ethics may require the institution to submit a response within a specified time showing satisfactory resolution of the complaint and compliance with the Code of Ethics. The response may require the report of an on-site consultant. The procedure for establishing and operating such consultancy shall be that in effect for on-site accreditation visits.

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

1. Accept the response and consider the complaint resolved. The institution and complainant are notified in writing; the action is not made public.
 2. Accept the response and consider the complaint resolved, but request a progress report(s) to determine further compliance with the Code of Ethics. The institution and complainant are notified in writing; the action is not made public.
 3. Acknowledge receipt of the response, but consider the complaint unresolved and the institution to be in noncompliance with the Code of Ethics. In this case, the Committee on Ethics may recommend to the Commission that the institution be placed on probation and required to submit a probationary response to the Committee on Ethics within a specified time. Public notice follows NASD rules regarding probation. Upon receipt of the probationary response, the Committee on Ethics recommends that the Commission either remove probation or revoke membership. Membership status is made public through appropriate published materials.
 4. If the initial response is not received within the specified time, the institution is placed on probation by the Commission; public notice follows NASD rules regarding probation. The institution is requested to submit a probationary response within a specified time.
 5. If a probationary response is not received within the specified time, the membership of the institution is revoked and membership status is made public through appropriate published materials.
- F. Either the complainant or the institution may appeal any decision of the Committee on Ethics consistent with eligibility requirements of the applicable procedures outlined in the Rules of Practice and Procedure, Part II, Articles IX. and X.

Section 9. Commission Review of Complaints Involving the Standards of the Association

- A. The Executive Director develops a dossier containing the following:
1. The formal complaint with complete documentation.
 2. Information obtained from the institution(s) involved regarding the circumstances surrounding the complaint.
 3. Information from the procedure outlined in the Rules of Practice and Procedure, Part II, Article VIII., Section 7.
 4. The relevant section(s) of the standards of the Association.
- B. The Executive Director informs the Commission that a complaint has been made and places the dossier on the agenda of the Commission.
- C. The Commission reviews the dossier and formulates a decision concerning the case. Possible decisions are:
1. The institution is found to be in compliance with the standards;
 2. The institution is found to be generally in compliance with the standards, but the complaint has merit in this particular circumstance; or
 3. The institution is found to be in noncompliance with the standards.

- D. If the recommendation is the Rules of Practice and Procedure, Part II, Article VIII., Section 9.C.1., the complainant and the institution are so informed by the Executive Director.
- E. If the recommendation is the Rules of Practice and Procedure, Part II, Article VIII., Section 9.C.2.or 3., the Commission may require the institution to submit a response within a specific time showing satisfactory resolution of the complaint and compliance with the standards. The response may require the report of an on-site consultant. The procedure for establishing and operating such consultancy shall be that in effect for onsite accreditation visits.

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

1. Accept the response and consider the complaint resolved. The institution and the complainant are notified in writing; the action is not made public.
 2. Accept the response and consider the complaint resolved, but request a progress report(s) to determine future compliance with the standards. The institution and complainant are notified in writing; the action is not made public.
 3. Acknowledge receipt of the response, but consider the complaint unresolved and the institution to be in noncompliance with the standards. In this case, the Commission may recommend that the institution be placed on probation and required to submit a probationary response to the Commission within a specified time. Public notice follows NASD rules regarding probation. Upon receipt of the probationary response the Commission either removes probation or revokes Membership. Membership status is made public through appropriate published materials.
 4. If the initial response is not received within the specified time, the institution is placed on probation by the Commission; public notice follows NASD rules regarding probation. The institution is requested to submit a probationary response within a specified time.
 5. If a probationary response is not received within a specified time, the Membership of the institution is revoked and Membership status is made public through appropriate published materials.
- F. Either the complainant or the institution may appeal any decision of the Commission consistent with eligibility requirements of the applicable procedures outlined in the Rules of Practice and Procedure, Part II, Articles IX. and X.

**ARTICLE IX
REQUESTS FOR RECONSIDERATION OF ACTIONS
BY THE COMMISSION ON ACCREDITATION**

Section 1. Actions Eligible for Reconsideration. A request for reconsideration may be filed with the NASD Executive Director regarding the following actions: denial of Membership, or denial of renewal of Membership, or revocation of Membership, or the placing of an institution on probation, or denial of a request for approval of new curricula. In eligible cases, a request for reconsideration is not a precondition for filing an appeal of an adverse decision described in the Rules of Practice and Procedure, Part II, Article X.; a request for reconsideration may precede but may not follow an appeal of an adverse decision.

Section 2. Disclosure and Confidentiality. The reconsideration process operates under the NASD Rules of Practice and Procedure statement on Disclosure and Confidentiality. NASD considers the reconsideration process to be confidential and, at all times during the course of the

reconsideration, will maintain complete confidentiality of all documents and information supplied or reviewed during the reconsideration, as well as the deliberations and decision-making process relating to reconsideration or the Commission action under the reconsideration process. However, should a potential or actual petitioner publicly disclose a pending or actual reconsideration or decision based on such reconsideration, or publicly characterize or make misleading or inaccurate representations about the reconsideration process, the decision that may be, or is subject to, the reconsideration process, or the concluding decision, whether before, during, or after the reconsideration, NASD reserves the right to respond immediately and publicly through the appropriate medium or media to correct or clarify such inaccurate or misleading representations or characterizations.

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

Section 3. Grounds for Reconsideration. In the event of a decision by the Commission on Accreditation in the categories outlined in the Rules of Practice and Procedure, Part II, Article IX., Section 1., which cannot be resolved through normal procedures, the grounds for reconsideration shall be allegations concerning bias, injustice, departure from stated procedures, factual error of such magnitude as to warrant reconsideration in this manner, failure to consider all the evidence and documentation presented in favor of an application, or new evidence that would affect the decision.

Section 4. Procedures for Reconsideration

- A. Not later than thirty days from the date of the Commission Action Report, the institution shall notify the NASD Executive Director in writing of its intention to seek reconsideration of the decision, and not later than sixty days from the same date, it shall submit written documentation supporting its request.
- B. The Executive Director shall determine whether the request for reconsideration meets criteria necessary to proceed as outlined in the Rules of Practice and Procedure, Part II, Article IX., and so inform the institution.
- C. If the request meets the criteria, the Executive Director places the request for reconsideration on the next agenda of the Commission on Accreditation.
- D. The Commission acts on the request using its normal procedures, and the institution is informed of the Commission's action within thirty days after the Commission's action is completed.
- E. The status of any institution shall remain unchanged during the reconsideration. There shall be no public notice of the decision until the review is completed and a final determination in the matter is reached.

Section 5. Special Rule Concerning Financial Standards

- A. An institution may seek reconsideration of the following Commission actions: denial of membership, denial of renewal of membership, or revocation of membership under this rule if all of the following conditions are met:
 - 1. The adverse action listed in the Rules of Practice and Procedure, Part II, Article IX., Section 5.A., is based solely and exclusively on failure to meet a standard or criterion concerning finances.

2. There is significant financial information that was not available to the institution prior to the Commission decision to take an action listed in the Rules of Practice and Procedure, Part II, Article IX., Section 5.A.
 3. The new financial information bears materially upon the financial deficiencies identified by the Commission.
 4. Within thirty days from the date of the Commission Action Report, the institution has notified the NASD Executive Director in writing of its intent to seek reconsideration under this rule.
 5. Within sixty days from the date of the Commission Action Report of the same date indicated in the Rules of Practice and Procedure, Part II, Article IX., Section 5.A.4., the institution has submitted documentation supporting its request along with a notarized statement signed by the chief executive officer of the institution stating the following: [Name of institution] understands and agrees that any determination by NASD made with respect to the request for reconsideration, new information submitted by the institution, or any decision or action described in any item of the Rules of Practice and Procedure, Part II, Article IX., is not separately appealable, and thus not eligible for further reconsideration or appeal.
- B. The NASD Executive Director selects three reviewers with the advice and unanimous consent of the President, Vice President, Treasurer, and Secretary of NASD, to the extent that such offices are then filled. Those selected shall not have participated in any phase of the decision listed in the Rules of Practice and Procedure, Part II, Article IX., Section 5.A. The three reviewers determine whether the documentation submitted meets the criteria of significance and materiality indicated in the Rules of Practice and Procedure, Part II, Article IX., Section 5.A.2. and 3. The Executive Director shall serve as non-voting secretary to the review committee.
- C. Following review and decision of the review committee, the Executive Director either informs the institution that the reconsideration may proceed, or that the reconsideration is terminated and that the institution is not eligible for further reconsideration or appeal.
- D. If the reconsideration proceeds:
1. The Executive Director places the request for reconsideration on the next agenda of the Commission.
 2. The Commission acts on the request using its normal procedures, and the institution is informed of the Commission's action within thirty days after the Commission's action is completed.
- E. When the institution is informed of the Commission's decision, the institution is notified that the decision is not separately appealable and thus not eligible for further reconsideration or appeal.
- F. The status of any institution shall remain unchanged during the reconsideration. There shall be no public notice of the decision until the reconsideration review is completed and a final determination in the matter is reached.

**ARTICLE X
APPEALS OF ADVERSE DECISIONS CONCERNING ACCREDITED
INSTITUTIONAL MEMBERSHIP**

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

Section 2. Procedural Authority. Consistent with the Bylaws, Article IV., Section 3., Commission shall adopt written procedures the Association will use to consider the appeal of an adverse decision as defined in the Rules of Practice and Procedure, Part II, Article X., Section 1. These procedures shall be consistent with and supportive of the Rules of Practice and Procedure, Part II, Article X., Sections 1.–13.

Section 3. Counsel. The institution and any other party participating in the appeal determines the extent to which it will be advised or represented by legal counsel in any aspect of the appeal process for which it is responsible or in which it participates.

Section 4. Disclosure and Confidentiality. The appeals process operates under the NASD Rules of Practice and Procedure statement on Disclosure and Confidentiality. NASD considers the appeals process to be confidential and, at all times during the course of the appeal, will maintain complete confidentiality of all documents and information supplied or reviewed during the appeal, as well as the deliberations and decision-making process relating to the appeal or the decision under appeal. However, should a potential or actual appellant publicly disclose a pending or actual appeal or appeal decision, or publicly characterize or make misleading or inaccurate representations about the appeals process, the decision that may be, or is subject to, an appeal, or the appeals decision, whether before, during, or after the appeal, NASD reserves the right to respond immediately and publicly through the appropriate medium or media to correct or clarify such inaccurate or misleading representations or characterizations.

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

Section 5. Grounds for Appeal. The grounds on which an institution may appeal a decision of the Commission which denies or revokes accredited institutional Membership shall be (a) that the Commission's decision was not supported by substantial evidence in the record upon which the decision was based; and/or (b) that the Commission in making its decision departed significantly from its written procedures.

Section 6. Meaning of Appeals Decisions. Decisions on appeals concern only matters outlined in the Rules of Practice and Procedure, Part II, Article X., Section 5.(a) and (b). After the appeals process is complete, decisions concerning accredited institutional Membership remain the responsibility of the Commission on Accreditation. Decisions on appeals are made only on evidence available at the time of the decision being appealed.

Section 7. Time of Filing an Appeal. An institution wishing to appeal a decision of the Commission on Accreditation shall file with the Executive Director of the Association either in person or by certified mail not later than thirty days following the date of the Commission Action Report a notice of intent to appeal, which shall be the official action of the governing board of the institution, along with the required filing fee determined as policy by the Board of Directors and published in the written procedures for appeals noted in the Rules of Practice and Procedure, Part II, Article X., Section 2. The institution shall file with the Executive Director of the Association either in person or by certified mail not later than thirty days following the date of its

notice of intent to appeal a written appeal document setting forth evidence and argument in support of its appeal. Failure of an institution to file notice of intent to appeal, the required filing fee, or its appeal document in a timely fashion shall void the appeal.

Section 8. Initial Response. The NASD Executive Director shall ensure that the institution's appeal document meets all preconditions for review by an appeals committee. Immediately upon receiving an appeal document that meets all preconditions for review, the Executive Director shall forward to the Chair of the Commission on Accreditation a copy of the document and shall acknowledge receipt of the document in writing to the dance executive and the chief executive officer of the institution. Within thirty days of receipt of the appeal documents, the Chair of the Commission shall provide a written response to the appeal stating the reason for the decision. The response shall be sent to the Executive Director, who forwards copies to the dance executive and the chief executive officer of the institution filing the appeal.

Section 9. Appeals Committee

- A. The Executive Director, with the approval of the President, Vice President, Secretary, and Treasurer, shall appoint the chair and members of each ad hoc appeals committee at the onset of each appeal process. The appeals committee will be comprised of three to five persons, depending on the scope, nature, and content of the issues involved. One member shall be a public member who meets NASD qualifications for public members. None of the appeals committee members shall have been members of the Commission that made the original decision. Appeals committee members must be qualified by education and experience at least equivalent to those eligible to serve on an accrediting commission.
- B. Each person invited to participate in the appeals committee shall be asked to consider whether any conflict of interest or a perception thereof arises from service on the committee. Conflict of interest includes, but is not limited to, participating in any way in the process leading to the decision being appealed; coming from the same state as the institution appealing; having any prior or projected alumni, employment, or financial relationship, or having any other prior or projected relationship with the appealing institution or a competitive institution that could influence or be construed as influencing the outcome of the appeal. If conflict of interest is found, that person may not serve on the appeals committee. In addition, appeals committee members are subject to NASD policies concerning conflict of interest.
- C. Upon appointment to any appeals committee, all members shall receive from the staff information and training regarding the Association's procedures, including those delineating the work of appeals committees, protocols, and standards current and in force at the time of the appeal.
- D. The appeals committee shall receive from the institution making the appeal written materials detailing its appeal and, from the Chair of the Commission on Accreditation, a written response to the appeal, and will hear in person representatives of the institution and of the Commission who choose to appear.

Section 10. Decision on an Appeal. After following requisite procedures, considering the appeal and responding to it only in terms of one or both of the grounds for appeal in the Rules of Practice and Procedure, Part II, Article X., Section 5., and making judgments based solely on NASD published standards and procedures and the documentation provided, the appeals committee's final decision shall be either to (a) deny the appeal and sustain the decision of the Commission; or (b) sustain the appeal and remand the decision to the Commission for reconsideration by identifying specific issues the Commission must address, including but not limited to the appeals committee's decision regarding amendments to or a reversal of the original decision. In making its final decision, the Commission must act in a manner consistent with the appeals panel's decisions or instructions.

The final decision of the appeals committee shall be distributed to the dance executive and the chief executive officer of the institution and to the Chair of the Commission whose decision is being appealed.

An institution's continuing disagreement with a final decision of the appeals committee to deny the appeal shall be settled by arbitration in accordance with the Rules of the American Arbitration Association. Arbitration considers only items (a) and (b) of the Grounds for Appeal outlined in the Rules of Practice and Procedure, Part II, Article X., Section 5.

Section 11. Reconsideration by the Commission. If the appeal is denied, the matter is closed, and thus the Commission has no power to consider new evidence produced since the original decision.

If the appeal is sustained and decision remanded to the Commission, the institution shall make one of two of the following choices within thirty days of the date of the letter to the institution announcing the decision of the appeals committee, and the Commission will act in the timeframe indicated:

- A. The institution informs the NASD Executive Director that it wishes to add nothing to the record prior to reconsideration by the Commission. The institution is not assessed an additional fee for Commission consideration.

Within ninety calendar days of the date of the response indicating this choice, the Commission will take action and inform the institution following the stipulations of the Rules of Practice and Procedure, Part II, Article X.

An institution's continuing disagreement with a final decision of the Commission to deny the appeal shall be settled by arbitration in accordance with the Rules of the American Arbitration Association. Arbitration considers only items (a) and (b) of the Grounds for Appeal outlined in the Rules of Practice and Procedure, Part II, Article X., Section 5.

- B. The institution informs the NASD Executive Director that it asks the Commission to take into account changes made by or occurring in the institution since the original decision. In this case, the Commission in its reconsideration shall utilize written materials submitted by the institution, and may utilize a team visit to the institution and such other procedures as are appropriate in respecting the decisions and addressing issues identified by the appeals committee and in reaching a new decision on the institution's Membership. The institution may be assessed such fees as are established by the Association for such procedures. The institution is responsible, however, for reimbursing the expenses of any NASD visitors according to NASD procedures.

Within thirty calendar days of the date of the response indicating this choice, the Commission will establish a final date for Commission action not to exceed one year from the date the institution is notified of the date of final Commission action.

If the institution chooses option (B), its notification must be accompanied by a notarized statement signed by the chief executive officer of the institution stating the following:

[Name of institution] understands and agrees that any determination by NASD made with respect to the request for reconsideration, new information submitted by the institution, or any decision or action described in any item of the Rules of Practice and Procedure, Part II, Article X., is not separately appealable, and thus not eligible for further reconsideration or appeal in any form, including arbitration. [Name of institution] also understands that failure to provide any or substantially different information from that previously provided to the Commission will not cancel this agreement or the schedule for final action stipulated by the Commission.

Section 12. Effective Date of Action. Until the final decision of the appeals committee, the decision under appeal shall not be in effect, and the accredited institutional Membership status of the institution shall remain as it was before the decision under appeal was made.

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

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

Section 13. Publication of Decisions. Notices concerning appeals decisions are published by NASD consistent with the provisions of the Rules of Practice and Procedure, Part II, Article XI., Section 2.

ARTICLE XI PUBLICATION OF ACCREDITATION ACTIONS BY NASD

Section 1. After official notification in writing to institutions considered by the Commission on Accreditation, the Association posts a summary report of each Commission meeting to its website within the “Current Notices” section. This report includes all final actions concerning accredited Membership status in the Association, including voluntary withdrawal from accredited institutional Membership.

Section 2.

- A. NASD provides written notice of the following types of decisions to the public, appropriate accrediting agencies, the appropriate state licensing or authorizing agency, and the U.S. Secretary of Education no later than thirty days after it makes the decision:
 - 1. To award initial accreditation to an institution or program.
 - 2. To renew an institution’s or program’s accreditation.
- B. NASD provides written notice of the following types of decisions to the appropriate accrediting agencies, the appropriate state licensing or authorizing agency, and the U.S. Secretary of Education at the same time it notifies the institution or program of the decision, but no later than thirty days after it makes a final decision:
 - 1. To place an institution or program on probation.
 - 2. To deny, withdraw, suspend, or revoke the accreditation of an institution or program.
- C. NASD provides written notice to the public of the decisions listed in the Rules of Practice and Procedure, Part II, Article XI., Section 2.B.1. and 2., within twenty-four hours of its notice to the institution or program.
- D. For any reason listed in the Rules of Practice and Procedure, Part II, Article XI., Section 2.B.2., NASD makes available to the public, the appropriate state licensing or authorizing agency, and the U.S. Secretary of Education, no later than sixty days after the decision, a brief statement summarizing the reasons for NASD’s decision and the official comments that the affected institution or program may wish to make with regard to that decision, or evidence that the affected institution has been offered the opportunity to provide official comment, and did not choose to do so in the time stipulated.

- E. NASD notifies the appropriate accrediting agencies, the appropriate state licensing or authorizing agency, the U.S. Secretary of Education, and upon request, the public, if an accredited institution or program:
1. Decides to withdraw voluntarily from accreditation, within thirty days of receiving notification from the institution or program that it is withdrawing voluntarily from accreditation; or
 2. After due notice from the Commission stipulating one or more deadlines, allows its accreditation to lapse, within thirty days of the date on which accreditation lapses.

Section 3. For the benefit of Association members, dance organizations, educational institutions, and the general public, the Association publishes a listing of NASD member institutions and programs in its online Directory Lists. Such listing of accredited institutions and programs is revised at least annually and subsequent to each meeting of the NASD Commission on Accreditation. The NASD Directory Lists of member institutions and programs include the following information:

- A. The name and address of the institution.
- B. The indication “Associate Member” (if applicable).
- C. Dates indicating the first year of NASD Membership, the year of the last visit for accreditation, and the academic year of the next NASD visitation.
- D. A statement of institutional characteristics indicating whether or not the institution is degree-granting and/or non-degree-granting, proprietary or not-for-profit, public or private, and a description of the administrative structure of the accredited institution or unit.
- E. The names of appropriate administrative officers and NASD representatives.
- F. Telephone and facsimile numbers and e-mail addresses.
- G. Degrees and programs approved by the NASD Commission on Accreditation.

Section 4. The Association recommends that the chief administrator of the institution or a designee, in consultation with the dance administrator, make Association evaluation reports available to faculty members and others directly concerned. The extent to which public access may be given to the contents of evaluation reports is determined by the chief administrator of the educational institution and, if applicable, in consultation with the administrator of the dance program offered by the institution.

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

ARTICLE XII PRINTED RECOGNITION OF MEMBERSHIP

Section 1. Accredited Membership

- A. When an accredited member institution publishes a composite list of agencies that accredit it, NASD must be included. One or more of the institution’s publications must also include the name, address, and telephone number of NASD.
- B. Clear distinctions must be made between NASD accreditation and other organizational memberships or affiliations or approvals. Only NASD approves all dance curricula.

- C. Statements regarding accredited institutional Membership must be present in the institution's catalog or other publications. These statements shall be factual, not editorial, and brief such as:

"(Name of the institution) is an accredited institutional member of the National Association of Schools of Dance (or of NASD)"; or

"(Name of the institution) is accredited by NASD"; or

"(Name of the institution) has been accredited by NASD since [date]".

Note: NASD accreditation is granted to the institution, not the unit(s) in which the dance program resides.

- D. The institution shall publish in one or more official documents concerning its dance program the name, address, and telephone number of NASD.

Section 2. Advertising. In any advertising by an accredited member of the Association, statements concerning the accreditation status shall be factual, not editorial, and brief. The examples presented in the Rules of Practice and Procedure, Part II, Article XII., Section 1.C., should be used as guidelines.

ARTICLE XIII DISCLOSURE AND CONFIDENTIALITY

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

Section 2. Upon request, NASD will make publicly available all information about an institution that is published in NASD literature (see Rules of Practice and Procedure, Part II, Article XI., Section 3.). NASD will also indicate whether or not an institution holds or has held accredited Membership.

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

Section 4. NASD will not make publicly available any information provided in third-party comment or an institution's response to third-party comment or any correspondence related to third-party comment (see Rules of Practice and Procedure, Part II, Article IV., Section 1.).

Section 5. If an institution releases information that misrepresents or distorts any action by NASD with respect to any aspect of the accreditation process, or the status of affiliation with NASD, the chief executive officer of the institution and the program director, where applicable, will be notified by the NASD Executive Director and informed that corrective action must be taken. If the misrepresentation or distortion is not promptly corrected, NASD, at its discretion, may release a public statement in such a form and content as it deems necessary to provide the correct information.

The same rule and sequence are applied to individuals and organizations misrepresenting or distorting accreditation actions of NASD.

NASD reserves the right to correct false or misleading information at any time.

Section 6. Certain relationships yield information which legally cannot be disclosed without the consent of the person who provides it—for example, the relationship between physician and patient, between attorney and client, between clergy and penitent, etc. Should such information, or other information that is protected under law by a comparable privilege or safeguard, come into the hands of NASD or an NASD evaluation team, its disclosure to persons other than the immediate recipients is forbidden.

ARTICLE XIV AMENDMENTS

Part II of the Rules of Practice and Procedure may be amended by majority vote of the Commission on Accreditation, provided a written notice of any proposed amendment be sent with opportunity to comment to all accredited institutional members and all members of the Commission on Accreditation at least two weeks prior to the vote.

STANDARDS AND GUIDELINES FOR ACCREDITED INSTITUTIONAL MEMBERSHIP

INTRODUCTION

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

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

In this process, standards and guidelines provide a basis for:

- A. The dialogue within the institution as part of the self-study process;
- B. The institution's interaction with the visiting team; and
- C. The exchange of views between the institution and the NASD Commission.

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

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

The accreditation of institutions with schools and departments of dance is based upon:

- A. The goals and objectives set forth by the individual school.
- B. The manner in which these goals and objectives relate to standards for accreditation generally characteristic of educational institutions.
- C. The comprehensive presentation of the educational philosophy and concepts that determine these goals and objectives.
- D. The degree to which these goals and objectives have been achieved.

Standards are applied recognizing that:

- A. A unique relationship exists in each dance unit between operations (e.g., goals, objectives, resources, policies, etc.) and programs (e.g., curriculum, presentations, research, scholarship, etc.); and
- B. Evaluation and management of this relationship are crucial to the effectiveness with which the dance unit shapes its programs, relates them to the mission and goals of the institution, and produces educational results.

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

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

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

INTERPRETING SPECIFIC TERMINOLOGY IN NASD STANDARDS

When reviewing the standards of the Association, it is important to understand the specific language that is used and how that language should be interpreted.

Criteria and provisions in the text of the *Handbook* are applied with careful attention to distinctions among standards, guidelines, recommendations, and other statements:

- A. Statements using terms such as *shall*, *must*, and *essential* outline threshold standards.
- B. Statements using the terms *normally* or *usually* provide guidelines that indicate one or more of the numerous conditions commonly present when there is compliance with a threshold standard.
- C. Statements using the terms *should*, *recommend*, or *suggest* indicate recommendations, which are actions consistent with standards compliance, but that are not in and of themselves threshold standards.
- D. Other statements provide comments, definitions, and statements of fact that indicate advice or shared knowledge based on consensus of the profession.

Accreditation is based on assurance that an institution meets the threshold standards agreed upon by the Association. Guidelines, recommendations, and other statements not using the terms *shall*, *must*, or *essential*, while related to fulfillment of functions required by the standards, are not themselves threshold standards.

STANDARDS FOR ACCREDITATION

I. BASIC CRITERIA FOR MEMBERSHIP

A. Non-Degree-Granting Institutions

The National Association of Schools of Dance recognizes two distinct types of programs in schools of dance that do not lead to a degree: (1) Community Education Programs, and (2) Postsecondary Professional Education and Training Programs.

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

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

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

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

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

Unless specified otherwise below, regardless of institutional type, the composite institution offering non-degree-granting programs must meet the following Basic Criteria for Membership:

1. A primary purpose must be to offer dance study in an institutional context.
2. The institution shall have a statement of purposes and one or more comprehensive programs consistent with these purposes.
3. The institution offering postsecondary professional education and training of programs must offer at least one non-degree curricular program at the undergraduate level requiring at least 30 semester hours or the equivalent, or one non-degree curricular program at the graduate level requiring at least 15 semester hours or the equivalent. Such institutions shall offer at least one curricular program that meets all appropriate standards that (a) has been completed by students, (b) has an enrollment of at least three students, and (c) is progressing students toward completion.
4. The institution shall maintain an enrollment sufficient to support its programs and to maintain a sense of community.

I.A.

5. An independent institution shall have been in operation for at least three consecutive years.
6. The institution shall maintain its programs on a regular academic-year or year-round basis and shall provide a continuous sequence of classes at defined levels of skill within a time span and of an intensity appropriate to the teaching and learning objectives.
7. Printed materials must accurately reflect the programs and policies of the institution.
8. The institution's legal authority shall be stated clearly in its published materials as identified by its charter, authority to offer curricular programs, structure of control, profit or non-profit status, and affiliation, if any, with a parent or sibling organization.
9. All policies regarding the admission and retention of students, those pertaining to the school's evaluation of progress through its educational program, and those pertaining to financial support, financial aid, and scholarships shall be clearly defined in literature published by the institution.
10. All tuition, fees, and other charges, all policies pertaining thereto, as well as all financial aid policies, shall be clearly described in the institution's published literature.
11. Faculty members shall be qualified by educational background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
12. The institution shall have facilities and equipment adequate to the needs of its educational program.
13. The institution shall either have library space and holdings adequate for its educational programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.
14. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose postsecondary institutions offering programs in dance and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency, unless such accreditation is not available.
15. A postsecondary non-degree-granting institution shall provide (or, in the case of foreign studies programs, be responsible for) all coursework or educational services to support its educational programs at the professional, postsecondary level, or demonstrate that any cooperative or contracted coursework or educational services at the professional, postsecondary level are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
16. The institution demonstrates commitment to a program of continuous self-evaluation.

B. Degree-Granting Institutions

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

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

1. The institution shall maintain a curricular program of education and training in dance.
2. The institution shall offer at least one complete curriculum (e.g., Bachelor of Fine Arts, Bachelor of Arts with major in Dance, et al.), or shall provide the dance component of a degree program offered in conjunction with an accredited degree-granting institution, that meets all applicable standards.
3. Undergraduate degree-granting institutions shall have graduated from at least one curricular program that meets all applicable standards, at least one class of students with a minimum of three students, and another class shall be in readiness subject to examination.
4. Institutions offering one or more graduate programs as their only degree programs shall have graduated at least two students from at least one graduate program that meets all applicable standards, and shows evidence of continuing enrollment. If institutions offer undergraduate and graduate programs, graduate programs must have graduate students matriculated or in residence, or have received Plan Approval from the Commission on Accreditation.
5. The institution's legal authority shall be stated clearly in its published materials as identified by its charter, authority to grant degrees, structure of control, profit or non-profit status, and affiliation, if any, with a parent or sibling organization.
6. All policies regarding admission and retention of students, as well as those pertaining to the school's evaluation of progress, shall be clearly defined in literature published by the institution.
7. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.
8. There shall be in residence at each senior college or graduate school a sufficient number of candidates for the curriculum or composite curricula for which the school is applying for Membership to ensure a viable training program in dance consistent with the overall objectives of the institution.
9. Faculty members shall be qualified by educational backgrounds and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
10. The institution shall have facilities and equipment commensurate with the needs of its educational program.
11. The institution shall have library space and resources commensurate with the needs of its educational program.
12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering degrees in dance and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency.
13. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all coursework or educational services to support its educational programs, or

demonstrate that any cooperative or contracted coursework or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.

14. The institution demonstrates commitment to a program of continuous self-evaluation.

II. PURPOSES AND OPERATIONS

A. Purposes of the Institution and Dance Unit

1. Standards

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

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.

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

B. Size and Scope

1. Standards

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

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

2. Guidelines

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

C. Finances

1. Standards

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

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

2. Guideline and Recommendation

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

D. Governance and Administration

1. Standards

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

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

2. Guideline and Recommendations

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

E. Faculty and Staff

1. Qualifications

a. Standards

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

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

b. Guidelines, Recommendations, and Comment

- (1) Standards for Accreditation II.E.1.a. apply to studies and coursework offered at the institution or under cooperative arrangements with another educational or artistic institution, or in any other third-party arrangement.
- (2) Teachers of performance and/or choreography normally are or have been deeply involved as practicing artists in the specific disciplines or specializations they are teaching.
- (3) NASD recognizes the Master of Fine Arts as the appropriate terminal degree for performance/choreography faculty. At the same time, the Association recognizes that some highly qualified artist-teachers may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, training, and expertise at least equivalent to those required for the Master of Fine Arts degree in the appropriate field.
- (4) Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. In general, the Ph.D. and comparable doctorates are the appropriate terminal degrees in these fields; however, creative work, research, and publication are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of dance and dance-related fields

2. Number and Distribution

a. Standards

- (1) The number and ratio of full- and part-time faculty positions, and their distribution among the specializations, must be: (a) sufficient to achieve the dance unit's purposes, (b) appropriate to the size and scope of the dance unit's programs, and (c) consistent with the nature and requirements of specific programs offered. The number, ratio, and distribution will be appropriate to each institution and each dance unit.
- (2) The institution must have clear, published definitions of any faculty classifications in use (for example, tenured, graduate, full-time, part-time, adjunct, and visiting).
- (3) An institution shall distinguish in its printed literature between curricular and workshop faculty. For these purposes, curricular faculty shall be defined as those employed to teach on a regularly scheduled basis (at least biweekly) throughout an academic program of study.

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

3. Appointment, Evaluation, and Advancement

a. Standards

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

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

- (2) The institution must have procedures for the regular evaluation of all faculty.
- (3) Creative activity and achievement must be regarded as being equivalent to scholarship in matters of appointment and advancement when the institution has goals and objectives for the preparation of dance professionals in performance and choreography.

b. Guidelines and Recommendation

- (1) Effective and fair evaluation of faculty is based on clear and accurate statements regarding responsibilities and expectations made at the time of employment and thereafter.
- (2) Normally, the particular arrangement of elements and perspectives used to determine the quality of faculty work are considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment.
- (3) Normally, dance faculty holding appropriate credentials and having full-time appointments are entitled to full faculty status and given treatment comparable to that for faculty members in other disciplines on a given campus with regard to appointment, tenure, increases in salary, and advancements to higher academic rank.
- (4) Creative production and professional work in dance should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions.

4. Loads

a. Standards

- (1) Faculty loads shall be such that faculty members are able to carry out their responsibilities effectively.
- (2) Faculty members, according to their title and job description, shall have adequate time to provide effective instruction; advise and evaluate students; supervise projects, research, and dissertations; continue professional growth; and participate in service activities.

b. Guidelines, Recommendations, and Comment

- (1) Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution.
- (2) Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by dance faculty, and any conversions between clock hours and credit hours.
- (3) Classroom instruction in lecture/seminar format is commonly weighted with studio teaching on a 1:2 ratio, that is, 1 hour of classroom instruction is equated with 2 hours of studio instruction.

- (4) Dance faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution.
- (5) All faculty should have sufficient time for artistic, scholarly, and professional activity in order to maintain excellence and growth in their respective areas of expertise.
- (6) Normally, the teaching loads of those having administrative and/or consultative duties are appropriately reduced.

5. Student/Faculty Ratio

- a. **Standard.** The student/faculty ratio must be consistent with the size, scope, goals, and the specific purposes and requirements of the dance programs offered.

6. Class Size

a. Standards

- (1) Class size shall be appropriate to the format and subject matter of each class, with regard to such considerations as:
 - (a) Space, materials, and equipment requirements;
 - (b) Safety; and
 - (c) The balance between student and faculty time necessary to accomplish the goals and objectives of the class.
- (2) When individual faculty attention to individual student work is required during class, class size shall be such that students can receive regular critiques of meaningful duration during the regular class period.

- b. **Guideline.** Effective instruction can be achieved in lecture classes with larger enrollments than are acceptable in studio courses; however, sound educational practice indicates that such large classes should be supported by small discussion or tutoring sessions, or other opportunities for students to engage in dialogue with the instructor.

7. Graduate Teaching Assistants

- a. **Standard.** The dance unit must carefully select, train, supervise, and evaluate graduate teaching assistants whenever they are employed.
- b. **Recommendation.** Mentoring programs for graduate teaching assistants are encouraged.

8. Faculty Development

- a. **Standard.** Institutions and dance units must encourage continuing professional development, even if funding is limited.
- b. **Recommendations and Comment**
 - (1) Peer mentoring of faculty following their initial appointment is strongly recommended.

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

9. Staff

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

b. Guidelines

(1) Music Staff

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

(2) Technical Staff

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

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

F. Facilities, Equipment, Technology, Health, and Safety

1. Standards

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

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

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

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

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

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

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

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

2. Guidelines and Recommendations

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

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

G. Library and Learning Resources

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

1. Overall Requirements

a. Standards

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

b. Recommendations

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

2. Governance and Administration

- a. **Standard.** The functional position of the dance collection within the total library structure shall be clearly identified, and the responsibilities and authority of the individual in charge of this collection shall be defined.
- b. **Recommendation.** There should be a close administrative relationship among all libraries within the institution so that dance students and faculty may make the best use of library resources.

3. Collections

a. Standards

- (1) The institution must maintain library holdings and/or electronic access to holdings in dance of sufficient size and scope to complement the nature and levels of the total instructional program in dance, to provide incentive for individual learning, and to support research appropriate for its faculty.
- (2) There shall be evidence that a systematic acquisitions, preservation, and replacement program compatible with appropriate needs has been planned, and that some form of faculty consultation and review is a continuing aspect of this program.
- (3) Materials in all formats required for the study of dance—books, periodicals, microforms, audio and video recordings, film and images, and electronic access to other databases—shall be the basis of the acquisitions, preservation, and replacement program.

b. Recommendation and Comment

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

4. Personnel

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

5. Services

a. Standards

- (1) The institution shall maintain appropriate hours of operation for the library.
- (2) There must be convenient access to the library holdings in dance through complete and effective catalogs, indexes, and other appropriate bibliographical tools.

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

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

- b. **Guideline.** Institutions should assist students to develop functional capabilities with regard to library information systems including, but not limited to, the use of current tools, resources, and technologies necessary to support research and promote inquiry, in their chosen field of study.

6. Facilities

a. Standards

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

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

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

7. Finance

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

b. Recommendations

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

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

8. Non-Degree-Granting Institutions

a. Standards

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

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

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

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

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

1. Standards

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

2. Recommendations

- a. Students with specific career goals should be engaged in a continuous advisement program related to their area of specialization.

- b. Advisement should reflect concern for the goals of each student and should provide assistance with the selection of courses that serve as appropriate preparation for advanced study.
- c. Students should have access to information concerning specialization at the graduate level and available career options in dance.

I. Published Materials and Websites

1. Standards

- a. Published materials concerning the institution and the dance unit shall be clear, accurate, and readily available.
- b. A catalog or similar document(s) shall be published at least biennially and shall cover:
 - (1) Purposes;
 - (2) Size and scope;
 - (3) Curricula;
 - (4) Faculty;
 - (5) Administrators and trustees;
 - (6) Locale;
 - (7) Facilities;
 - (8) Costs and refund policies;
 - (9) Rules and regulations for conduct;
 - (10) All quantitative, qualitative, and time requirements for admission, retention, and completion of programs and degrees and other credentials;
 - (11) Descriptions for each course offered;
 - (12) Academic calendar;
 - (13) Grievance and appeals procedures; and
 - (14) Accreditation status with NASD and other appropriate accrediting agencies (see Rules of Practice and Procedure, Part II, Article XII.).
- c. Basic institutional policies for defining a credit hour must be published and readily available.
- d. The institution shall have transfer of credit policies that (1) are publicly disclosed, and (2) include a statement of the criteria established by the institution regarding the transfer of credit earned at another institution of higher education.
- e. Members of the Association having degree programs in K–12 dance education and/or dance therapy shall state in their catalogs the registration, certification, and/or licensure to which their curricula will lead.

- f. Qualitative, quantitative and time requirements; costs; and academic calendars shall have an evident and appropriate relationship to purposes, curriculum, and subject matters taught.
- g. Program and degree titles shall be consistent with content (see also Standards for Accreditation II.I.2.c.).
- h. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential to which it leads must be clearly described.
- i. Through means consistent with its purposes and resources, (1) the institution, or (2) the dance program, either separately or in conjunction with the institution, shall routinely provide reliable data and information to the public concerning the achievement of its purposes.
- j. The institution and the dance unit shall have readily available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.
- k. Any statement connecting any specific degree or program offering with career preparation, career entry, or preparation for advanced study must be consistent with what the degree or program specifically prepares graduates to be able to do immediately upon completion, and therefore with all of the following elements or characteristics for that specific program:
 - (1) Published purposes and requirements;
 - (2) Degree or program level and type;
 - (3) Subject matter content, range, and depth;
 - (4) Distributions of curricular and other graduation requirements; and
 - (5) Scope and levels of observable competency development in graduating students.

NOTE: Publication of information indicated in Standards for Accreditation II.I.1.k.(1)–(4) is encompassed in requirements for all institutions and programs outlined in Standards for Accreditation II.I.1.b.(1), (3), and (10).

- l. Published materials must clearly distinguish those programs, courses, services, and personnel available every academic year from those available on a less frequent basis.
- m. Publications shall not list as current any courses not taught for two consecutive years that will not be taught during the third consecutive year.
- n. Catalogs, advertising, and other promotional materials shall clearly differentiate existing and approved programs from those that are prospective or under consideration.



2. Guidelines

- a. Published materials include Internet websites and any other forms of information distribution.
- b. In addition to a standard catalog, dance units normally maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of their work among administrators, faculty, students, parents/guardians, and other constituencies.
- c. The practices of member institutions support the system of academic currency that allows degrees to be broadly understood and widely accepted. Member institutions serve students, higher education, and the public by ensuring that degree and program titles are consistent with content. Standard academic degree rubrics and titles of degrees and emphases should be used unless the degree or program has a significant emphasis on unique content. Enrollment levels, public relations, and resource availability are important elements in determining an institution's program offerings, but they are not appropriate criteria for assigning degree titles.

J. Community Involvement

1. **Standard.** Institutions must publish any formal relationships and policies concerning community involvement that are connected to curricular offerings.
2. **Guideline and Comment.** Institutions vary in the intensity of their community involvement according to their various objectives and types of program offerings. Usually, dance units enjoy reciprocal benefits from cooperating with local schools, presenting organizations, and arts organizations (see Appendix II.A., Section 5.B.).

K. Articulation with Other Institutions

1. **Standard.** Institutions must publish any articulation agreements with other institutions.
2. **Guideline.** Baccalaureate degree-granting dance units are expected to assume joint responsibility for working cooperatively to facilitate the articulation between community and two-year college and four-year college programs: for example, the development of clear and functional understandings and agreements, validation examinations, state and/or regional articulation committees, and procedures for maintaining current information regarding credit and admission policies (see Standards for Accreditation II.I.1.b. (10) and III.A.3.).

L. Evaluation, Planning, and Projections

1. Standards

- a. The dance unit shall evaluate, plan, and make projections consistent with and supportive of its purposes and its size and scope.
 - (1) Techniques, procedures, time requirements, resources, and specific methodologies used for evaluation, planning, and projections shall be developed by the dance unit appropriate to the natures of the dance disciplines offered at the institution and with a logical and functioning relationship to overall financial conditions impacting the institution.
 - (2) The dance unit shall ensure that appropriate individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project.

- (3) Each dance unit must determine the scope, breadth, and degree of formal systematic attention to the connected activities of evaluation, planning, and projection as it makes decisions pertaining to:
 - (a) Purposes;
 - (b) Present and future operational conditions;
 - (c) Resource allocation and development; and Specific programs and services.
 - (4) Reviews and evaluations must demonstrate consideration of the functions of study at all levels (graduate, undergraduate, and certificate/diploma program) and the purposes, structure, content, and results of each specific program of study.
 - (5) Evaluation, projection, and planning associated with adding, altering or deleting curricula must address multiple, long-term programmatic and resource issues.
 - (6) Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to accomplish established purposes.
- b. The dance unit shall demonstrate that the educational and artistic development of students is first among all evaluative considerations.
- (1) Regular, systematic attention shall be given to evaluating the learning achievements of individual students.
 - (2) Individual evaluations shall be analyzed and organized to produce an overall picture of the extent to which the educational and artistic purposes of the dance unit are being attained.
 - (3) When various levels of programs are offered in the same field of study, differences in expectations about achievement must be specified.
 - (4) The dance unit shall be able to demonstrate that students completing programs have achieved the artistic and educational levels and competencies outlined in applicable NASD standards.

2. Guidelines, Recommendations, and Comment

- a. Evaluation, planning, and making projections are a set of connected activities that relate to all aspects of a dance unit's work. They include, but go well beyond numbers of students, personnel, or programs; lists of resource needs; or declarations of aspiration. They address strategies and contextual issues consistent with the purposes, size and scope, program offerings, and responsibilities of the dance unit.
- b. Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.
- c. Internal evaluation and reporting of evaluation of student achievement normally differentiates among (1) levels of quality, and (2) attainments.
- d. Normally, students have regular opportunities to evaluate formally the curricular experiences in which they participate. This is an example of the function indicated in Standards for Accreditation II.L.1.a.(2).

- e. Dance units have available a broad range of evaluation techniques such as juries, critiques, course-specific and comprehensive examinations, institutional reviews, peer reviews, and the performance of graduates in various settings. Information gained is used as an integral part of planning and projection efforts. However, the institution and the dance unit should ensure and make clear that evaluation, planning, and projection exist to serve the dance unit's programs, rather than the reverse. Periodic cost/benefit analyses, in terms of improvements to student learning in dance, are strongly encouraged for all dance units and externally imposed evaluation systems.
- f. Evaluation, planning, and projection should contribute to a general understanding about the relationships of parts to wholes, both for the dance unit and its component programs. They should result in successful management of contingencies, opportunities, and constraints. They should produce realistic short- and long-term decisions. They should ensure a productive relationship between priorities and resource allocations.
- g. Over-reliance on quantitative measures is inconsistent with the pursuit of quality in the arts. The higher the level of achievement, the more strongly this pertains.

M. Operational Standards for Free-Standing Dance Institutions. Additional operational standards that apply to free-standing dance postsecondary institutions may be found in Standards for Accreditation XX. All institutions to which these standards apply must demonstrate compliance with all applicable standards in Standards for Accreditation XX.

N. Operational Standards and Procedures for Proprietary Institutions. Additional operational standards that apply to all proprietary institutions may be found in Standards for Accreditation XXI. All institutions to which these standards apply must demonstrate compliance with all applicable standards in Standards for Accreditation XXI.

O. Operational Standards and Procedures for Branch Campuses, External Programs. Additional operational standards that apply to branch campuses, extension programs, and other external programs may be found in Appendix I.A. All institutions to which these standards apply must demonstrate compliance with all applicable standards in Appendix I.A.

III. DANCE PROGRAM COMPONENTS

NOTE: This section contains general statements regarding dance programs that are classified in five ways: (1) standards applicable in all or most institutions; (2) standards applicable if specific types of programs are offered; (3) policies regarding the application of standards; (4) policies that provide frameworks for the application of curricular standards; and (5) policies recommending actions for the development of the field. The classification of each section is indicated in italics. Standards for Accreditation IV.–XV. provide further and more specific standards for degree-granting programs. Standards for Accreditation XVI.–XIX. provide further and more specific standards for non-degree-granting programs.

A. Credit and Time Requirements (*always applicable in postsecondary institutions*)

1. Program Lengths

- a. Associate degrees require a minimum of 60 semester or 90 quarter credit hours and the equivalent of two academic years.
- b. Baccalaureate degrees require a minimum of 120 semester or 180 quarter hours and the equivalent of four academic years.

- c. Post-baccalaureate degrees require a minimum of 30 semester or 45 quarter hours and the equivalent of one academic year and must meet additional credit and time requirements according to degree level and title.
- d. Postsecondary professionally oriented non-degree-granting programs in degree-granting institutions have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter and purposes of specific programs.
- e. The total time requirement for any postsecondary program must be commensurate with the number of credit or clock hours required to complete the program. Reasonable total time requirements must be formulated and published.
- f. Community or precollegiate programs have time requirements commensurate with the subject matter and purposes of specific programs. Except for this item, the standards in Standards for Accreditation III.A. do not apply to these programs.

2. Awarding Credit

- a. Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NASD standards. Institutional policies shall establish the credit hour in terms of time and achievement required. The time requirement shall be consistent with or reasonably approximate the following: (1) a semester hour of credit represents at least 3 hours of work each week, on average, for a period of fifteen to sixteen weeks; (2) a quarter hour of credit represents at least 3 hours of work each week for a period of ten or eleven weeks. Credit for other kinds of academic requirements or offerings that are in different formats, use different modes of delivery, or that are structured to take a different amount of time is computed on the same basis in terms of representing at least the equivalent amount of work. Policies concerning achievement shall be consistent with the principle that credit is earned only when curricular, competency, and all other requirements are met and the final examination or equivalent is satisfactorily passed.

NOTE: The above standard does not (i) require that a credit hour definition at any institution for any course or purpose duplicate exactly the definition provided in the Standards for Accreditation III.A.2.a.(1) and (2), or that all programs or courses within a single institution follow the same credit hour policies; (ii) restrict an institution from requiring more student work per credit hour than indicated in Standards for Accreditation III.A.2.a.(1) and (2); (iii) dictate the ratio of in-class versus out-of-class work; or (iv) prevent an institution from establishing means and methods for equating the direct assessment of student learning to the awarding of 1 or more credit hours.

- b. In lecture-discussion courses, normally 1 hour of credit is given for one period of recitation (50 minutes) plus 2 hours of preparation each week of the term. In laboratory or ensemble courses, 1 hour of credit shall be given for two 50-minute recitation periods per week.
- c. When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn 1 hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a 1-hour-per-week course for one term during the regular academic year.

- d. Institutions or curricular programs using a clock-hour system must ensure that their system for dealing with matters such as clock hour assignments or requirements and the relationship of clock hours to program completion is consistent with and equivalent, but not necessarily identical, to credit and time requirements as stated in Standards for Accreditation III.A. (see also Note, Standards for Accreditation for Accreditation III.A.2.a.). Meeting this standard does not require the conversion of clock hour based programs to credit hour based programs. Normally, institutions participating in federal Title IV programs also follow federal regulations regarding clock hour definitions, calculation, equivalencies, and policies.
- e. Any credit awarded for short-term workshops should be computed on the same basis as other coursework during the academic year. Institutional members of NASD should not award credit for short-term workshops or attendance at meetings sponsored by themselves, other institutions, or organizations unless such credit is acceptable toward specific undergraduate, graduate, or non-degree-granting professional programs at their own institutions.

3. Transfer of Credit

- a. Presentation of a satisfactory transcript from a collegiate institution accredited by an agency or association recognized by the U.S. Secretary of Education is one criterion for transferring credit.
 - b. In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.
 - c. Transfer credit shall be granted for courses taken at another institution only when the coursework involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining coursework successfully.
 - d. Accreditation by the Association carries with it no obligation to accept, without examination, dance credits from other member schools.
- 4. Published Policies.** The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances (see Standards for Accreditation II.I.).

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

- 5. Transcript Evidence.** Transcripts of graduates must be consistent with the curricular and other requirements stated in the institution's publications applicable to the degree or credential being awarded. Applicability is defined by the published policies of the institution.
- 6. Institutional Procedures.** The institution must have procedures to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to those offerings, and the means to ensure accurate and reliable application of its credit hour policies and procedures. Consistent with the Note in Standards for Accreditation III.A.2.a., it is recognized that institutions may have different policies or procedures for different types of programs or delivery systems.

7. **Notification Rule.** As a USDE-recognized accrediting agency, NASD is required to file a specific report to the U.S. Secretary of Education when an institution is found in systemic noncompliance with the NASD standards and policies regarding credit hours either within a specific program of study or unit or, if applicable, within an institution as a whole. In this instance, systemic refers to organization- or unit-wide policies, procedures, or practices, including but not limited to, continuous noncompliance. Normally, specific instances or lapses promptly clarified or remediated are not considered systemic. Opportunities for the institution to remediate problems and document compliance with NASD standards and policies normally precede such notification to the Secretary. The Rules of Practice and Procedure, Part II, Article IV., Section 4. and federal regulations as amended from time to time provide one protocol framework for communication and notification between NASD and the Secretary.

B. Time on Task, Curricular Proportions, and Competencies (*always applicable in postsecondary institutions*)

1. Curricular structures and requirements must provide sufficient time on task to produce the competencies required and expected.
2. Curricular proportions indicated as benchmarks in the standards below represent the amounts of time normally needed to reach the levels of achievement expected for graduation.
3. In calculating curricular structures, the Association uses a four-year degree program of 120 semester hours, or 180 quarter hours, as the basis for determining percentages of various components. For institutions with program requirements beyond 120 semester hours or 180 quarter hours, the combined percentage of the components will exceed 100%. For associate degrees, the basis is 60 semester hours or 90 quarter hours. For initial master's degrees, the basis is 30 semester hours or 45 quarter hours.
4. Professional undergraduate and graduate programs in dance are shaped by the realities and expectations in the field to seek the development of competencies at the highest possible levels. At these levels, competencies are far beyond minimum learning expectations and are usually not amenable to evaluation in purely mathematical terms. The higher the level of achievement, the more each work is judged by experts on the terms and expectations it sets for itself.

C. Forms of Instruction, Requirements, and Electives (*always applicable*)

1. Forms of instruction chosen for any specific curricular program must have a logical and functioning relationship to the purposes of that program and to expectations for learning and achievement specified by NASD standards and by the institution. Forms of instruction include, but are not limited to: lecture courses; labs; private, independent, or small group study; ensembles; internships; and so forth.
2. It is the prerogative of the institution to establish course requirements and the extent to which a particular curriculum will contain any opportunities for free electives or electives chosen from a specified set of courses or experiences. For each curriculum, this determination must have a logical and functioning relationship to purposes and expectations for learning and achievement specified by NASD standards and by the institution.

- D. Individual Program Continuity** (*always applicable*). Institutions shall not impose new or revised degree requirements on continuing students. Enrolled students shall have the option to complete the degree requirements in effect at the time of their admission into a degree program.
- E. Residence** (*always applicable*). No degree or other credential shall be granted by a member school of NASD unless the student has fulfilled any established residence policy of the institution applicable to that program.
- F. New Programs** (*always applicable*)
1. Institutions planning to (a) offer new programs, or (b) offer a program for the first time, must receive Plan Approval from the Commission on Accreditation before the matriculation of students (see Rules of Practice and Procedure, Part II, Article I., Section 3.; and Article VI.).
 2. Institutions planning to offer a master's or doctoral degree for the first time should inquire of the National Office for appropriate additional procedures.
- G. Independent Study** (*applicable to programs that contain or are based on independent study*)
1. **Definition.** Each offering institution must publish information that includes its definitions of independent study and its policies for the conduct of independent study on campus or through distance learning.
 2. **Policies and Resources**
 - a. Institutions offering degrees extensively based on independent study must provide the instruction, tutorials, critiques, evaluations, and resources essential to degree programs of that type, and to each specific degree being offered.
 - b. At the terminal degree level, institutions may not wish to specify course or credit requirements, other than the satisfactory completion of certain examinations, project reviews, or a dissertation.
 3. **Student Requirements**
 - a. The content and expectations for each independent study course or program or degree must be clearly stated to the student in writing before each independent study begins.
 - b. When independent study is used to substitute for a required course, the institution must ensure that the content, scope, depth, and learning expectations of the required course are fulfilled by the independent study.
 4. **Degree Requirements.** Each institution determines the extent to which independent study is to be a means for meeting the requirements for each degree that it offers. However, if a degree is based primarily on course requirements that are to be taken in formal classes, normally, independent study is not substituted for more than 20% of such required courses.

H. Distance Learning (*applicable to programs that are partially or entirely delivered by distance learning*)

1. **Definition.** Distance learning involves programs of study delivered entirely or partially away from regular face-to-face interactions between teachers and students in studios, classrooms, tutorials, laboratories, and rehearsals associated with coursework, degrees, and programs on the campus. Normally, distance learning uses technologies to deliver instruction and support systems, and enables substantive interaction between instructor and student.
2. **Means.** The distance aspect of these programs may be delivered through a variety of means, including teaching and learning through electronic systems.
3. **Standards Applications**
 - a. Distance learning programs must meet all NASD operational and curricular standards for programs of their type and content. This means that the functions and competencies required by applicable standards are met even when distance learning mechanisms predominate in the total delivery system.
 - b. Programs in which more than 40% of their requirements are fulfilled through distance learning will be designated as distance learning programs in NASD publications.
4. **Standards**
 - a. **Purposes and Resources**
 - (1) Purposes shall be clear. The institution must demonstrate that such purposes can be delivered through current or proposed systems of distance learning.
 - (2) The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance learning programs.
 - (3) Any sustained enrollment growth must be accompanied in a timely manner by a corresponding growth in resources and support systems.
 - b. **Delivery Systems, Verification, and Evaluation**
 - (1) Delivery systems must be logically matched to the purposes of each program. Delivery systems are defined as the operational interrelationships of such elements as program or course content, interactive technologies, teaching techniques, schedules, patterns of interaction between teacher and student, and evaluation expectations and mechanisms.
 - (2) The institution must have processes that establish that the student who registers in a distance education course or program is the same student who participates in and completes the program and receives academic credit. Verification methods are determined by the institution and may include, but are not limited to, secure login and password protocols, proctored examinations, and new or other technologies and practices.
 - (3) Institutions must use processes that protect student privacy and notify students of any projected or additional student charges associated with verification of student identity at the time of registration or enrollment in distance education programs.

- (4) Specific student evaluation points shall be established throughout the time period of each course or program.

c. Technical Prerequisites

- (1) The institution must determine and publish for each distance learning program or course (a) requirements for technical competence, and (b) any technical equipment requirements. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
- (2) The institution shall publish information regarding the availability of academic and technical support services.

d. Program Consistency and Equivalency

- (1) The institution shall have mechanisms for assuring consistency in the application of policies, procedures, and standards for entering, continuing, and completing the course or program.
- (2) When an identical program, or a program with an identical title, is offered through distance learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program. Mechanisms must be established to assure equal quality among delivery systems.

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

- 5. Notification Rule.** A special notification rule applies to institutions that participate in federal Title IV programs and to which Standards for Accreditation XX., Section 2.D. apply.

I. Disciplines in Combination (*applicable when an institution offers inter-, multi-, co-disciplinary programs, etc.*)

1. Standards Applicability

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

2. Standards

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

- (1) Title or basic identification of the primary focus of the program in terms of fields of study or areas of inquiry, or both.
 - (2) Specific content, techniques, and perspectives used to pursue the primary focus, including aspirations and expectations regarding:
 - (a) Specific intellectual, disciplinary, or artistic engagement.
 - (b) Breadth and depth in various disciplines and specializations.
 - (c) Juxtaposition, combination, application, integration, or synthesis of the disciplines involved.
 - b. Operations shall reveal coherent achievement of goals and objectives.
 - c. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.
 - d. Program titles shall be consistent with their curricular content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.
 - e. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.
 - f. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with Standards for Accreditation III.I.2.a.
 - g. Guidance, advising, and mentoring shall be adequate to support the achievement of purposes.
 - h. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.
- 3. Dance Content.** Programs expressing objectives in specific dance content are reviewed in terms of that content and the level and type of achievement expected.
- J. Majors in or Based on Electronic Media** (*applicable when programs are focused on content addressed in Standards for Accreditation III.J.2.a. and b.*).
- 1. Standards Applicability.** In reviewing majors in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard dance disciplines discussed elsewhere in the *Handbook*. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply along with the standards for the home field. Programs centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance learning and disciplines in combination.
 - 2. Purposes, Options, and Characteristics.** Computers and associated electronic media have expanded possibilities for the education of dance professionals and other artists. Institutions have a large number of options for establishing goals for curricula and coursework. Choices include, but are not limited to, the following categories:
 - a. Discipline(s).** Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard dance disciplines, computer science, engineering, design, digital media, animation, film/video, languages, the psychology

of perception, and many others. Within dance, new technologies may develop additional fields.

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

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

3. Standards

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
 - (1) Titles or basic identification of subject matter, techniques, technologies, disciplines, or issues to be addressed.
 - (2) Specific content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed, including expectations regarding:
 - (a) Specific artistic, intellectual, or disciplinary engagement.
 - (b) Breadth and depth in disciplinary components.
 - (c) The development of problem setting and solving capabilities.

- b. Curriculum and other program requirements shall be consistent with goals and objectives.
- c. Program titles shall be consistent with their curriculum content.
- d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
- e. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
- f. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or several of the seven purpose areas outlined in Standards for Accreditation III.J.2.a.–g. The level of the competency expected shall be consistent with the level of the degree or program offered.

K. Non-Degree-Granting Programs for the Community (*applicable as appropriate to the purposes or nature of a specific educational effort*)

1. **Standards Applicability.** Many postsecondary dance units offering liberal arts or professional degrees or programs also offer non-degree-granting programs of study for children, youth, and adults in their communities. These range from private lessons with collegiate instructors to large, institutionalized programs with specialized professional faculty and administration. *Community Dance School, Preparatory Program, Laboratory School, Community Division, Magnet School, and Performing and Visual Arts Schools* are among the many titles used to designate such programs when they have a specific published identity.

When a postsecondary institution offers non-degree-granting dance programs that (a) serve individuals in their communities in a pre-professional or avocational context; (b) have a specific published identity; (c) have at least one specifically designated administrator; and (d) operate on an academic year or year-round basis, the part of the dance unit or other entity so designated and the programs it offers must meet the following standards in order to protect the institution's name and its accreditation status as a dance unit.

2. **Standards**

- a. Specific purposes correlated with those of the postsecondary dance unit and the institution as a whole must be developed and published.
- b. Statements of purpose must clarify priorities among dance and other important goals.
- c. Functional principles in the NASD standards for purposes and operations (see Standards for Accreditation II.) shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total dance effort, and shall support the achievement of educational results as specified by programmatic purposes.

- d. Titles of programs and terminology must be consistent with content and programmatic focus. For example, use of the term community implies open opportunity for all; the term laboratory, units or programs involving the majority of intern teachers from pedagogy programs.
- e. A review of each instructional program demonstrates that students are:
 - (1) Achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study.
 - (2) Developing an effective work process and a coherent set of ideas and goals appropriate to their level of study.
 - (3) Developing a significant body of skills sufficient to produce work consistent with the goals of their programs.
- f. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NASD standards for such programs.

3. Opportunities. Community education programs are encouraged to provide cultural opportunities to the communities they serve. When planning programs of study and cultural activities with and for the community, consideration should be given to, and informed by, the heritage of the community in which the institute operates.

L. Content, Repertories, and Methods (*policies that establish a conceptual framework or guidelines for the application of curricular standards*)

- 1. NASD standards address bodies of knowledge, skills, and professional capacities. At times, the standards require breadth, at other times, depth or specialization. However, the standards do not mandate specific choices of content or methods.
- 2. With regard to specifics, dance has a long history, multiple connections with cultures, and numerous successful methodologies. Content in and study of these areas are vast and growing. Each dance unit is responsible for choosing among these materials and approaches when establishing basic requirements consistent with NASD standards and the expectations of the institution.
- 3. In making the choices outlined in Standards for Accreditation III.L.2., the institution is responsible for decisions regarding breadth and depth and for setting proportions among them.
- 4. Choices and emphases, as well as means for developing competencies, reflect institutional and program purposes and specific areas of specialization. The result is differences among programs regarding attention given to specific content, repertories, and methods and to various perspectives through which dance may be studied.

M. Flexibility and Innovation (*policies that establish a conceptual framework or guidelines for the application of curricular standards*)

- 1. NASD standards constitute a framework of basic commonalities that provides wide latitude for the creativity of faculty, students, and institutions.
- 2. There are many ways to achieve excellence. Innovative and carefully planned experimentation is encouraged. Experimentation might lead to programs of study not specifically indicated in Standards for Accreditation IV.–XIX.

3. Failure to follow the specific approaches indicated or implied by a standard will not necessarily preclude accreditation. However, if deviations exist, the institution must provide an acceptable rationale documenting how functions required by the standard are being fulfilled, or how required competencies are being developed.

N. Quality Policies (*establish a conceptual framework or guidelines for the application of curricular standards*)

1. Quality is developed and enabled by combinations of competence, capacity, aspiration, and dedication supported by essential resources. Artistic and academic quality is created primarily through the work of individuals and groups of faculty and students.
2. With regard to quality:
 - a. NASD standards set thresholds that establish basic but demanding requirements for studies in dance.
 - b. NASD reviews of institutions and programs analyze, recognize, and promote artistic, intellectual, and programmatic quality and their relationships through and beyond the standards of the Association.
 - c. In addition to the requirements set by the NASD standards, the faculty and administration of individual schools define and implement specific expectations for levels of quality to be reached by graduating students. Levels expected and achieved may be documented in various ways.
 - d. NASD standards and reviews, and sets of institutional expectations primarily delineate characteristics, indicators, and conditions of quality. Ultimately, quality itself is manifested in the work that students and graduates are able to produce.
3. After fundamental competencies have been achieved, judgments about quality are best made by professionals who through education, training, and experience are able to determine high levels of artistic and intellectual achievement. Operational applications of this principle are the prerogative of the institution.

O. Dance in General Education (*policy recommending actions for development of the field through curricular and other efforts*). The Association encourages member institutions, as appropriate to their objectives and situations, to offer programs for non-major students toward the development of the future public for dance. Opportunities should be afforded non-major students through courses in performance, creative studies, history and criticism, and dance appreciation.

Non-major students should be encouraged to develop an appreciation and knowledge of dance by direct participation in studio classes. The objectives of course offerings in appreciation should be to expose students to a broad range of styles and to develop critical skills that enable the individual to be knowledgeable and discriminating. Institutions are encouraged to experiment with various types of course offerings, and to be innovative in designing them, in order to meet the interests and needs of non-major students.

For guidelines to assist dance units in offering general education programs, refer to Appendix II.A.

IV. UNDERGRADUATE PROGRAMS IN DANCE

A. Fundamental Purposes and Principles

1. **Purposes.** Each institution is responsible for developing and defining the specific purposes of its overall undergraduate program in dance and of each undergraduate degree program it offers.
2. **Relationships: Purposes, Content, and Requirements**
 - a. For each undergraduate degree program, there must be logical and functioning relationships among purposes, structure, and content. This includes decisions about requirements in general dance studies, areas of dance specialization or emphasis, and studies in other disciplines.
 - b. For each undergraduate degree program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

B. Resources and Dance Program Components

1. Resources must be sufficient to support the purposes, goals, objectives, and content of undergraduate programs and must meet NASD operational requirements in this regard (see Standards for Accreditation II.).
2. Curricular components of undergraduate programs must meet NASD requirements in Standards for Accreditation III. (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
3. The standards applicable to each undergraduate program are comprised of those referenced in Standards for Accreditation IV.A., IV.B.1. and 2., as well as those outlined for specific programs that follow.

C. Degree Structures

1. Types of Undergraduate Degrees

- a. **Designations.** The Association recognizes two generic types of undergraduate degrees in dance. To be consistent with general academic practice, these degrees are labeled (1) liberal arts degrees, and (2) professional degrees.
- b. **Purposes.** Each of these degrees has distinct overall purposes reflected structurally in the curricular time accorded to dance studies and to other curricular components.
 - (1) The liberal arts degree focuses on dance in the context of a broad program of general studies.
 - (2) The professional degree focuses on intensive work in dance supported by a program in general studies. Normally, the intent is to prepare for professional practice.

c. Time Distributions and Degree Integrity

- (1) Percentages of total curricular time devoted to specific areas define the purposes, character, title, and academic currency of degree programs. Institutions must establish and apply curricular requirements that maintain the integrity of specific degree types and titles.
- (2) Variation from usual curricular distributions indicated as guidelines cited at various points throughout Standards for Accreditation IV. and V. regarding the structures of liberal arts and professional degrees will not necessarily preclude accreditation, but logical and convincing reasons must be presented that address (a) the development of student competencies required by the standards for each program; and (b) consistency of degree titles, goals and objectives, content, and character of each degree program.

2. Majors, Minors, Concentrations, and Areas of Emphasis

NOTE: For interpretive information regarding percentages, see Standards for Accreditation III.B.3.

- a. In order to be designated a major in a liberal arts program, a comprehensive field such as dance or dance history is normally no less than 30% of the total credits required for the liberal arts degree.
- b. In order to be designated a major in a professional degree program, or as a second or affiliated major in a liberal arts program, a field of specialization must be accorded no less than 25% of the total credits required.
- c. Minors and areas of emphasis require less time in the subject area and are not designated majors. Normally, coursework in an area of emphasis occupies at least 12% of the total curriculum (see Appendix II.B. for further guidelines regarding minors).
- d. The term *concentration* is used by some institutions to designate a major, and by others to designate a minor or area of emphasis. The term *certificate program* is used by some institutions to designate an area of emphasis within a degree program.
- e. Institutions must define and publicize the meanings of such terms and use such terms consistently within specific subject matter areas.
- f. As institutions are reviewed by the Commission, distinctions will be made between majors and areas of emphasis. In NASD publications, majors will be listed as unique terms appended to generic degree titles. If applicable, areas of emphasis will be placed in parentheses following the term designating the major. Member institutions are responsible for determining the appropriate means of making distinctions between majors and areas of emphasis in their own published materials.

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

- g. Some institutions offer non-degree-granting certificate programs that function to provide areas of emphasis or concentrations for students already candidates for undergraduate degrees in dance at the institution. In such cases, the standards listed above regarding emphases or minors apply. Curricular standards for certificate

programs serving other purposes and functions are outlined in Standards for Accreditation XVI.– XIX. As standards applicable to all programs indicate, the specific purposes, structure, admission requirements, and certain other operational and curricular aspects of certificate programs of any type must be clear in published materials.

3. **Independent Study.** Programs that include or are based upon independent study must meet applicable requirements in Standards for Accreditation III.
4. **Liberal Arts Degrees**
 - a. **Curricular Structure and Title.** Degrees in this category include Associate of Arts or Bachelor of Arts with a major in Dance and Associate of Science or Bachelor of Science with a major in Dance. Normally, 30–45% of the total course credit toward the degree is required to be in studio work or related areas.
 - b. **Content.** The dance content for these degrees is found under Standards for Accreditation VII.
5. **Professional Degrees**
 - a. **Curricular Structure and Title.** Degrees in this category include Bachelor of Fine Arts, and normally require that at least 65% of the course credit be in studio work and related areas. Bachelor of Fine Arts degrees in Dance Education and certain other combined degrees normally require at least 50% in studio and related areas. Associate degrees with the same objectives follow the same norms.
 - b. **Content.** The content common to all of these degrees is found under Standards for Accreditation VIII. Normally, the orientation is toward advanced development in the field of dance allied with professional competence in an area of specialization. The standards appropriate to the specific major areas of interest found under Standards for Accreditation IX.
 - c. **Combined Dance Degrees.** All professional baccalaureate degrees with titles signifying a combined program such as a double major in performance and teacher education, performance and dance history, etc., must satisfy the essential competencies, experiences, and opportunities stated by NASD for majors in each of the areas combined.
 - d. **Title Protocols.** NASD recognizes that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting *professional* dance standards, the degree will be listed by NASD, and should be listed by the institution, as Bachelor of Arts or Bachelor of Science with a specific major, as outlined in Standards for Accreditation IX., to distinguish it from the liberal arts-oriented Bachelor of Arts or Bachelor of Science with a major in Dance.
6. **Baccalaureate Curricula Leading to Degrees in Dance with Intensive Studies in Other Specific Fields.** NASD recognizes a variety of curricular patterns for providing students with opportunities for intensive studies in dance and other fields. The following standards and guidelines regarding titles and content provide maximum flexibility for institutions while maintaining national consistency with respect to academic credentials. NASD encourages institutions with the appropriate resources to be creative in the development of multidisciplinary curricula with artistic, intellectual, pragmatic, and professional objectives.

At the same time, NASD particularly discourages the proliferation of degree titles and encourages the standard usage described below.

- a. **Liberal Arts Degrees.** Programs must meet all NASD standards for the liberal arts degree in dance and, in addition, provide one or more of the following opportunities for:

- (1) **Elective Study** (*Choosing one or more courses in another field on an elective or individual or honors basis.*)

The course or courses in this field are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. NASD publications list such programs as Bachelor of Arts in Dance or Bachelor of Science in Dance.

The institution may not advertise a curricular program in the second field in conjunction with a dance degree of this type.

- (2) **Specific Emphasis or Minor** (*Choosing a pre-determined set of courses in another field associated with the development of specified knowledge and skills where the curricular requirements constitute an area of emphasis or minor within the curriculum.*)

The goals may be general knowledge of or specific concentration on a second area of study. NASD publications list such programs as Bachelor of Arts in Dance or Bachelor of Science in Dance.

The institution may advertise the second field as an area of emphasis or as a minor, as long as all published materials about the program are consistent with its content.

- (3) **Double Major in Dance and Another Field** (*Choosing a double major in dance and another field that meets institutional requirements for graduation with both majors.*)

NASD publications list such programs as Bachelor of Arts in Dance/[other field] or Bachelor of Science in Dance/[other field]. The curricular structure will reflect the requirements of both major fields and for general studies.

The institution may advertise a double major in dance and the other field.

- b. **Professional Degrees.** Such programs meet NASD standards for all professional undergraduate degrees in dance. This means that graduates are expected to develop all the competencies outlined in Standards for Accreditation VIII. In addition, such programs provide one or more of the following opportunities for:

- (1) **Elective Study** (*Choosing one or more courses in another field on an elective basis.*)

The course or courses are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. NASD publications list such programs as Bachelor of Fine Arts in Dance.

The institution may not advertise a curricular program in the second field.

- (2) **Specific Emphasis or Minor** (*Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies in an*

outside field [for example, arts administration, dance librarianship, dance-related technology].)

When dance studies occupy at least 55% of the total curriculum, NASD publications list such programs as Bachelor of Fine Arts in [title of major]: Emphasis in [title of 15% area].

The institution may advertise a program with that title as long as all published materials about the program are consistent with its content.

- (3) Elective Studies in Specific Outside Field** (*Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies focused on the development of general competence in a second discipline.*)

Business, engineering, communications, digital media are examples of such disciplines. When dance studies occupy at least 55% of the total curriculum, NASD publications list such programs as Bachelor of Fine Arts in [title of major] with Elective Studies in [title of 15% second discipline].

The institution may advertise a program with that title as long as all published materials about the program are consistent with its content.

- (4) Double Major in Dance and Another Field** (*Choosing a double major that meets institutional requirements for the professional undergraduate degree in dance and the professional or liberal arts undergraduate degree in a second discipline.*)

Normally, such programs take more than four academic years. NASD publications list such programs as Bachelor of Fine Arts/Bachelor of Arts/Science in [other field] or some similar designation based on degree titles used by the institution.

The institution may advertise that it offers a double major in dance and the other field.

- 7. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media.** Programs in these categories must meet applicable requirements in Standards for Accreditation III.
- 8. Two-Year Degree-Granting Programs.** Two-year degree-granting programs in dance must meet applicable requirements in Standards for Accreditation VI.

V. ADMISSION TO UNDERGRADUATE STUDY

- A. Admission Criteria.** Institutions are responsible for establishing specific admission requirements for their undergraduate programs in dance. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversities of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual degree programs.
- B. High School Diploma.** The admission policy at the undergraduate level should be clearly stated with respect to students entering from high schools. Admission standards for dance degrees should be equivalent with those of the college or university as a whole.
- C. Open Admission.** See Standards for Accreditation V.D.3.

D. Dance Aptitudes and Achievements

1. **Dance Aptitudes.** The applicant is expected to exhibit artistic ability and creative, scholarly, or pedagogical potential appropriate to the projected program of study.
2. **Performance and Scholarship.** Level of achievement and potential in dance performance shall be a significant factor in determining eligibility for entrance for degrees in performance. Institutions admitting students to degree study in choreography, dance history, and scholarly subjects normally review evidence of creative and scholarly work during the admission procedure.
3. **Auditions and Evaluations.** At some point prior to confirmation of degree candidacy, member institutions must require auditions, examinations, or other evaluations consistent with the purpose of the degree as part of the admission decision. Member institutions are urged to require such auditions and evaluations prior to matriculation.

NOTE: Some institutions have open admission policies. In such cases, auditions and evaluations associated with confirming degree candidacy must occur no later than the end of the first half of the degree program.

4. **Professional Undergraduate Degrees.** Admission procedures for professional undergraduate degrees in dance should develop evidence that the candidate possesses exceptional talent, the potential to develop high-level dance aptitudes, artistic sensibilities, and a strong sense of commitment.
- E. **Standard Published Examinations.** The use of standard published examinations in the admission process is the prerogative of the institution.
- F. **Admission to Advanced Standing.** Students who are able to pass examinations or other reviews in dance demonstrating competence beyond that required for entrance may be exempted from one or more college-level courses in the subject or subjects covered by the examinations or reviews, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.
- G. **Admission by Transfer of Credits.** For standards covering the granting of course credits to transfer students, see Standards for Accreditation III.A.3.

VI. TWO-YEAR DEGREE-GRANTING PROGRAMS

A. Purposes and Protocols

1. **Purposes.** Two-year degree-granting programs in dance are normally offered within the following general contexts:
 - a. Enrichment programs for the general college student.
 - b. Curricular offerings providing instruction in dance as an element of liberal education, without the intention of training for dance occupations.
 - c. Degrees, certificates, or other curricular offerings having an occupational or vocational emphasis and not intended to prepare for transfer.
 - d. Degrees or other curricula intended to prepare students for continuing study toward either liberal arts or professional baccalaureate degrees in dance.

2. Standards Applicability

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

B. Standards for the Dance Major Transfer Program

1. **Composite Degree Requirements.** Dance is a highly specialized field requiring the development of many skills. In the collegiate setting this development must begin in the freshman year and continue throughout the four years of study. Dance majors may not be able to fulfill all the general education curriculum requirements in the first two years. Therefore, courses may be spread over the four years of the college program.
2. **Degree and Resources Relationship.** NASD recognizes the responsibility of community and two-year colleges to offer the general enrichment program according to its goals for studies in dance. The dance major transfer program shall be offered only by those institutions that can demonstrate the need for this program in terms of minimum dance major enrollment criteria, and are in a position to commit adequate faculty, physical facilities, equipment, and library resources to maintain a quality program.
3. **Curricular Purpose.** Institutions offering the dance major transfer program shall maintain a curricular program equivalent to the first two years of a four-year baccalaureate program. In this regard, institutions offering programs intended to transfer to liberal arts degrees must use the standards for such degrees found under Standards for Accreditation VII. Institutions offering programs intended to transfer to a professional baccalaureate degree must use the Common Body of Knowledge and Skills under Standards for Accreditation VIII.A.3.b., as the basis for their curricular requirements in dance. At least 3 semester hours of dance history are required in all associate degree programs intended to transfer, and 6 semester hours of dance history are strongly recommended.
4. **Dance Education.** Students expecting to transfer to baccalaureate degree programs in dance education shall be provided opportunities to gain background understanding and skills that support upper-division completion of competencies essential to the teaching specialization (see Standards for Accreditation VIII.).
5. **General Studies.** The liberal arts component of a student's program shall be selected according to the requirements of each state for the specific colleges to which students will transfer, taking into consideration the NASD guidelines and recommendations for general studies listed under the standards for the various baccalaureate degrees in dance.
6. **Articulation.** Community and two-year colleges preparing students for continuing study in four-year colleges should maintain close liaison with those institutions to which their students may transfer. It is expected that community and two-year colleges and four-year colleges and universities will assume joint responsibility for working cooperatively to

facilitate the articulation of community and two-year college and four-year college programs; for example, the development of validation examinations, state and/or regional articulation committees, means for relating courses in terms of content rather than numbers of titles, and procedures for maintaining current information regarding credit, transfer, and admissions policies.

C. Standards for Two-Year Vocational Programs

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

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

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
 - (1) Title or basic identification of the subject matter, techniques, or issues to be addressed.
 - (2) Specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
 - (a) Artistic, intellectual, or disciplinary engagement.
 - (b) Breadth and depth in disciplinary components.
 - b. Operational assessments shall reveal consistent achievement of goals and objectives.
 - c. Title shall be consistent with content. Published materials shall be clear about the level and length of any degree program.
 - d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content of the degree.
 - e. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
 - f. There must be clear descriptions of what students are expected to know and be able to do upon completion and effective mechanisms for assessing student competencies against these expectations, consistent with Standards for Accreditation VI.C.1.a.
 - g. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.
 - h. The institution and dance unit shall maintain and publish clear, valid information about any vocational connections or career or job placement agreements claimed by the institution.
2. **Program Standards.** A review of each two-year vocational degree program must demonstrate that consistent with published goals, objectives, and expectations:
 - a. Students are achieving a measurable degree of advancement toward fulfillment of specified and stated program purposes, including technical mastery in at least one of the traditional or innovative techniques appropriate to their craft or field of study.

- b. Students are developing an effective work process and a coherent set of ideas and goals that are embodied in their work.
- c. Students are developing a significant body of skills, sufficient for evaluation, and a level of artistry and/or technical proficiency and/or analytical competence observable in work sufficient to enter the vocational field at the level indicated by program purposes.
- d. Institutional performance with respect to operational and general curricular standards in Standards for Accreditation II. and III. supports achievements of the general and program standards of Standards for Accreditation VI.C.1. and 2.

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

VII. THE LIBERAL ARTS DEGREE WITH A MAJOR IN DANCE

A. Titles. The titles Bachelor of Arts in Dance and Bachelor of Science in Dance are used to designate the study of dance in a liberal arts framework.

B. Purposes

1. Liberal arts degree programs with a major in dance are normally offered within one of the following general contexts:
 - a. The degree focus is breadth of general studies in the arts and humanities, the natural and physical sciences, and the social sciences. Dance study is also general; there is little or no specialization (see Standards for Accreditation IV.C.2.d.–g. regarding areas of emphasis).

Degree titles: Bachelor of Arts in Dance, Bachelor of Science in Dance.
 - b. The degree focus is breadth of general studies combined with comprehensive studies in dance and an area of emphasis in dance such as choreography, dance notation, anatomy and kinesiology, history and repertory of dance, and so forth.

Degree titles: Bachelor of Arts in Dance, Bachelor of Science in Dance (institutional catalogs and other materials note the area of emphasis).
 - c. Degrees with liberal arts purposes that prepare students for state licensure or certification as specialist dance teachers. These programs are reviewed using standards found in Standards for Accreditation X.

Degree titles: Bachelor of Arts in Dance Education, Bachelor of Science in Dance Education.
2. Liberal arts degree titles—Bachelor of Arts or Bachelor of Science—may be used for professional degree content. Typical examples are:
 - a. Degrees with professional degree purposes offered by institutions chartered only to offer the Bachelor of Arts or Bachelor of Science degree that prepare students for state licensure or certification as specialist dance teachers. These programs are reviewed using standards found in Standards for Accreditation X.; Standards for Accreditation VII. are not applicable. Although these degrees may reflect strong liberal arts objectives, they lead to a professional result.

Degree titles: Bachelor of Arts in Dance Education, Bachelor of Science in Dance Education.

- b. Degrees offered by institutions chartered only to offer the Bachelor of Arts or Bachelor of Science intended to be consistent with the purposes and specialization-focused curricula of professional degrees. These programs are reviewed using Standards for Accreditation VIII. and IX. according to the area of specialization. Standards for Accreditation VII. are not applicable.

Degree titles: Bachelor of Arts, Bachelor of Science, with a specific major as outlined in Standards for Accreditation IX.

C. Curricular Structure

1. **Standard.** Curricular structure, content, and time requirements shall enable students to develop a range of knowledge, skills, and competencies expected of those holding a liberal arts degree in dance.
2. **Guidelines**
 - a. Curricula to accomplish this purpose normally adhere to the following structural guidelines: requirements in general studies comprise 55–70% of the total program, and studies in dance and dance electives normally total 30–45% of the total curriculum.
 - b. When undergraduate liberal arts programs in dance include a significant elective component, the institution should ensure that the overall pattern of elective choices exhibited by graduating students maintains the curricular emphasis on general studies consistent with NASD standards and with philosophies and policies that define the liberal arts degree in the institution.

D. Essential Content and Competencies

1. **General Education**
 - a. **Competencies.** Specific competency expectations are determined by the institution. Normally, students graduating with liberal arts degrees have:
 - (1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical effectiveness.
 - (2) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
 - (3) An ability to address culture and history from a variety of perspectives.
 - (4) A general knowledge of business practices as they relate to the field of dance.
 - (5) Understanding of, and experience in thinking about, moral and ethical problems.
 - (6) The ability to respect, understand, and evaluate work in a variety of disciplines and contexts.
 - (7) The capacity to explain and defend views effectively and rationally.
 - (8) Understanding of and experience in one or more art forms other than dance.

- b. Operational Guidelines.** These competencies are usually developed through studies in English composition and literature; foreign languages; history, social studies, and philosophy; visual and performing arts; natural science and mathematics.

Precollegiate study, regular testing and counseling, and flexibility in course requirements are elements in achieving these competencies.

2. Dance Studies

- a. Competencies.** Students holding undergraduate liberal arts degrees must have:

- (1) The ability to identify and work conceptually with the elements of dance.
- (2) An understanding of choreographic processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural ideas and contexts.
- (3) An acquaintance with a wide selection of dance repertory, the principal eras, genres, and cultural sources.
- (4) The ability to develop and defend critical evaluations.
- (5) Fundamental knowledge of the body and of kinesiology as applicable to work in dance.

- b. Operational Guidelines.** There is no one division of content, courses, and credits appropriate to every institution. These competencies should be pursued through a process of practical and intimate contact with living dance, dance notation, anatomy and kinesiology, choreography, philosophy of dance, dance pedagogy, dance ethnology, and music for dance.

3. Performance and Dance Electives

- a. Competencies.** Students holding undergraduate liberal arts degrees must develop:

- (1) Ability in performing areas consistent with the goals and objectives of the specific liberal arts degree program being followed, and appropriate to the individual's needs and interests.
- (2) An understanding of procedures for realizing a variety of dance styles.
- (3) Knowledge and/or skills in one or more areas of dance beyond basic coursework and performance appropriate to the individual's needs and interests, and consistent with the goals and objectives of the specific liberal arts degree program being followed.

- b. Operational Guidelines**

- (1) Instruction in dance performance, participation in large and small ensembles, experience in solo performance and opportunities to choose dance electives are the means for developing these competencies.
- (2) Institutions have various policies concerning the granting of credit for performance studies in liberal arts curricula, including the relegation of performance to extracurricular activity. Such policies are taken into account when curricular proportions are considered.

- (3) Normally, opportunities are provided for advanced undergraduate study in various dance specializations in performance, choreography, scholarship, or pedagogy consistent with the liberal arts character of the degree.

4. Levels

- a. The institution shall make clear the levels of competency necessary to graduate in each area stipulated in Standards for Accreditation VII.D.2. and 3.
- b. The levels specified must be consistent with expectations for an undergraduate liberal arts major in dance.

5. Means

In addition to those listed in Standards for Accreditation VII., the following standards apply as appropriate to liberal arts undergraduate degrees that involve:

- a. Distance Learning, Standards for Accreditation III.H.
- b. Disciplines in Combination (multi- or interdisciplinary programs unless there are specific standards for the combination in the *Handbook*), Standards for Accreditation III.I.
- c. Majors in or Based on Electronic Media (unless there are specific standards for the field in the *Handbook*), Standards for Accreditation III.J.

VIII. ALL PROFESSIONAL BACCALAUREATE DEGREES IN DANCE

A. Principles and Policies

1. **Title.** The term Bachelor of Fine Arts is the most usual designation for the professional undergraduate degree in dance. In certain circumstances, other titles may be used if degree structure and content is equivalent to that required for the Bachelor of Fine Arts degree (see Standards for Accreditation VII.B.2.).
2. **Purpose.** Students enrolled in professional undergraduate degrees in dance are expected to develop the knowledge, skills, concepts, and sensitivities essential to the artist in the field of dance. To fulfill various professional responsibilities, the dance artist must exhibit not only technical competence, but also broad knowledge of dance and dance repertory, the ability to integrate dance-related knowledge and skills, sensitivity to dance and musical styles, and an insight into the role of dance in intellectual and cultural life.
3. **Curricular Structure**
 - a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in dance.
 - b. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines: study in dance and related areas should comprise 65% of the total program; general academic studies, 25–30% ; and elective areas of study, 5–10%.

4. Competency Acquisition

- a. **Specialization.** Students gain competency in areas of study, specializations, or emphases (see Standards for Accreditation IX. for descriptions of typical program offerings).
- b. **Common Body of Knowledge and Skills.** Irrespective of their area of specialization, students must acquire the common body of knowledge and skills in Standards for Accreditation VIII.B. that constitute a basic foundation for work and continuing growth as a dance professional. While the designation of emphases and balances among these competencies appropriate for the particular degree programs are a prerogative of the institution, each institution has the responsibility to ensure basic competence in all areas of the common body of knowledge and skills below, and to assure that graduation requirements outlined below are met.
- c. **General Studies.** Students are also expected to develop knowledge and skills through studies associated with subjects and issues beyond dance as described in Standards for Accreditation VIII.A.7.

5. Levels

- a. The institution shall make clear the levels of competency necessary to graduate for each area of the common body of knowledge and skills in Standards for Accreditation VIII.B., as well as for any area of specialization.
- b. The levels specified must be consistent with professional-entry expectations.

6. Means

- a. Institutions are responsible for providing sufficient lessons, classes, ensembles, requirements and opportunities to experience repertory, and other such experiences to develop the common body of knowledge and skills listed below, and to ensure that students meet graduation requirements associated with their specializations. Studies in the area of specialization must continue throughout the published normal period of the degree program. All programs must meet the operational and curricular standards that are applicable to all programs of their type.
- b. Institutions are also responsible for defining how development of essential competencies will be assigned among various curricular offerings and for determining student evaluation procedures. These standards do not require a course for each competency. Institutions are encouraged to be creative in developing courses and other formal experiences that engage and integrate several or all of the requisite competencies.
- c. In addition to those listed in Standards for Accreditation VIII., the following standards apply as appropriate to professional undergraduate degrees that involve:
 - (1) Distance Learning, Standards for Accreditation III.H.
 - (2) Disciplines in Combination (multi- or interdisciplinary programs unless there are specific standards for the combination in the *Handbook*), Standards for Accreditation III.I.
 - (3) Majors in or Based on Electronic Media (unless there are specific standards for the field in the *Handbook*), Standards for Accreditation III.J.

7. General Studies

a. Competencies

Specific competency expectations are determined by the institution. Normally, students holding a professional undergraduate degree in dance are expected to have:

- (1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.
- (2) An informed acquaintance with fields of study beyond dance such as those in the arts and humanities, the natural and physical sciences, and the social sciences.
- (3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.
- (4) Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.
- (5) The ability to identify possibilities and locate information in other fields that have bearing on dance-related questions and endeavors.

b. Operational Guidelines

- (1) Some dance courses, if conceived and taught in relation to other realms of human experience, may be appropriately included in the category of general studies. Some dance history or theoretical or cultural studies may meet this criterion.
- (2) Many areas of inquiry from general education are directly supportive of various specializations in dance, computer science may be important to the dance major concentrating in notation, and biology and human physiology have direct application for the student in dance therapy.

B. Common Body of Knowledge and Skills

1. Performance

- a. Studio experiences are of prime importance in the preparation of students for professional careers in dance. Skill in at least one major area of performance must be progressively developed to the highest level appropriate to the particular area of concentration. Students should achieve the highest possible level of technical skill in the medium and the highest possible level of conceptual understanding of the medium and its expressive possibilities. Technical proficiency standards must be established for each area of technique appropriate to each dance genre and for each level (e.g., freshman, sophomore, etc.), and the achievement of a specified level of proficiency in technique is required for graduation.
- b. Studies in technique and performance must begin at the freshman level and extend with progressive intensity throughout the degree program, with opportunities for independent study at the advanced level with appropriate evaluation. Students must experience a minimum of one daily technique class with the opportunity for additional work if appropriate. Such classes must be a minimum of 90 minutes in length.

- c. Opportunities should be available for all students to become familiar with every major aspect, technique, and direction in their major field.
 - d. Students must be afforded the chance to perform and have their performance critiqued and discussed. The level of excellence is the best determinant of the effectiveness of studies in performance offered by an institution.
- 2. Choreography.** Students must develop functional knowledge and skills in choreography and have opportunities to develop their choreographic potential in studies that include traditional and/or experimental approaches. A minimum of two years of coursework in choreography is required.
- 3. Theoretical and Historical Studies**
- a. Through comprehensive courses in dance studies, students must:
 - (1) Develop an understanding of the common elements and vocabulary of dance and of the interaction of these elements, and be able to employ this knowledge in analysis.
 - (2) Learn to analyze dance perceptively and to evaluate critically.
 - (3) Be able to place dance in historical, cultural, and stylistic contexts.
 - (4) Be able to form and defend individual critiques.
 - (5) Have fundamental knowledge of the body and of kinesiology as applicable to work in dance.
 - b. These competencies are achieved by coursework and studies in fields such as repertory, dance notation, history of dance, dance technologies, philosophy of dance, music, anatomy and kinesiology, dance ethnology, production design, multi-disciplinary forms, and so forth.
 - c. In certain areas of specialization such as dance ethnology, it is advisable to require that students study the historical development of works within the specialization.
- 4. Teaching.** Students must develop functional knowledge and skills in dance pedagogy. The program should include the equivalent of at least one course in pedagogy and teaching experience particular as related to the major area of study.
- C. Results.** Upon completion of any specific professional undergraduate degree program:
- 1. Students must demonstrate achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.
 - 2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or presentation in the major area is strongly recommended.
 - 3. Students must have the ability to form and defend analyses and critiques of dance and to communicate dance ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.

D. Recommendations. Other goals for the professional undergraduate degree are strongly recommended:

1. Student orientation to the nature of professional work in their major field. Examples are organizational structures and working patterns; business applications and practices; artistic, intellectual, educational, economic, technological, and political contexts; development potential; and career development.
2. Acquire the skills necessary to assist in the development and advancement of their careers, normally including the development of competencies in communication, presentation, business, and leadership skills necessary to engage in professional practice in their major field.
3. Student experience with broadly based examples of excellence in various dance professions.
4. Opportunities for students to explore areas of individual interest related to dance in general or to the major. A few examples are dance bibliography, notations, aesthetics, performance practices, pedagogy, and specialized topics in history and analysis.
5. Opportunities for students to explore multi-disciplinary issues that include dance.
6. Opportunities for students to practice synthesis of a broad range of dance knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Standards for Accreditation III.G.).
7. Opportunities for students to develop leadership skills.

IX. SPECIFIC PROFESSIONAL BACCALAUREATE DEGREES IN DANCE

NOTE: The standards below are in addition to those in Standards for Accreditation IV.A.4. and VIII.

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

X. BACCALAUREATE DEGREES WITH P–12 TEACHER PREPARATION PROGRAMS

A. Curricular Structure. NASD acknowledges the existence of two types of undergraduate teacher preparation degree programs for ages pre-kindergarten through secondary levels. For information regarding degrees that provide P–12 teacher preparation curricula following the completion of a baccalaureate degree in dance (see Standards for Accreditation XIV.D.).

1. Bachelor of Fine Arts in Dance Education

- a. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in dance education (see Standards for Accreditation VIII. and X.).

Curricula to accomplish this purpose normally adhere to the following guidelines: studies in dance and dance pedagogy, planned in a developmental progression from foundation to major study and including 12–15 semester hours of choreography and dance theory, should comprise 55–60% of the total program; general academic studies, 25–30%; and professional education, 15–20%. Professional education is defined as those courses normally offered by the education unit that deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc. Student teaching is also counted as professional education.

2. Bachelor of Arts or Bachelor of Science

- a. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a liberal arts baccalaureate degree in dance education (see Standards for Accreditation VII. and X.).
- b. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in dance should comprise 35–40% of the total program; general studies, including electives, 40–50%; and professional education, including student teaching, 15–20%.

B. General Characteristics

1. A fundamental consideration of all teacher preparation programs in dance must be the development of professionals who are broadly knowledgeable about dance and have the ability to teach effectively in a variety of settings. Because of the concentration of work required in the discipline and state requirements for certification, program requirements may exceed the number of credits traditionally required for baccalaureate degrees.
2. The foundation of all teacher preparation programs, regardless of the degree or certificate structure, is study in the depth and breadth of the dance discipline, including concentrated work in the studio component and in-depth focus on educational philosophies and theories. All programs should reflect attention to and be responsive to evolving technologies that are particularly relevant for dance.
3. Consistent with Standards for Accreditation V., students accepted into teacher preparation programs should demonstrate evidence of aptitude and potential for success as dance artists and educators. Retention should be based upon development of artistic and professional education skills that enable communication with learners of diverse backgrounds and cultures and the ability to adjust teaching styles to the needs of learners.
4. Institutions are encouraged to maintain flexibility and to consider innovative approaches for fulfilling certification requirements for post-baccalaureate students and working professionals.

C. Program Components

1. Studio

The prospective dance teacher must have concentrated experience leading to proficiency in technique, improvisation, composition, repertory, and performance.

- a. Technique study must be continuous and sequential, and result in the attainment of an intermediate or advanced level (comparable to proficiency required for the institution's non-certification degree) in at least two forms of technique.

- b. Proficiency standards must be established for each level of technique.
- c. Candidates must develop a physical and conceptual understanding of movement and its expressive possibilities, including issues associated with student health and safety.
- d. Candidates must have opportunities to experience and develop an appreciation and understanding of dance forms and styles from diverse cultures.
- e. Graduation requirements must include two years of work in improvisation/ composition; and choreography, performance, and production of original work.

2. Theoretical and Historical Studies

The prospective dance teacher must have studies leading to knowledge of dance history, repertory, and ethnology; movement analysis; dance and movement sciences; and music and production. Prospective teachers must:

- a. Learn to analyze dance perceptively and evaluate it critically.
- b. Develop working vocabularies (physical, verbal, written) based on an understanding and interpretation of the common elements of dance and be able to employ this knowledge in analysis.
- c. Be able to place dances in historical, cultural, and stylistic contexts, and perceive dance as an evolving arts discipline.
- d. Be able to form, articulate, and defend individual critiques, critical analyses, and evaluations about dance.
- e. Have fundamental knowledge of the body, and understand the fundamentals of developmental kinesiology sufficiently to correlate student learning and development.

3. Teaching Competencies

- a. Ability to teach dance at various levels to different age groups and in a variety of classroom, studio, and ensemble settings in ways that develop knowledge of how dance works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom, studio, and rehearsal management.
- b. An understanding of child growth and development and an understanding of principles of learning as they relate to dance.
- c. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
- d. Knowledge of current methods, materials, and repertories available in various fields and levels of dance education appropriate to the teaching specialization.
- e. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
- f. Basic understanding of the principles and methods of developing curricula and the short- and long-term units that comprise them.

- g. An understanding of evaluative techniques and ability to apply them in assessing both the progress of dance students and the objectives and procedures of the curriculum.

4. Liberal Arts

- a. General education studies provide breadth of knowledge and understanding of the social, economic, political, artistic, and cultural components that give individual communities their identities. Studies should include courses in the arts and humanities, social sciences, and natural sciences. For liberal arts degrees, see Standards for Accreditation VII.; for professional degrees, see Standards for Accreditation VIII.
- b. Students should be encouraged through courses within the dance program to relate their understanding of artistic styles and principles to other art forms and fields of study, and to engage in discussions concerning the value and place of dance within individual communities.

5. Practical/Field Experiences

- a. Students should engage in observation and discussion of field-based teaching/learning experiences in diverse settings.
- b. Students should be provided opportunities for various types of teaching and directed observation throughout the degree program.
- c. Teaching opportunities should be provided in actual pre-kindergarten, kindergarten, elementary, middle, and secondary settings, as appropriate for the student's certification level.
- d. The choice of practice teaching sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified dance personnel from the degree-granting institution.
- e. Sites and situations for student teaching and students must be supervised by qualified dance personnel from the degree-granting institution and, when possible, the cooperating schools.
- f. Those seeking certification ideally would have teaching opportunities at a variety of pre-K–12 levels and assume substantial responsibility for the full range of teaching and classroom management as required of a full-time teacher.

D. Professional Procedures

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

3. The following information must be clearly stated for each dance teacher preparation program offered by an institution:
 - a. The specific area(s) included in a comprehensive or specialization-focused program.
 - b. The subject matters to be addressed in the program and in supportive areas.
 - c. Expectations regarding breadth and depth of study and engagement.
 - d. Expectations for the development of artistic, intellectual, and pedagogical competencies; specifically, what students must know and be able to do in order to graduate from the program.
 - e. The relationship of program purposes, content, and graduation expectations to licensure requirements.

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

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

XII. GRADUATE PROGRAMS IN DANCE

A. Fundamental Purposes and Principles

1. **Purposes.** Each institution is responsible for developing and defining the specific purposes of its overall graduate program in dance and of each graduate degree program it offers.
2. **Relationships: Purposes, Content, Requirements**
 - a. For each graduate degree program offered, there must be logical and functioning relationships among purposes, structures, and content. For each program, this includes decisions about:
 - (1) Specialization(s).
 - (2) The relationships between the specialization(s) in dance or other dance-related disciplines, other fields of study, and dance or other professions.
 - (3) Requirements in such areas as performance, choreography, research, scholarship, preparation for teaching, and new art forms in terms of (a) the specialization, (b) support for the specialization, and (c) breadth of competence.
 - b. For each graduate program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

- 3. Major Field(s) and Supportive Studies.** Each graduate student is expected to gain in-depth knowledge and competence in one or more fields of specialization. Graduate programs include requirements and opportunities for studies that support the specialization(s) chosen.
- 4. Creative Work, Inquiry, Research, and Scholarship**
- a. Professional work in dance specializations is produced through creative endeavor, inquiry, and investigation. Each type of work and each individual work of dance exhibits specific intent, content, methodology, and achievement of a desired result. Individual or group decisions about these four elements shape the ways that creativity, inquiry, and investigation are used to produce work in various artistic, scholarly, research, pedagogical, or other specializations. Competency to practice in one or more fields of specialization includes the ability to conduct the types of creative work, inquiry, and investigation normally associated with the specialization(s) chosen.
 - b. These types include, but are not limited to:
 - (1) Work in choreography, performance, or production that results in contributions to the body of knowledge and practice in dance.
 - (2) The development and application or incorporation of various types of inquiry and investigation, including formal research or scholarship in various fields, the choreographer or performer wishes to use in the creation, performance, or production of a work of dance.
 - (3) Research and scholarship as defined and practiced by professional humanists, scientists, and social scientists. In dance, this includes, but is not limited to, such areas as dance history, theory, and criticism; the relationship of dance to inquiry in the humanities, the sciences, and the social sciences; the influences of dance in and on larger social, cultural, educational, economic, and technological contexts; and the nature and application of dance thinking and pedagogy.
 - (4) The development, compilation, and application or incorporation of inquiry results, including those produced by formal research and scholarship, in decisions about pedagogy and teaching, applications of dance and movement therapy, and policy-making in various contexts.
- 5. Types of Degree Programs.** Different specializations and different degree programs reflect specific goals with respect to relationships among fields of practice and approaches to creative work, inquiry and investigation, and to research and scholarship, whether broadly or narrowly defined. The basic degree frameworks are described below.
- a. **Practice-Oriented Degrees**

These degrees focus on the preparation of choreographers, performers, pedagogues, dance/movement therapists, or other dance professionals.

Degree titles reflect level of study and content, and normally include Master of Arts, Master of Fine Arts, and Doctor of Education.
 - b. **Research-Oriented Degrees**

These degrees focus on the preparation of dance scholars and researchers.

Degree titles reflect level of study and content and normally include Master of Arts, Master of Science, and Doctor of Philosophy.

c. Degrees Combining Research and Practice Orientations

These degrees focus on the simultaneous development of the ability to produce advanced research findings, often using the practices and protocols of the humanities, sciences, or social sciences, and the ability to utilize, combine, or integrate these findings with practice of the artistic, pedagogical, therapeutic, or other dance-related professions.

Degree titles reflect level of study and content and are consistent with the character and requirements of the degree rubric chosen.

6. Breadth of Competence

- a. Cultural, Intellectual, and Technical Components.** Breadth of competence is characterized by the ability to work with a broad range of dance-based intellectual and physical knowledge, skills, and perspectives. As examples, breadth of competence includes the capacities to be engaged artistically, intellectually, and operationally beyond the major specialization or field, connect dance to other fields and issues, and apply appropriate techniques and technologies to work in and about dance.
- b. Opportunities and Relationships.** Graduate programs in dance should provide opportunities for individual students to enlarge their breadth of competence. This includes opportunities for deepening understanding of the relationships among dance specializations such as performance, choreography, history, and pedagogy. The development of breadth of competence normally includes studies beyond the undergraduate level.

7. Preparation for the Professions

- a. Career Development.** Many of those who earn graduate degrees in dance will be engaged for several decades in a variety of dance and dance-related professions. Students should be encouraged to acquire the career development and entrepreneurial techniques, and develop connections and records of achievement necessary to (i) advance themselves consistent with expectations and practices in their area of specialization, and (ii) fulfill their own career objectives.
- b. Teaching.** Many of those who are in graduate degrees in dance are or will be engaged in dance teaching of some type during the course of their professional careers. Institutions are therefore strongly encouraged to give attention to the preparation of graduate students as teachers. Whenever possible, experiences should include teaching dance to both dance majors and non-dance majors. Graduate students, particularly at the M.F.A. and doctoral levels, should have opportunities for direct teaching experiences appropriate to their major and minor areas under the supervision of master teachers. As appropriate to primary and secondary areas of concentration and to individual career objectives, preparation for teaching should include an introduction to the pedagogy of subject matter considered fundamental to curricula for undergraduate dance majors, including performance, choreography, dance theory and history, dance from a breadth of cultures, technology, and performance.

B. Resources and Dance Program Components

1. Resources must be sufficient to support the purposes, goals, objectives, and content of graduate programs and must meet NASD operational requirements in this regard (see Standards for Accreditation II.). The relationships between the establishment of objectives and the development of program structure and resources are crucial to success. The process of establishing and maintaining these relationships should be characterized by the same rigorous pursuit of creative development and analytical exchange that are functions of graduate study itself.
2. Curricular components of graduate programs must meet NASD requirements in Standards for Accreditation III., including, but not limited to, Credit and Time Requirements, Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence.
3. The standards applicable to each graduate program comprise those referenced in Standards for Accreditation XII.B.1. and 2., as well as those outlined for specific programs that follow.
4. **Community.** An institution's overall graduate program in dance requires a traditional and/or virtual community of students and faculty to permit the formal and informal sharing of experience, ideas, and knowledge.
5. **Experiences.** Graduate education is conditioned by certain kinds of experiences, which go beyond curriculum, faculty, facilities, and administrative considerations. These include opportunities for active participation in small seminars and tutorials, extensive informal contact with faculty, and consultation during preparation of a final project over an extended period of time.

C. General Degree Requirements and Procedures

1. **Credits**
 - a. At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only.
 - b. A single course that carries both an undergraduate and a graduate designation is not considered as a course intended for graduate students only.
 - c. A course may enroll an undergraduate student and maintain its status as being intended for graduate students only if, in the context of that course, the undergraduate student is expected to meet the same standards, do the same work, and otherwise perform as a graduate-level student.
 - d. To obtain graduate credit, students enrolled in a single course that carries a separate undergraduate and graduate designation or number must complete specific published requirements that are at a graduate level. Distinctions between undergraduate and graduate expectations must be delineated for such courses.
 - e. Only courses taken after undergraduate courses that are prerequisite to a given graduate program may receive graduate degree credit in that program.
2. **Residence.** Residence policies are determined by the institution. Normally, a period of continuous concentrated study within the graduate community is required. Programs based on distance learning, or with a significant distance learning component, must fulfill

the function of community by providing experiences that produce interaction among graduate students and faculty.

3. **Language Proficiencies and/or Other Required Skills.** Specific requirements are determined by the institution based on the objectives of the program.
4. **Coursework.** Institutions determine coursework requirements for each graduate program. Requirements for the initial master’s degree are usually stated in terms of specific credits. At M.F.A. or doctoral levels, institutions may not wish to specify course or credit requirements, other than the satisfactory completion of certain examinations, performances, or dissertation. Whatever the structure of these requirements, there should be a logical relationship between studies and experiences that develop knowledge and skills, and those that evaluate progress.
5. **Independent Study.** Programs that include or are based upon independent study must meet applicable requirements in Standards for Accreditation III.
6. **Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media.** Programs in these categories must meet applicable requirements in Standards for Accreditation III.
7. **Evaluations.** While it is the prerogative of each institution to determine and publish its own evaluation examination and procedures, it is essential that student work be evaluated periodically throughout the program.
8. **Final Project.** For degree programs in which a final project is required, the final project is undertaken in the area(s) of specialization and is expected to be comparable to the work of professionals in the field.

XIII. ADMISSION TO GRADUATE STUDY

- A. **Admission Policies.** Institutions are responsible for establishing specific admission requirements for graduate study in dance. These policies must be consistent with the purposes and goals of the institution’s specific graduate programs. Admission standards must be sufficiently high to predict success in graduate study. Within the parameters set by the institution, admission policies should be flexible to permit acceptance of students specifically interested in pursuing one or more of the several functions of graduate study in depth. The diversity of previous education, background, and interests of applicants should be considered in assessments of potential.
- B. **Completion of Previous Degree Programs.** Completion of an appropriate undergraduate program or the equivalent is required for graduate study in dance. Through auditions, portfolio reviews, transcript documentation, dance major degree completion, and/or other means determined by the institution, all students admitted initially to graduate study in dance shall demonstrate prior achievement in terms of their readiness to undertake graduate studies in their major field (see Standards for Accreditation VII. or VIII.). Each institution determines the prerequisites for each graduate program it offers. Admission to doctoral programs may require completion of a master’s degree, although a master’s degree program or the formal awarding of the master’s degree need not be a prerequisite.
- C. **Evaluation of Creative, Scholarly, or Professional Work.** Admission to graduate study shall be based on critical examination of the academic record; the content of courses taken; and original compositions, papers, a performance audition and/or professional experience as appropriate.

- D. **Standard Published Examinations.** The use of standard published examinations in the admission process is a prerogative of the institution. Any utilization should reflect the objectives of the graduate program.
- E. **Basic Language Competencies.** All students admitted to graduate degree study in dance shall demonstrate sufficient knowledge, skill, and understanding to pursue the required studies.

XIV. SPECIFIC INITIAL GRADUATE DEGREES

A. Practice-Oriented Degrees

1. Performance and/or Choreography

- a. The Master of Arts degree in fields of performance and/or choreography requires at least 30 semester hours or 45 quarter hours of concentrated, advanced post-baccalaureate study.
- b. At least 50% of the work is in the chosen performance or choreography field, supported by related advanced theoretical and technical courses and studies in other fields as appropriate to the particular performance discipline and to the individual's program of study.
- c. Published materials about performance degree programs indicate:
 - (1) Fields, specializations, issues, or problems to be addressed and the content, techniques, and perspectives students are expected to use to address them.
 - (2) Expectations for the development of depth and breadth in required subjects or areas of study.
 - (3) Levels of knowledge and skill expected upon graduation, including the levels of artistic, intellectual, and disciplinary engagement with subject matter and projects.
- d. In addition to applicable requirements for all graduate programs, all performance and/or choreography initial master's degrees:
 - (1) Develop advanced capacities to work independently and make effective artistic and intellectual judgments, and professional decisions in the area of specialization.
 - (2) Require graduates to demonstrate professional competence in the area of specialization before peers and faculty.
 - (3) Require a final project or some equivalent reviewed by more than one faculty member.

2. Dance/Movement Therapy

- a. **Time.** The master's degree in dance/movement therapy requires at least two years of full-time graduate work.
- b. **Prerequisites.** In addition to the general requirements for graduate study, completion of an appropriate undergraduate program or undergraduate studies meeting the requirements outlined in Standards for Accreditation XI. is essential for students entering master's degree programs in dance/movement therapy. The institution must

have a screening process that evaluates the student's readiness for work in dance/movement therapy.

- c. **Coursework.** At least 50% of the coursework shall be in dance/movement therapy. This shall be comprehensive and sequentially ordered and include the following:
 - (1) A conceptual framework (model) for dance movement therapy.
 - (2) Methods designated to facilitate the implementation of the theoretical base.
 - (3) Techniques used in movement observations, case study, recording, and charting.
 - (4) Experiential lab designed to further understanding of the theoretical base and to enhance personal growth.
 - (5) Preparation for research, thesis, or project, and independent study.
 - (6) Leadership development and awareness of professional practices.
 - (7) Coursework in related fields including psychology and human development.
- d. **Field Work/Internship**
 - (1) The program should include clinical experience in selected facilities which have a Registered Dance Therapist on staff and which have a commitment to the dance/movement therapy training program.
 - (2) Students should have guided orientation to the facility and clinical work with patients/clients, and sequentially planned experiences that culminate in an internship or substantial blocks of time spent in the facility.
 - (3) Experiences should include:
 - (a) Dance/movement therapy with several and various populations.
 - (b) Participation in ongoing activities such as rounds and staff meetings.
 - (c) Movement observation, recording, and charting.
 - (4) Supervision should be provided by a Registered Dance Therapist on the staff at the facility.
 - (5) The academic faculty should have responsibility for arranging placements, working closely with the clinical supervisors, making on-site visits, coordinating the student's academic and clinical experience, keeping ongoing contact with the student, and making final evaluations.
 - (6) A minimum of 700 hours of clinical experience should be accumulated.
 - (7) Each student must be covered by liability insurance.
- e. **Library.** The institution must maintain an appropriate collection of library materials to support the dance therapy program. Medical, dance, and psychology holdings are required in addition to basic works on the theory and practice of dance therapy.
- f. **Faculty.** Professional courses in the theory and practice of dance therapy must be taught by instructors who are competent and experienced dance therapists. The institution must have at least the equivalent of two full-time faculty members who

have graduate degrees and who are Registered Dance Therapists. A full-time faculty member must serve as director of the program.

- g. Publication of Professional Objectives.** Institutions are expected to state in their published materials the specific registration or certification to which their curricula will lead.

B. B. Research-Oriented Degrees

1. The Master of Arts or Master of Science degree in any field of dance studies, such as history, philosophy, dance notation, or theory, assuming the completion of a Bachelor of Arts in Dance or equivalent or the make-up of any deficiencies, requires at least 30 semester hours or 45 quarter hours of advanced study in the discipline.
2. Work for the degree should develop a broad general knowledge of the area of emphasis, as well as specialization in a more limited area.
3. Students should be aware of multiple perspectives and methods of scholarship, and be capable of undertaking independent research.
4. Students should have a reading knowledge of at least one, preferably two, appropriate languages, one of which may be dance notation.
5. Normally, the awarding of the degree requires the satisfactory completion of a thesis and/or a comprehensive examination.

C. Dance Education Degrees

1. An initial master's degree program in dance education, whether practice-oriented or research-oriented, requires at least 30 semester hours or 45 quarter hours.
2. The program should be constructed to add breadth and depth beyond the undergraduate program in both performance and dance education. A practice-oriented program emphasizes the extension of specialized performance and pedagogy for dance teachers. A research-oriented program emphasizes theoretical studies and research projects in dance education, including the scholarship of teaching.
3. Either program should include one or more advanced seminars concerned with developments in philosophy of education and with contemporary problems in dance education. This may include a review of curriculum developments, teaching methodology, innovations, and interdisciplinary concepts.
4. A minimum of 9 semester hours of graduate dance education courses taught by dance education faculty should be included in the practice-oriented program; 12–15 in the research-oriented program.
5. Whether or not there is an advanced survey in contemporary general education, there should be specialized study of contemporary needs and developments in dance and dance education.
6. The student should complete a final project indicating achievement within a specialized area of inquiry. This may take the form of a performance, a thesis, or another demonstration of competence related to the graduate program.
7. A minimum of 15 semester hours of graduate-level courses or seminars in dance history, criticism, or aesthetics should be completed.

- D. Master's Degrees in Teaching.** These degrees normally provide P–12 teacher preparation curricula following the completion of a baccalaureate degree with a major in another subject; however, these degrees have different purposes at different institutions. Degrees with titles such as Master of Arts in Teaching and Master of Science in Teaching will be considered and listed by NASD as master's degrees in dance only when their requirements and degree structures are consistent with one of the initial master's degree formats with a major in dance. When the primary purpose is completion of undergraduate requirements for teacher certification, the program will be reviewed by the Commission on Accreditation, but not listed in publications of the Association.

XV. SPECIFIC TERMINAL DEGREES

A. Practice-Oriented Degrees—The Master of Fine Arts

1. **Purpose and Content.** The Master of Fine Arts degree title is appropriate only for graduate-level programs that emphasize full-time professional practice of one or more aspects of dance performance or choreography. The dance profession and higher education recognize the Master of Fine Arts as a terminal degree in studio-related areas such as dance performance, choreography, reconstruction, design, and technology. Therefore, individuals holding the degree must be practitioners at a high professional level.
2. **Credit Requirements.** A Master of Fine Arts program requires the equivalent of at least two years of full-time graduate study, with a minimum of 60 semester credit hours or 90 quarter hours.
3. **A Common Body of Knowledge and Skills for Master of Fine Arts Graduates.** The elements outlined below should be combined and synthesized in an individual exhibiting exceptional artistic skill and a well-developed personal aesthetic. The Master of Fine Arts graduate possesses an ability to articulate and defend, in both oral and written forms, the principles of this personal aesthetic in artistic, scholarly, and pedagogical work; and is able to use this point of view as a driving principle in a context of artistic contributions and in teaching in the context of the discipline.
 - a. Advanced professional competence as a dance artist in some aspect of performance-oriented work as exemplified by considerable depth of knowledge and achievement, which is demonstrated by the production of a significant body of work.
 - b. A breadth of understanding in dance and related disciplines and the ability to think independently, to integrate, and to synthesize information within the dance discipline and across disciplines.
 - c. Knowledge and understanding of the forces that have shaped dance throughout history and as an evolving contemporary art form, including representative works, individuals, styles, cultural contexts, events, movement theories, and dance science and somatics.
 - d. Awareness of current issues and developments that impact the field and the potential to contribute to the expansion and evolution of the art, to advocate for the arts, and to explore and address new questions and issues on local, regional, national, and global levels.
 - e. Writing and speaking skills to communicate clearly and effectively to the dance community, the public, and in teaching situations.

- f. The ability to work collaboratively and productively within a diverse global community of artists and to acknowledge and respect diverse aesthetic viewpoints.
 - g. Familiarity with current technologies utilized in the creation, documentation, preservation, and dissemination of work.
 - h. A knowledge of bibliographic resources in dance, including Web-based resources, and the skills to access these resources.
- 4. Curricular Structure and Degree Titles**
- a. **Studio Studies.** A minimum of 65% of the total credits for the degree shall be in creative- and performance-oriented subjects. As part of this requirement, institutions are responsible for maintaining title/content consistency. In order to designate a major in performance and/or choreography and/or any other specialization, at least 50% of the total credits for the degree shall be in the major area. Institutions with a more general program should use more general titles such as Master of Fine Arts in Dance. The studio component consists of supervised curricular experiences, as well as independent study. All of these produce knowledge and skills that enable the student to produce a final project of high professional quality.
 - b. **Academic Studies.** A minimum of 15% of the total credits for the degree should be in academic studies in areas such as aesthetics, critical analysis, dance science, history, theory, pedagogy, and related humanities and social sciences concerned with dance. Academic study should continue throughout the graduate program. Course assignments should be made with careful consideration of:
 - (1) The scope and objectives of the student's program.
 - (2) The content of studies completed at the undergraduate level.
 - c. **Elective Studies.** Elective studies are important in Master of Fine Arts programs, since they provide opportunities for students to follow specific areas of interest related to their areas of specialization or their prospective careers. It is strongly recommended that at least 10% of the total program be reserved for electives.
- 5. Published Objectives.** As a matter of public record and as the basis for evaluation, the objectives of each specific Master of Fine Arts program must be defined and published.
- 6. Admission, Retention, Advisement.** Admission, retention, and advisement mechanisms should be interrelated and must support the objective of each specific Master of Fine Arts program. Admission is based on projections of individual capability and capacity for professional work. Retention and advisement ensure the continuing assessment of the admission decision and provide the means by which progress toward professional preparation can be most effectively guided.
- 7. Faculty.** Master of Fine Arts programs in a specific area shall be led by faculty who are specialists in that area. Faculty leading M.F.A. programs should be exemplars of the area of specialty and teaching professions they represent. Faculty resources should be sufficient to expose students to a variety of points of view.
- 8. Student Assessments.** Assessments of progress should be provided on a regular and periodic basis: once each semester or once every two quarters is recommended as a minimum. Constant and current career guidance and counseling should be provided to aid and support students' entry into the profession.

9. Presentation of Work

- a. M.F.A. candidates shall have frequent opportunities to present their work, particularly in the context of their educational programs. They should be encouraged to develop and present their work in circumstances that develop connections with the professional world related to their course of study.
- b. The M.F.A. candidate is required to present a final project showing professional competence in a specific area of work. While such presentation may be supported by a written document, such a document in itself may not be considered the final project.

B. Research-Oriented Degrees—Doctoral Degrees

1. **Purpose.** Doctoral degrees are earned only in graduate programs that emphasize research in some aspect of dance.
2. **Time Requirements.** Doctoral programs require the equivalent of at least three years' full-time graduate work.
3. **Procedures.** Programs leading to the doctorate utilize similar procedures, the specifics of which are determined by each institution. These are outlined in Standards for Accreditation XII.C.
4. **Qualifying Prerequisites.** Whatever their area(s) of specialization, candidates for the doctorate in a field of dance normally demonstrate the following as a prerequisite to qualifying for the degree:
 - a. Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline.
 - b. Significant professional-level accomplishment in one or more field(s) of study.
 - c. A knowledge of analytical techniques sufficient to perform advanced research and/or analysis in relationship to one or more fields or specializations.
 - d. A knowledge of the historical record of achievement associated with the major field(s) of study.
 - e. A knowledge of general bibliographical and information resources in dance.
 - f. Considerable depth of knowledge in some aspect of dance, such as a historical period, an aspect of theory, properties and behaviors of materials or systems, psychological inquiry, dance science, or educational methodology.
 - g. Sufficient writing, speaking, and visual skills to communicate clearly and effectively to members of the scholarly and research communities and the wider community.
 - h. Research skills appropriate to the area of study as determined by the institution, such as computer programming, including Web design language(s), statistics, foreign languages, and so forth.
5. **Final Project.** The final project requirements for the doctorate include a dissertation demonstrating scholarly competence or a recognized equivalent.

6. Content Areas

- a. **Dance Studies.** The program shall prepare professionals for the scholarly study of dance at the highest level in such areas as theory, history, criticism, dance/movement therapy, ethnology, and aesthetics. Coursework and research projects may involve dance from all cultures of the world and the relationships of dance to other fields, to the other arts, and to the interrelationships among one or more arts.
- b. **Dance Education.** The program shall prepare professionals to develop vital research studies and utilize research findings in the day-to-day instructional processes at the P–12 level. Coursework and research projects may also involve research into the cultural foundations of dance and address the need for applied research into the mechanisms of influencing values in dance.
- c. **Dance Pedagogy.** The program shall prepare professionals to develop research studies and other scholarly studies and materials associated with dance teaching and learning various levels and in various settings. Coursework and research projects may also involve investigations into various related aspects of dance and the relationship of dance pedagogy to work in other disciplines.
- d. **Unique Programs.** A program may be based on a particular combination of disciplines; scientific or technological research based in some aspect of dance; applications of research in specific fields, professions, or industries; and so forth.

XVI. NON-DEGREE-GRANTING PROGRAMS IN DANCE

- A. **Basic Program Types.** The National Association of Schools of Dance recognizes two distinct types of non-degree-granting programs:
 1. **Specific Professional Postsecondary Non-Degree-Granting Programs.** Non-degree-granting programs of study in a particular field or fields of dance. These programs are at the collegiate level (undergraduate or graduate).
 2. **Community Education and Precollegiate Non-Degree-Granting Programs.** Non-degree-granting programs of study for children, youth, and adults, often in the institution's local community. These range from private lessons to large institutionalized programs with specialized professional faculty and administration. *Community Dance School, Preparatory Program, Laboratory School, Community Division, Magnet School, and Performing and Visual Arts School* are among the many titles used to designate such programs.

NASD will process applications for Membership from independent schools in this category including boarding or day schools offering general education, only if the school is accredited by the Accrediting Commission for Community and Precollegiate Arts Schools (see Bylaws, Article I., Section 1.).
- B. **Fundamental Purposes and Principles**
 1. **Purposes.** Each institution is responsible for developing and defining the specific purposes of its overall non-degree-granting program in dance and of each non-degree-granting program it offers.

2. Relationships: Purposes, Content, and Requirements

- a. For each non-degree-granting program, there must be logical and functioning relationships among purposes, structure, and content, and levels of competency or proficiency expected for continuation or completion.
 - b. For each non-degree-granting program, the program or curricular structure and any requirements for admission, continuation, or completion must be consistent with program purposes and content.
 - c. Titles of programs must be consistent with their content.
- C. Certificates and Diploma Programs.** The awarding of a certificate, diploma, or equivalent implies the successful completion of a prescribed course of study oriented to the achievement of specific results.
- D. Independent Study.** Programs that include or are based upon independent study must meet applicable requirements in Standards for Accreditation III.
- E. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media.** Programs in these categories must meet applicable requirements in Standards for Accreditation III.
- F. Resources**
1. Resources must be sufficient to support the purposes, goals, objectives, and content of non-degree-granting programs and must meet NASD operational requirements in this regard (see Standards for Accreditation II.).
 2. Curricular components of non-degree-granting programs must meet NASD requirements in Standards for Accreditation III. (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
 3. The standards applicable to each non-degree-granting program are comprised of those referenced in Standards for Accreditation XVI.F.1. and 2., as well as those outlined for specific programs that follow.

XVII. ADMISSION TO PROFESSIONAL POSTSECONDARY NON-DEGREE-GRANTING PROGRAMS IN DANCE

- A. Admission Criteria.** Institutions are responsible for establishing specific admission policies or requirements for their non-degree-granting programs in dance. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversities of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual programs.
- B. High School Diploma**
1. The admission policy must be clearly stated with respect to students entering from high schools.
 2. Applicants to postsecondary certificate or diploma programs at non-degree-granting institutions must have a high school diploma or its recognized equivalent. Students who are currently attending high school or who have not received their high school diploma or

equivalent may attend classes in certificate or diploma programs, but are considered special students and are not candidates for the certificate or diploma. Special students who subsequently complete high school or who pass the G.E.D. examination, or a nationally recognized equivalent, may apply for advanced standing or similar statuses in the postsecondary certificate or diploma program, according to the policies of the institution.

C. Dance Aptitudes and Achievements

1. **Auditions and Evaluations.** Member institutions must require auditions or other evaluations as part of the admission decision to any professional certificate or diploma requiring 30 semester hours or more, or the equivalent, or to any program for which students are eligible for governmentally funded or guaranteed loans or grants.
 2. **Professional Certificates or Diplomas.** Admission procedures for professional certificates or diplomas in dance must develop evidence that the candidate possesses the requisite talent, the potential to develop high-level competencies as a practitioner, artistic sensibilities, and a strong sense of commitment.
- D. Admission to Advanced Standing.** Students who are able to pass examinations in dance demonstrating competence beyond that required for entrance may be exempted from one or more courses in the subject or subjects covered by the examinations, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.

XVIII. SPECIFIC PROFESSIONAL POSTSECONDARY NON-DEGREE-GRANTING PROGRAMS

(The following standards apply to each professional postsecondary non-degree-granting program.)

- A. Specific coherent sets of purposes shall be developed and published that include, but are not limited to:
1. Title or basic information regarding subject matter, techniques, or issues to be addressed.
 2. The level and length of the program.
 3. Specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
 - a. Specific artistic, intellectual, or disciplinary engagement; and
 - b. Breadth and depth in component disciplines and specializations.
- B. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content.
- C. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with Standards for Accreditation XVIII.A., and effective mechanisms for assessing student competencies against these expectations. For programs with specific emphases or concentrations such as performance, choreography, history, etc., students shall be expected to develop the same competencies in the area(s) of specific emphasis or concentration as those required for degree programs at the level of the program.

These expectations must include, but are not limited to:

1. Achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes including mastery in the content and in at least one of the sets of traditional or innovative techniques appropriate to their craft or field of study.
 2. Developing an effective work process and a coherent set of ideas and goals which are embodied in their work.
 3. Developing a significant body of knowledge and skills sufficient for evaluation and a level of artistry and/or technical proficiency and/or scholarly competence observable in work acceptable for public performance or publication.
- D. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.
- E. Guidance, advising, and mentoring shall be adequate to support the achievement of purposes.

XIX. COMMUNITY EDUCATION AND PRECOLLEGIATE NON-DEGREE-GRANTING PROGRAMS

- A. Enrollment or Admission.** Institutions are responsible for establishing enrollment or admission policies for the community and precollegiate programs in dance consistent with the nature and expectations of program offerings.
- B. Specific Community or Precollegiate Programs.** A review of each institutional offering must demonstrate that:
1. Students are achieving a measurable degree of advancement toward the fulfillment of program purposes.
 2. Students are appropriately engaged and/or are developing an effective work process.
 3. Students are acquiring a body of knowledge and skills sufficient for evaluation and a level of competence acceptable for presentation within and/or beyond the school.

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

C. Pre-Professional Certificate Programs

1. General Standards and Guidelines

- a. The pre-professional certificate program is a formal course of studies offered by the institution to provide training on the secondary level to develop dance competence at least equivalent to the entrance requirements of NASD member institutions offering professional studio programs or baccalaureate degrees in dance.
- b. While policies and procedures concerning admission to the pre-professional certificate program will vary among institutions, essential components of the process are:
 - (1) A determination of student potential for advanced dance study; and
 - (2) A thorough explanation of the requirements of the certificate program.

- c. Through an appropriate and structured advising process, the matters listed above and information concerning future study and professional opportunities should be discussed with students and parents/guardians throughout the duration of the program.

2. Essential Competencies, Experiences, and Opportunities

a. Performance and/or Choreography

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

b. Analysis and Dance History

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

- c. **Final Project.** A final project, completed prior to the award of a certificate, is essential. Although most students will choose to perform in fulfillment of this requirement, students who show exceptional promise and inclination toward choreography, dance history, or analysis may undertake other appropriate projects.

D. Other Elementary/Secondary Certificate Programs

- 1. The awarding of a certificate implies the successful attainment of certain competencies at the elementary and/or secondary level either through coursework or individual study.
- 2. Certificate programs usually provide a curriculum of performance studies combined with other studies in dance. Certificates indicating a level of achievement, such as Junior, Intermediate, Senior, and College Preparatory Certificates are examples of this type. In certain instances, however, a course of study that has a specific emphasis may be appropriate.
- 3. It is essential that the institution provide a clear statement of the entrance requirements, objectives, level of the program, and completion requirements for all types of certificate programs offered. This information shall be available to students and parents/guardians, and opportunities for advising and discussion in this regard shall be provided.

XX. SPECIFIC OPERATIONAL STANDARDS FOR FREE-STANDING DANCE INSTITUTIONS OF HIGHER EDUCATION

NOTE: The following standards apply to free-standing dance institutions of higher education that offer professional education and training in dance. They may be degree- and/or non-degree-granting; they may be not-for-profit or proprietary. These standards are in addition to Standards for Accreditation I.–XIX. Additional standards apply to proprietary schools (see Standards for Accreditation XXI.). Free-standing dance institutions to which Standards for Accreditation XX. apply must demonstrate compliance with all applicable standards below.

Section 1. Standards for Accreditation

In addition to meeting all operational and curricular standards of the Association appropriate to the scope of programs offered, as noted in Standards for Accreditation I.–XIX., institutions of higher education to which Standards for Accreditation XX. apply shall meet the following standards.

- A. Title.** The descriptive title of the institution shall be appropriate to its purpose, size, and complexity.
- B. Operating Authority.** The institution must have specific official documentation confirming that the institution has a charter and/or formal authority of incorporation and local and/or state recognition and/or licensure.
- C. Finances**
 - 1. Operation**
 - a. The institution must demonstrate that tuition and other fees are reasonable and appropriate in relation to subject matters taught; to goals, objectives, and time requirements of the degrees, credentials, or programs offered; and to any other relevant variables.
 - b. The institution must conduct an annual financial review resulting in an annual audit with opinion prepared by an independent certified public accountant. The annual audit must be completed within 180 days after the close of each fiscal year.
 - c. If the institution supplements tuition revenue with contributions private or public or earnings from endowment, evidence must be provided that there are appropriate policies, plans, procedures, and volunteer and/or professional resources to generate sustainable non-tuition revenue sufficient for the needs of the school.

2. Review Protocol

For the purpose of evaluating the financial stability and business policies of the institution, at least one member will be added to each NASD visiting team. This member shall have expertise and experience in the management, operation, and assessment of financial practices, and in cooperation with other members of the team, be responsible for reviewing the practices and sufficiency of financial resources of the institution.

D. Governance and Administration

NOTE: Standards for Accreditation XX., Section 1.D.1.a. and D.3. apply to not-for-profit institutions only. The remaining paragraphs apply to both not-for-profit and proprietary institutions.

1. Governing Board

a. Structure

- (1) A not-for-profit institution must have a governing board consisting of at least five members with the duty and authority to ensure that the overall mission of the institution is carried out.
- (2) The governing board must be the legal body responsible for the institution it holds in trust.
- (3) The presiding officer of the board, along with a majority of other voting members, must have no contractual, employment, or personal or familial financial interest in the institution.
- (4) The board must have adequate representation of the public interest recognizing that institutions serve a public purpose when they provide educational services and opportunities. Public representatives receive no financial benefit from the operation of the institution.

b. Financial Responsibilities. For all institutions, the duties of the board include securing financial resources to support the achievement of institutional mission, goals, and objectives. The board is responsible for approving the annual budget, reviewing periodic fiscal audits, participating in and overseeing any non-tuition revenue gathering and management, and approving the long-range financial plan.

c. Conflict of Interest. In all institutions, the board shall maintain policies concerning conflict of interest, both with respect to its own actions and to actions of administration, faculty, and staff.

d. Duties. All institutions must have an official document that defines board duties, responsibilities, and operations, including the number of members, length of service, rotation policies, organization and committee structure for overseeing areas such as finance, properties, and programs, and frequency of regular meetings. Board policies shall clearly state that no member or committee acts in place of the board, except by formal delegation of authority by majority vote of the board of directors.

2. Governance Scope. If the institution is involved with multi-campus, off-campus, continuing education, evening and weekend programs, etc., governance and administrative procedures must be clearly defined and appropriately integrated and incorporated into the total governance and administration system.

3. Chief Executive Officer

a. In all not-for-profit institutions, the institution must have a chief executive officer whose primary responsibility is to the institution and who is an employee of the institution.

- b. The board selects and regularly evaluates the institution's chief executive officer using consultative mechanisms described in the official document outlining duties of the board.
- c. The chief executive officer must not be the presiding officer of the board, but may be an *ex officio* member of the board.
- d. The board must delegate to the chief executive officer and, as appropriate, to other officers whose primary responsibilities are to the institution, the requisite authority and autonomy to manage the institution effectively and formulate and implement policies compatible with the overall structures and intents established by the board.

4. Administration and Record Keeping

- a. The administrative structure of the institution must be sufficient in size and competence to cover business, registrar, maintenance, security, safety, and student services functions.
- b. The institution shall have appropriate administrative and physical capabilities to protect the permanent records of students and any other permanent records as board policies and applicable laws and regulations may dictate.

E. General Studies in Undergraduate Programs

1. **Content.** Institutions granting associate degrees (with the exception of two-year vocational programs, which should follow standards in Standards for Accreditation VI.C.) or baccalaureate degrees must develop and operate or otherwise provide for general studies programs addressing the content listed in Standards for Accreditation VII.D. for liberal arts programs, or Standards for Accreditation VIII.A.6. and applicable portions of Standards for Accreditation IX. for professional programs.
2. **Evaluation.** Institutions shall have means for evaluating student achievement in general studies against general curricular and specific subject matter goals.
3. **Resources and Program Components.** Institutions providing general studies programs must document the presence and application of adequate resources and program components to support the content of each course or type of study offered. These resources include, but are not limited to, qualified faculty, facilities and equipment, library and information resources, and distance learning if applicable. Program components include, but are not limited to, credit and time requirements, program continuity, and forms of instruction. Resources and program components for general education must be in compliance with applicable standards outlined in Standards for Accreditation II. and III.
4. **General Studies Offered by Other Institutions.** If any or all of the general studies requirements for degrees offered by the institution are offered through another institution, the second institution shall be accredited by the appropriate nationally recognized regional or national accrediting agency.
5. **Review Protocol.** If an institution administers its own general studies program, at least one member will be added to each NASD visiting team unless the team is empanelled for a specific purpose that does not include general education. This member(s) shall have expertise and experience in the operation and assessment of undergraduate general studies programs, and in cooperation with other members of the team, be responsible for reviewing the general studies program at the institution.

F. Facilities and Equipment

1. If the institution depends on facilities, equipment, or resources outside of its direct control (for example, studio and performance facilities, library resources), there must be a written, clear, fixed understanding with those controlling the outside resources that ensures the reasonable continued availability of those resources during the accreditation period.
2. The institution must provide clear guidelines and procedures for its constituents' use of such resources and must ensure that such descriptions are readily available to students whose programs of study require use of these resources.

G. Student Services

1. **General.** Consistent with its mission, goals, and objectives, the institution shall provide a physical, philosophical, and human environment that fosters the artistic, intellectual, and personal development of students. The institution's program of student services is derived from the relationship between specific goals for student development and the purposes of the institution.
2. **Personnel.** Student services shall be organized and managed by individuals with appropriate training, experience, and abilities.
3. **Access**
 - a. Appropriate types of services shall be available to all students.
 - b. Institutions must provide an effective orientation program that acquaints new and transfer students with all aspects of the institution related to their course of study and their personal well-being.
 - c. The institution shall provide and/or facilitate access to education, counseling, and professional care associated with the maintenance of physical and mental health.
 - d. The institution shall provide and/or facilitate access to counseling covering personal, social, vocational, and financial issues.
4. **Financial Transactions.** Students and the institution shall confirm in writing their mutual agreement regarding any financial requirements and conditions associated with enrollment, tuition, or scholarship awards.
5. **Financial Aid and Student Loans**
 - a. **Financial Aid**
 - (1) If the institution administers a program of financial aid, such aid shall be provided and administered in an organized and accessible manner.
 - (2) Awards shall be based on the equitable application of clear and published eligibility criteria.
 - (3) The financial aid program must be audited by an independent auditing firm at least once a year.
 - (4) Records for financial aid shall be accurate, clearly documented, and safely maintained.

b. Student Loans

- (1) If the institution participates in student loan programs, such programs shall be provided and administered in an organized and accessible manner.
- (2) Awards shall be based on the equitable application of clear and published eligibility criteria.
- (3) Students must be made aware of the exact conditions under which loans are made.
- (4) The student loan program must be audited by an independent auditing firm at least once a year.
- (5) Records for student loans shall be accurate, clearly documented, and safely maintained.

6. Housing and Food Service

- a. If provided, housing must be conducive to individual well-being and personal development. Housing controlled by or affiliated with the institution must meet recognized standards of health, safety, and security, and be appropriately staffed.
- b. If provided, food service must meet recognized standards of nutrition, sanitation, and safety. Food services must be professionally administered and operated.

7. Student Records. The institution must have policies regarding the kinds of information that will be included in the permanent record of students. It shall also have policies regarding the retention, safety and security, and disposal of records. Information-release policies shall respect the rights of individual privacy, the confidentiality of records, and the best interests of students and the institution.

8. Complaints. The institution must maintain policies concerning student responsibilities and rights, including complaint procedures. Policies must be clearly stated, well publicized and readily available, and administered fairly and consistently.

9. Opportunities. The institution should provide opportunities for student leadership consistent with its mission, goals, objectives, and policies. Students should be encouraged to develop their abilities to work with people in as many settings and contexts as feasible. Opportunities to be involved in appropriate institutional decision-making processes are highly desirable.

H. Publication of Articulation Agreements

In addition to the requirements of Standards for Accreditation III.A.4., the institution must make readily available to enrolled and prospective students a list of any institutions with which the institution has established an articulation agreement.

I. Occupations of Graduates

If NASD accreditation enables the institution's participation in federal student loan and grant programs, and if the institution participates in such programs or plans to participate in the next academic year, the institution must have systems for:

1. Requesting and compiling occupation information from graduates, particularly the most recent graduates.

2. Considering the compiled information in efforts to improve.

For purposes of this standard, *occupation* refers to employment or further study.

J. Teach-Out Plans and Agreements

1. **Conditions of Applicability.** NASD requires an accredited institution to which Standards for Accreditation XX. apply to submit a teach-out plan requesting Commission review and action upon the occurrence of any of the following events:
 - a. The U.S. Secretary of Education notifies NASD that the Secretary has initiated an emergency action against an institution, in accordance with section 487(c)(1)(G) of the HEA, or an action to limit, suspend, or terminate an institution participating in any Title IV, HEA program, in accordance with section 487(c)(1)(F) of the HEA, and that a teach-out plan is required.
 - b. NASD acts to withdraw, revoke, or suspend the accreditation of the institution.
 - c. The institution notifies NASD that it intends to cease operations entirely or close a location that provides 100% of at least one program.
 - d. A state licensing or authorizing agency notifies NASD that an institution's license or legal authorization to provide an educational program has been or will be revoked.
 - e. The institution stops offering an educational program before all students enrolled in that program complete the program or transfer to another program.
2. **NASD Actions.** If one or more conditions stipulated in Standards for Accreditation XX., Section 1.J.1.a.–e. occurs:
 - a. NASD will evaluate the teach-out plan to ensure it provides for the equitable treatment of students under criteria established by NASD, specifies additional charges, if any, and provides for notification to the students of any additional charges.
 - b. If NASD approves a teach-out plan that includes a program that is accredited by another recognized accrediting agency, it will notify that accrediting agency of NASD's approval.
 - c. NASD may require an institution it accredits to enter into a teach-out agreement as part of its teach-out plan.
 - d. NASD will require an institution it accredits that enters into a teach-out agreement, either on its own or at the request of NASD, with another institution to submit that teach-out agreement to NASD for approval (see Rules of Practice and Procedure, Part II, Article V.). NASD will review and take positive action on the teach-out agreement only if the agreement is between institutions that are accredited by NASD or another accrediting agency recognized by the U.S. Secretary of Education; is consistent with all applicable NASD standards, the NASD Code of Ethics, and the NASD Rules of Practice and Procedure, as well as applicable federal and state regulations; and provides for the equitable treatment of students in terms outlined in Standards for Accreditation XX., Section 1.J.3.
 - e. If an NASD-accredited institution plans to establish a teach-out agreement with another institution, the agreement must receive approval from the NASD Commission on Accreditation prior to ratification of the agreement by the parties.

3. Review Criteria

- a. The institution responsible for teaching-out students must have the necessary experience, resources, and support services to:
 - (1) Provide an educational program that is of acceptable quality and substantially similar in function, content, structure, and scheduling to that provided by the institution that is ceasing operations either entirely or at one of its locations; and
 - (2) Remain stable, carry out its mission, and meet all obligations to existing students.
- b. The institution responsible for the teach-out must demonstrate that it can provide students access to the program and services without requiring them to move or travel substantial distances and that it will provide students with information about additional charges, if any.

4. Definitions

- a. *Teach-out agreement* means a written agreement between accredited institutions that provides for the equitable treatment of students under certain conditions when an institution [or program] is closing.
- b. *Teach-out plan* means a written plan developed by an institution that provides for equitable treatment of students under certain conditions when an institution [or program] is closing.

Section 2. Procedural Requirements

In addition to meeting all procedural requirements of the Association appropriate to the scope of programs offered, free-standing dance institutions of higher education to which Standards for Accreditation XX. apply shall be subject to the following procedures:

- A. Supplemental Annual Report.** In addition to the annual HEADS Data Survey, Accreditation Audit, and Affirmation Statement (see Rules of Practice and Procedure, Part II, Article III., Section 1.), the institution must file a Supplemental Annual Report at a time and in a format stipulated by the Association, which contains the following information:
 1. Written confirmation of the institution's institutional accreditor.
 2. Current tuition and fee schedules.
 3. A complete summary of the institution's involvement with federal and state student loan and grant programs, with breakdowns for each loan and grant program, and the percentage of general expenditures derived from Pell Grant funds. If the institution does not participate in these programs, it must so certify in writing as part of the Supplemental Annual Report.
 4. The percentage of the institution's tuition income, and the percentage of its total income, derived from:
 - a. Federal loans and grants to students, with breakdowns by category of loan and grant.
 - b. State loans and grants to students, with breakdowns by category of loan and grant.
 5. The annual audited financial statement of the institution with auditor's opinion, conducted by an independent auditing firm.

6. Notice of any actions pending to review the institution by:
 - a. A state-wide authority that monitors operations of educational institutions,
 - b. Another institutional or specialized accreditor,
 - c. Federal or state student grants and loan authorities.
7. For the current and the previous academic year, the total enrollment of the institution and of any distance education programs it offers.
8. The status of any applications for accreditation or reaccreditation to other accrediting bodies.
9. If the institution participates in federal student loan and grant programs or plans to participate in the next academic year, summary information regarding the occupational record of the graduates of the previous year.

For purposes of this standard, *occupation* refers to employment or further study.

B. New Curricula and Substantive Change. If an accredited institution plans to add a new curricular program, or make a substantive change to current curricular programs or operations, in the United States or elsewhere, it must file applications for Plan Approval or Substantive Change as applicable following the timelines and procedures established and published by the Association (see Rules of Practice and Procedure, Part II, Articles V. and VI.), in addition to procedural requirements regarding changes in this section of Standards for Accreditation XX.

C. Major Changes in Control

1. **NASD Policy.** Accreditation is not automatically transferable when there is a major change in control.
2. **Definition.** Major change includes, but is not limited to sale; transfers of stock, assets, and liabilities; mergers; divisions; the complete replacement of one set of board members by another, in less than a six-month period; or the change in over seventy-five percent of board membership at any one time.
3. **Institutional Responsibility.** All such changes must be reported in advance to NASD, or if the possibility of such changes is not known in advance, they must be reported immediately after the change. Institutions with major changes in control will be subject to special NASD procedures, described herein and in separate documents.
4. **NASD Review.** Continuation of accreditation will depend upon the institution's demonstration that it continues to meet requisite NASD standards for all programs offered.
 - a. This review will be conducted in accordance with standard evaluation and operational procedures or with appropriate monitoring when an institution is being closed.
 - b. A review for change of control may include a visit to the institution by NASD evaluators to determine the extent to which a change of control has affected conditions for maintenance of accreditation. Normally, such a visit will be scheduled within six months of a change of control. The institution will assume the responsibility for fees and expenses associated with this visit.

D. Notification Rule. As a USDE recognized accrediting agency, NASD is required to report to the U.S. Secretary of Education enrollment information under the following circumstances if the institution offers distance education: an increase in headcount enrollment for the institution of fifty percent or more within the HEADS Data Survey, compiled by NASD. If the fifty percent threshold is reached or exceeded, this fact is provided to the Secretary within thirty days of the close of the HEADS project each year. The institution will also be notified at the same time NASD notifies the Secretary, except in cases where provisions of “Policies and Rules Concerning USDE Title IV” are applicable (see Rules of Practice and Procedure, Part II, Article IV., Section 4.).

E. Starting a Branch Campus or Similar Entity

1. If an accredited institution plans to establish a new branch campus, or similar entity that functions in the same manner, in the United States or elsewhere, that offers postsecondary and/or professional level degrees or non-degree-granting programs in dance, the following materials must be submitted at least six months prior to the opening of the branch:

a. A business plan. At minimum, the business plan must contain a complete description of:

- (1) The educational program to be offered at the branch campus.
- (2) The projected revenues and expenditures and cash flow at the branch campus.
- (3) The operation, management, and physical resources at the branch campus.

At the same time, the institution must provide:

- (4) Information showing the financial relationship of the branch to the main campus.
- (5) The most recent audited financial statement of the institution.

b. Information in the standard NASD format which demonstrates compliance with all applicable standards including but not limited to: operational standards, applicable curricular standards, Standards for Free-Standing Dance Institutions of Higher Education, and Specific Operational Standards for Proprietary Institutions of Higher Education.

2. Within six months of the opening of a branch campus or similar entity, the branch must schedule a visit and host a team of NASD visiting evaluators.

3. Approval of the branch campus or similar entity and its operations will depend upon the institution’s demonstration that it meets requisite NASD standards applicable to the programs it offers and the operations that support those programs.

F. Automatic Actions

1. **Automatic Review.** The following circumstances will cause an automatic review of the institution’s accreditation status:

a. Declaration or evidence of financial exigency.

- b. Change in ownership or major change in control, provided NASD is given at least five days' advance notice in writing of the date of the change. This includes, but is not limited to:
 - (1) The sale of the institution or the majority of its assets.
 - (2) The transfer of the controlling interest of stock in the institution or its parent corporation.
 - (3) The merger of two or more institutions.
 - (4) The division of one or more institution(s) into two or more institutions.
 - (5) The transfer of the controlling interest of stock in the institution to its parent corporation.
 - (6) Change in over seventy-five percent of board membership during a ninety-day period.
 - (7) The complete replacement of one set of board members of the accredited institution by another within a six-month period.

However, the five-day advance notice rule does not apply in cases where transfer of ownership occurs by right of survivorship upon the death of an owner, or similar circumstances. In these cases, NASD must be notified within five days of the occurrence.

- c. Any transfer of assets or liabilities between the institution and any parent corporation that would substantially alter the ability of the institution to remain current regarding compliance with NASD standards.
 - d. Notice to establish a branch campus or other entity that would offer degrees and programs eligible for review by NASD, or notice of intent to significantly expand affiliative uses of the institution's name.
 - e. Notice of intention to designate NASD as the institution's gatekeeper for the purpose of eligibility and participation in federal Title IV programs.
 - f. State or federal action that results in the removal of the institution's eligibility to participate in state or federal student loan and grant programs.
 - g. Failure to gain accreditation or candidacy status upon application to another nationally recognized institutional accrediting agency, or loss of accreditation or candidacy status held with such agency.
- 2. Automatic Suspension of Accreditation Status.** Automatic suspension of accreditation status will occur under the circumstances articulated in the Bylaws, Article I., Section 3.D.

Section 3. Policies and Protocols for Institutions Participating in Federal Student Loan Programs

- A. Context of Accreditation Reviews.** In compliance with Public Law 102-325, the Higher Education Amendments of 1992, the NASD accrediting Commission must take into account the following information as it considers the accreditation or reaccreditation of any institution that participates in federal student loan programs and for which NASD is the institutional accrediting agency:

1. Default rates in student loan programs under Title IV of the Higher Education Act of 1965 as periodically amended, based on the most recent data provided to the institution and/or to the accrediting body by the U.S. Secretary of Education.
 2. Records of any student complaints received by NASD that are eligible for review according to provisions of the NASD Complaint Procedure.
 3. Evidence concerning compliance with program responsibilities under Title IV of the Higher Education Act of 1965 as periodically amended, based on the most recent data provided to the institution and/or to the accrediting body by the U.S. Secretary of Education, including any results of financial or compliance audits, program reviews, and such other information as the U.S. Secretary of Education may provide to NASD.
- B. Arbitration Rule.** The institution shall provide in writing its agreement to abide by the initial arbitration rule in Section 496 of Public Law 102-325:
- “The [U.S.] Secretary [of Education] may not recognize the accreditation of any institution of higher education unless that institution of higher education agrees to submit any dispute involving the final denial, withdrawal or termination of accreditation to initial arbitration prior to any other legal action.”
- C. Change in Ownership or Major Change of Control.** Change in ownership or major change of control will result in an on-site review within six months of the change. The preparation for the visit, the visit, Commission review and Commission action shall follow regular NASD procedures. The institution will assume the responsibility for fees and expenses associated with this visit.
- D. Third-Party Comment Rule.** See Rules of Practice and Procedure, Part II, Article IV., Section 1.
- E. Rules Concerning Notification of Action by the NASD Commission on Accreditation.** Notifications concerning actions by the NASD Commission on Accreditation are published consistent with the provisions of the Rules of Practice and Procedure, Part II, Article XI., Section 2.

XXI. SPECIFIC OPERATIONAL STANDARDS FOR PROPRIETARY SCHOOLS

Proprietary institutions shall not differ significantly in their educational operations from those of public or non-profit institutions.

Section 1. Standards for Accreditation

In addition to meeting all operational standards of the Association and other requirements appropriate to the scope of programs offered, proprietary institutions shall demonstrate the following:

- A. The operation of the institution under the guidance of a specific institutional Board of Directors, at least one-third of whom have no financial investment in the institution, and at least two-thirds of whom have no kinship with the principal owners. The membership of the Board shall reflect the public interest. This is to assure that the governing body includes individuals who do not represent per se the interests of the administration, faculty, or students, or of the proprietors; and that such representation is not merely a token representation but has an effective, although not necessarily a majority, vote in the affairs of the governing body.

- B. The complete structure of the financial organization of the institution, including an annual financial audit with opinion prepared by a certified public accountant independent of relationships with the institution, and such balance sheets, operating statements, budgets, salary determinations, etc., that will produce a complete fiscal picture of the institution and any parent corporation (see also Standards for Accreditation II.C., and, if applicable, Standards for Accreditation XX., Section 1.C.).
- C. An established record of fiscal allocation and management demonstrating that the fundamental purpose is educational excellence, and evidence that such policies will be continued. The distribution of gross income in support of educational purposes and goals is especially significant in this regard (see also Standards for Accreditation II.C., and, if applicable, Standards for Accreditation XX., Section 1.C.).
- D. The existence of clearly defined roles based upon individual qualifications for the owner(s), manager(s), administrative personnel, and faculty (see also Standards for Accreditation II.D. and, if applicable, Standards for Accreditation XX., Section 1.D.).

Section 2. Requirements for Change in Ownership to Maintain Eligibility for Accreditation

A change of ownership may be affected in a number of ways, including but not limited to outright sale or purchase, and/or sale or purchase of stock, and/or inheritance of stock. Accreditation is not automatically transferable with change in ownership. Therefore, to maintain eligibility for accreditation, the following information is to be fully documented and submitted to NASD within two weeks after change of ownership of an NASD accredited institution:

- A. Exact date of change of ownership.
- B. Curriculum vita of new owner (or new management).
- C. A true and complete copy of the Sale or Transfer Agreement.
- D. Financial statement of new ownership by an outside accounting firm.
- E. Current financial statement of the institution by an outside accounting firm.
- F. Current dance program enrollments.
- G. A notarized statement by buyer and seller or other transferring parties assuring NASD and any interested parties such as students, financial institutions, state, and government agencies, etc., that appropriate provisions have been made for all tuition refunds now due or which may become due for all students to whom the institution has an obligation.
- H. Documentation that the institution still maintains its state license or approval.
- I. All other pertinent information relative to changes in location, programs, refund policy, tuition, faculty, and administration.

A visit to the institution shall be made by NASD if the institution qualifies under Standards for Accreditation XX., Section 3.C., or at the discretion of the Commission on Accreditation based upon the response of the institution to Standards for Accreditation XXI., Section 2.A.-I. Any such action shall take place within six months of the date of the change of ownership to cover the points above, as well as to determine that educational conditions consistent with the original accreditation continue to be met. A report of the visit will be submitted to the Commission for review and action concerning continuation of accredited status. The visit, Commission review, and Commission action shall follow regular NASD procedures.

NOTE ABOUT APPENDICES

The following appendices consist of various documents that are supplementary to the standards, guidelines, policies, and procedures outlined in the main body of this *Handbook*. Some of these documents have been, or continue to be, circulated as separate entities; others have always existed as part of the *Handbook*. For convenience, they have been brought into this *Handbook* and grouped into four categories:

I. Standards (*Appendices I.A.–B.*)

These appendices consist of operational and curricular standards that apply to specialized institutions or programs. One represents a joint agreement with other accrediting bodies.

II. Guidelines and Advisories (*Appendices II.A.–B.*)

These appendices are statements which do not have the force of threshold standards, but which rather amplify or explain particular standards or make recommendations regarding operational or curricular issues based on consensus within the dance profession.

III. Policies (*Appendices III.A.–F.*)

These appendices range from statements regarding a general philosophy of arts accreditation to specific policies followed by the NASD staff and elected officials regarding accreditation matters.

IV. Procedures (*Appendices IV.A.–C.*)

These appendices consist of specialized procedures applicable to a limited number of institutions or to accreditation visits made jointly by NASD and other agencies.

APPENDIX I.A.

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

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

APPENDIX I.B. OUTLINE:

Section 1. Information

- A. Introduction
- B. Appendix Purposes
- C. Definitions and Concepts
- D. Institutional Purposes
- E. Institutional Projects and Program Choices

Section 2. Standards and Guidelines

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

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

Section 1. Information

A. Introduction

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

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

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

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

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

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

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

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

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

- 3. Pathways.** Competencies and proficiencies in CMCT may be gained in many ways. Appendix I.B. focuses on those pathways that can be defined as organized curricular programs offered by institutions of higher education with specific competency development and completion requirements. Other pathways are respected but not considered in terms of the standards and guidelines below.
- 4. Appendix Sections.** Appendix I.B. provides overview information in Section 1. for institutions and arts/design programs interested in this area. The text of Section 1. is not a statement of accreditation standards.

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

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

B. Appendix Purposes

This appendix is intended to:

1. Support the continuation and growth of creative dynamism in a multifaceted field where discovery is a major goal, and where there is little or no stasis.
2. Focus on CMCT from the perspectives of arts and design disciplines while fully addressing the fact that CMCT work encompasses and finds impetus from many other disciplines and perspectives.

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

C. Definitions and Concepts

For the purposes of this appendix:

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

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

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

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

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

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

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

3. **Multidisciplinary** includes the arts/design disciplines and other disciplines.
4. **Convergence** includes combinations, but strongly connotes a fusion of elements typically through explicit uses of digital and emerging technologies. Convergence may occur on many different levels and at many different scales.
5. **Technology**, singular or plural, encompasses all types of technology—current, past, and future. However, most uses in this Appendix refer to electronic, digital, and/or emerging technologies used as a means to produce creative work. Technology also refers to applications and uses, and to contexts for work shaped by technological means, for example, the distribution systems of social media.
6. The term **applications** encompasses many concepts, for example:
 - a. CMCT applications are found in many sectors, including but not limited to the arts (e.g., dance, music, theatre, visual arts, film, etc.) and design (e.g., communication design, fashion design, industrial design, interior design, textile design, theatre design, etc.), game development, broadcasting and journalism, advertising and entertainment, information and instructional technology, business, and product development.
 - b. Applications of CMCT and associated non-arts CMCT use and integrate work and processes from the sciences, engineering, and/or computer technology. Interactions, engagements, and applications involving these fields in some manner are fundamental aspects of arts/design CMCT.
7. **Curricular Programs** indicates a set of courses, projects, or other published requirements for a degree, certificate, diploma, major, minor, area of emphasis, etc.

D. Institutional Purposes

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

Decisions regarding the scope of involvement with CMCT activity are the prerogative of each institution. However, each decision produces its own set of necessities for success.
2. Levels of CMCT engagement in creative production and/or scholarship include, but are not limited to:
 - a. Projects (singly or in series).
 - b. Coursework and/or experiences, elective or required, open or limited by admission criteria.
 - c. Curricular programs in the primary arts/design area, other arts/design areas, or other fields with required CMCT content, as coursework, emphases, or minors.
 - d. Curricular programs leading to degrees or other credentials with majors in arts/design CMCT.

These may be based administratively in (1) art/design, dance, music, theatre, or other arts/design areas; (2) a consortium of several arts/design disciplines; or (3) institutes or similar administrative entities involving the arts and/or design, engineering, technology, business, and other disciplines.

3. Types of projects, courses, or curricula offered at various levels of capacity and complexity may include, but are not limited to:
 - a. Orientations to or surveys of CMCT.
 - b. Conception, development, and production of CMCT work.
 - c. Research, scholarship, and publication associated with CMCT.

E. Institutional Projects and Program Choices

1. Projects

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

2. Curricular Programs

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

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

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

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

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

Section 2. Standards and Guidelines

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

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

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

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

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

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

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

B. CMCT and Arts/Design-Centered Content

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

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

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

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

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

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

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

C. CMCT and Technology-Centered Content

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

D. CMCT, Computer Science and Engineering, and Research

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

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

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

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

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

F. Related Arts Accreditation Standards

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

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

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

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

G. Administrative Home

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

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

H. Commission Jurisdictions: The Arts Accreditors and CAAA

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

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

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

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

I. Content, Titles, Terminologies, and Program Descriptions

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

1. Content

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

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

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

2. Titles

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

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

3. Terminologies

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

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

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

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

4. Program Descriptions

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

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

J. Basic Undergraduate Curricular Structures and Standards References

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

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

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

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

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

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

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

5. Liberal Arts Undergraduate Degrees in CMCT

These degrees must:

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

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

6. Professional Undergraduate Degrees in CMCT

These degrees must:

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

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

K. CMCT Curricular Structure Standards and Associated Requirements

1. Standards

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

2. Guidelines

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

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

L. CMCT Competency Development Choices and Proportions

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

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

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

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

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

3. **CMCT Minors, Areas of Emphasis, and Their Equivalents.** A CMCT designation indicates that the program develops or requires at least an overview understanding of CMCT as a whole field. Content chosen for this and other purposes demonstrates a clear connection to development in several of the competency areas listed as titles in Section 2.M.1.a.–d., as appropriate to the level of the minor or area of emphasis. To meet requirements for title/content consistency, minors and areas of emphasis focused primarily on specific elements or components used in CMCT, are titled with the names of those elements or components, not CMCT.
4. **Undergraduate Liberal Arts Degrees with a Major in CMCT.** A CMCT designation indicates that the program develops or requires a basic understanding of CMCT as a whole field; for example, informational knowledge about CMCT components, concepts and structures; conceptualization, creation, and development processes; the practicalities and contexts for CMCT work; and some experience in making CMCT. Specific requirements for the major demonstrate a clear connection to development in the competency areas listed as titles in Section 2.M.1.a.–d.
5. **Professional Undergraduate Degrees with a Major in CMCT.** All competencies listed in Section 2.M.1 are required for graduation from a professional arts-/design-labeled undergraduate degree—B.F.A., B.M., etc.—with a major in or focused primarily on the production of CMCT work, and/or titled a major in CMCT, irrespective of the particular terms or label used by the institution to indicate CMCT.

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

M. CMCT Competencies, Experiences, and Opportunities

1. Competencies

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

- a. Basic informational knowledge regarding:
 - (1) The vocabulary of practice, including the ability to articulate what basic terms and concepts mean in:
 - (a) At least one arts/design discipline (e.g., art/design, dance, music, theatre, film).
 - (b) At least one and usually several other arts/design and/or other creative disciplines.
 - (c) Appropriately related technology.
 - (d) Multiple media forms and technologies associated with CMCT.
 - (2) Fundamental generative processes—the way work is created in the various arts and design forms, in technology, and in CMCT. Includes basic components, disciplines, and integrations; materials and techniques; creative patterns/processes; problem-solving; and formal relationships.
 - (3) Notational systems—the natures of notational systems (etching, scoring, pseudo-coding, mapping) and what they do in the various arts and in technology.
 - (4) Editing systems—procedures, processes, and criteria for synthesizing and determining final compositional, design, or technical procedures.
 - (5) Phases of production, exhibition, and distribution—sequences for the art forms, for design, for other disciplines involved, for technology, and for multimedia.
 - (6) Fundamental business practices and contexts associated with production, exhibition, and distribution for various types of CMCT.
- b. Knowledge and abilities regarding CMCT concepts and structures, including but not limited to:
 - (1) Knowledge of the concepts related to the visual, spatial, sound, motion, interactive, performative, and temporal elements/features of digital and

emerging technology and the principles for their use in the creation and application of CMCT work.

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

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

2. Opportunities and Experiences

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

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

N. General Studies Associated with CMCT

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

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

O. Operational Standards for CMCT Curricular Programs

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

1. Instructional and Technical Personnel

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

Qualifications normally include the ability to:

- (1) Bring deep expertise and technical facility in some relevant body of content to collaborative efforts and programs.
- (2) Explain and otherwise articulate or notate artistic and technical concepts and issues, especially to those in other fields.
- (3) Research and effectively communicate complex ideas associated with creative work developed through the collaborative process.
- (4) Teach: sponsor, guide, assist; and mentor the development of student competencies and projects in CMCT.
- (5) Build, participate in, and oversee multidisciplinary teams.
- (6) Nurture and manage CMCT projects of various types and sizes.

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

- b. Instructional and technical personnel supporting and/or administering CMCT work need to possess:
 - (1) Expertise in multiple media forms.
 - (2) Some level of familiarity with related disciplines outside of the arts.
 - (3) An understanding of the meanings and usages of various words and concepts in preferably several fields of technology, media forms, and related fields consistent with the purpose and nature of the project or program.
- c. Faculty teaching CMCT-centered courses and overseeing associated student project development or conducting labs in CMCT must be qualified by demonstrated professional competence and experience. Faculty must have practical professional experience in the content covered by any course they are teaching and be qualified to teach current technology. Demonstrated teaching experience shall be a requirement for continuation.

- d. In addition to qualified CMCT faculty, the institution shall have faculty qualified to teach any specifically designated course in any discipline or area required to complete the curricular program that addresses an element or component of CMCT.

If such requirements include any math, engineering, or other science-centered course, normally faculty teaching such courses shall have an earned doctorate in the field in which they are teaching and hold a faculty position in a school or department in that field.

- e. Staff support commensurate with the scale of programs, projects, resource requirements, and delivery systems is essential.
- f. Medium- to large-scale CMCT efforts normally require a project manager who coordinates fulfillment of technical and technological requirements.
- g. If an institution offers a major in CMCT, a faculty member or administrator shall be designated who has primary responsibility for the program and sufficient assigned time for its operation and development consistent with the size, scope, and requirements of the program. Normally, faculty members designated as program administrators or coordinators have several years of experience producing CMCT work.
- h. Professional development and support are important for faculty associated with CMCT programs. Some faculty may need to be engaged in professional development outside their home discipline, and perhaps even outside traditional academic professional development activity.

For additional standards regarding faculty and staff, see Standards for Accreditation II.E.

2. Coordination and Coordinated Programs

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

3. Resources and Delivery Systems

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

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

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

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

c. Intellectual Resources

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

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

4. Time and Credit Allocations

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

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

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

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

5. Evaluation

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

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

P. Graduate Curricular Programs in CMCT

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

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

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

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

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

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

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

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

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

Q. Standards for Specific Curricular Programs

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

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

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

required for program completion or that develop competencies necessary for any required upper-level courses in these areas or in CMCT, or its technological components. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

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

APPENDIX II.A.

NASD ADVISORY CONCERNING DANCE IN GENERAL EDUCATION

Dance Education for the General University Student, the Community at Large, and the Dance Major

Section 1. Purposes

These guidelines are structured to assist the dance unit in postsecondary educational institutions as it seeks to create increasingly effective educational programs for the general college/university student and the community at large. Included are possibilities for broadening the philosophical and cultural contexts of dance in the education of the dance major student. They are not to be construed as a list of requirements for accreditation but rather as an inventory of possibilities, in keeping with the concept of accreditation based fundamentally on the objectives defined by the institution. They are intended to explain by example some of the major points outlined in the NASD accreditation standards on Dance in General Education (see Standards for Accreditation III.O.). Further, they expand those points relating primarily to non-major general students in postsecondary institutions to address a broader scope: the general education of the community at large.

Institutions are expected to address this issue only in terms of what is applicable to them and their own objectives and situations.

Section 2. Operational Definitions

Community at Large: The general public, children and adults.

Dance Major Student: One who has chosen dance as the primary discipline to study at a postsecondary educational institution.

Dance Unit: That entity or department of a postsecondary educational institution that houses the dance program.

General Education: Education that provides appreciation and understanding of humanity's most valuable achievements in the arts, letters, and sciences. General education at a postsecondary institution is that work which goes beyond a specialized field of study to enable a lifetime of learning, problem solving, and service to others. General education promotes critical thinking, moral judgment, and aesthetic sensibility. It places study in historical and cultural contexts.

As traditionally used, general education refers primarily to the *core* or *distribution* requirements at a given institution. As used here, however, it will refer not only to "core" requirements but will also include a broad spectrum of educational experiences for those who are not majoring in dance or who are not dancers. This will include education for the community at large.

General Student: A student in a postsecondary educational institution who is not majoring in dance.

Section 3. Historical and Theoretical Background

The traditional goal of liberal education is to prepare students with discipline-specific knowledge including comprehensive understanding of the cultural and historical context of that knowledge.

Similarly, dance education not only develops technical skills in future dancers, but it also aims to prepare individuals who understand the cultural, historical, aesthetic, and expressive significance of the art form. The presence of a sequential and systematic dance curriculum in educational programs at all levels is thus an entirely appropriate educational objective. It is out of the convergence of the purposes of general education and purposes of dance education that these guidelines develop.

The aesthetic products of human culture and experience are among the most significant human achievements. Therefore, all the arts merit technical and reflective study as subjects of intrinsic worth. This study is important for many reasons. First of all, because of the connections of the arts to all human life, studies in history, culture, language, and other such liberal subjects are incomplete unless attention is given to their aesthetic dimensions. Secondly, when appropriately taught, technical, reflective and interdisciplinary studies in the arts can promote and enhance the aesthetic appreciation and discrimination of students. These students are then better prepared to participate in the arts—as practitioners or audience members—and, in turn, to serve as informed advocates for the arts and arts education. Thirdly, cultural appreciation can be awakened and developed through on-going and diverse dance experiences.

Once developed, this heightened aesthetic consciousness has the potential to play a significant role in addressing many of the challenges facing this country. Economic, political and even some educational leaders in the United States have tended to see the environment, both natural and human, in exclusively utilitarian terms. This has led to imbalances in nature; it has created tensions between people; it has contributed to economic, cultural, and social distress. The humane dimension of working in dance gives the opportunity to play a part in correcting this distortion. Dance places value on beauty. It respects process. It cultivates a connectedness among individuals and between human beings and their world. Dance encourages a heightened aesthetic consciousness that is of intrinsic human worth to those who possess it. In these ways, dance offers an essential, but often missing, perspective.

Dance offers significant opportunities for those who seek to communicate more effectively across cultural and socio-economic boundaries. As a reflector and reflection of cultural mores, values and structures, dance serves as an essential mode for understanding and a direct way of experiencing one's own cultural "language." The clarity of personal identity leads to a broader understanding and curiosity. The individual is then prepared to learn the "language" of others. The study of dance and the experience of dancing offer rich resources for significant intercultural exploration, sharing, and learning.

In addition, dancing and studying dance teach us to perceive events and respond to the world in a mode significantly different from more traditional discursive or quantitative perceptual modes. Dance as a nonverbal language relies on a psychomotorically based system of symbols and interactions. It may be thought of as the highest development of what has been labeled the "kinesthetic intelligence." The development of the ability to learn kinesthetically, as well as the cultivation of kinesthetically and intuitively based understanding in each individual, needs to be considered part of the education of the whole person. This holistic education is especially important as we face complex and long-standing challenges that will require imaginative solutions. It is particularly appropriate for our culture with its heavy reliance on multimedia communication that extends well beyond print and words. Such holistic education is essential if we are to educate human beings who are resourceful, adaptable and able to respond and thrive in a milieu of rapid change and complicated interconnectedness.

NASD believes that these initiatives are essential to the continuing growth of the dance culture in the United States and the culture as a whole.

Section 4. Opportunities and Responsibilities

- A. The traditional role of dance in postsecondary institutions has been two-fold:
1. The preparation of students for careers in the various dance disciplines, and
 2. The cultivation of an understanding of dance in the general student body and the community at large.

The success of educational programs designed for aspiring dance professionals is evidenced in the ever-increasing quality of dance performance, scholarship, and education in America. During the past half-century, postsecondary institutions have emphasized the preparation and placement of their graduates within certain frameworks of the dance profession. The pursuit of creating excellence in the performance and literature of the art form has been vigorous. The time has now come for a concerted effort to broaden the focus.

It has become a critical necessity to understand the public concerns, the societal pressures, the moods, and the political dynamics of the culture. The time is at hand for more thorough and effective education about dance as it reaches the public audience (those who attend concerts, read articles, dance as an avocation—as well as politicians, educators, and business executives who may encounter dance in grant-awarding situations). Public understanding, support of, and involvement in dance performance events and in arts education will increase in breadth and significance to the degree that programs are designed to reach, inform, and stir those not yet educated about dance. If highly trained dance performers are to dance to expanded audiences, find studios in which to rehearse, and secure bookings, a more diverse and ardent community of supporters must be developed. Furthermore, we must give increased attention to K–12 education. It is true that dance in the schools is beginning to take hold in a significant way in several states. It is also true that models for excellent arts education do exist. However, if most children are to have dance as a part of their educational experience, avenues for dancers to obtain credentials to teach dance and obtain actual positions in dance still need substantial cultivation. Finally, the recent developments in dance scholarship must continue to grow. Libraries with significant media and print holdings in dance should serve as models for further development in this critical area. Stimulating interest and understanding of dance as art, science, education, therapy, and recreation will be facilitated as avenues for print and media publications and dissemination expand.

- B. NASD recognizes two areas of strength available to address developing issues over the next decade:
1. A fundamental level of public commitment to the value of the arts—although this commitment is not as deep or as widespread as would be ideal.
 2. A wealth of professional expertise in dance that exists in performing organizations and educational institutions.

When an augmented and appropriate fusion of these two strengths occurs, greater public literacy and participation in dance will develop. Connection to the public will stimulate growth and excellence not only in performance but also in many events and issues that relate to creativity, wellness, self-esteem, personal expression, history, and intercultural relations.

NASD recognizes that institutions of higher education engaged in training toward a profession in dance can provide one of the most important resources for this effort. In many localities, postsecondary training institutions provide principal artistic and educational resources. It is appropriate, therefore, that dance units in these institutions assume a significant responsibility for furthering understanding of and participation in dance on many levels including the dance major, the general student, and the community at large.

NASD believes that success in the dance community in these endeavors is essential to the quality of cultural, physical and intellectual life in the United States.

Section 5. Guidelines for Specific Programs of General Education in Dance

A. Dance Education for the General College Student. NASD recognizes that students enter colleges and universities with a wide variety of exposure and experiences in dance. Institutions should operate programs that take into account this variety by focusing on the development of aesthetic understanding based on artistic appreciation. Dance education for the general college student should include the primary experience of dancing in a variety of dance styles and cultures and should make provisions for appropriate lengths of study. Where appropriate and possible the following are recommended:

1. Create course offerings in basic dance technique that include development of a physical dance intelligence, to be defined as including: development of actual dance skills, vocabulary, self-perception abilities and observation of others.
2. Create course offerings for non-major students which are structured to develop artistic perception. Such course offerings should include viewing live performance and participating whenever possible, and should be based on the recognition that there may be little difference among students in actual intellectual abilities at the initial stage of conceptual dance development, whether or not students have performance strengths.
3. Offer qualified non-major students the opportunity to participate in courses for majors, including performance and creative studies as part of the elective portion of their programs.
4. Involve the dance unit in the institutional admissions and counseling processes for the purpose of conveying opportunities for participation in dance studies and activities for the non-major.
5. Encourage and make available elective studies and minors in dance in all baccalaureate curricula.
6. Create a variety of participatory dance experiences for non-major students and provide and assign leadership of the professional faculty for these experiences.
7. Create coursework in dance that emphasizes the mind-body connection. Reading, speaking, and writing about dance should be considered an important element in dance studio classes. Movement experience should be considered part of theory class coursework.
8. Design and maintain an effective program for building audiences among the non-major student populations, especially for faculty and student performances.
9. Integrate performances, lectures, and demonstrations by students and faculty whenever possible into the curricular approaches of other humanities disciplines.
10. Create opportunities for the participation of non-major students in activities involving visiting dance professionals.
11. Involve part-time and continuing education students where appropriate and fiscally feasible.

B. Dance Education and the Local Community. The community beyond the campus provides numerous opportunities in presentation, education, and advocacy. The dance unit should be concerned about activities with the community as well as for the community, in order to

develop resources and cooperative endeavors with support groups and interested individuals who are willing to join in the common cause for dance. Where appropriate and possible the following are recommended:

1. Encourage faculty and students to dance and present choreographic work in the community. This presentation may represent the college or university or it may occur with an outside dance ensemble. A variety of times, settings, and formats should be investigated to best establish rapport with prospective audiences.
2. Support community dance organizations.
3. Consider programs for teaching dance at the pre-school, K–12, adult, and senior citizen levels. Some institutions will find it appropriate to operate formal programs in one or more of these areas while others will have more informal connections, especially when these activities are undertaken by other institutions in the community.
4. Cooperate with K–12 performing groups in order to enhance dance development in the community.
5. Directly involve the dance unit in the establishment and furtherance of community arts policy both through representation on governing boards and in artistic presentation.
6. Cooperate with school dance programs and community performing groups to enhance dance development in the community.
7. Present public performance of dance from many cultures and invite community people to the campus who represent diverse backgrounds and who could offer unique insights that would contribute to the education of students.

C. Dance in General Education for the Dance Major Student. NASD recognizes that the education of the student who aspires to become a practicing artist and dance professional is a highly specialized process; it also recognizes that undue emphasis in specialization can become problematical in the societal context in which dance activity takes place. Professional training institutions have a responsibility to place the specialization necessary for professional dance activity in a context that produces a deep sense of concern and responsibility for the development of cultural values.

Where appropriate and possible, the following are recommended:

1. Encourage the liberal arts major in dance as an appropriate major in a liberal arts institution.
2. Provide curricular and noncurricular orientations to develop understanding of the philosophical and sociological significance of the arts in a variety of American lifestyles and cultures.
3. Provide opportunities to prepare students to identify issues and take action in the community, using dance as a vehicle.
4. Encourage dance students to present themselves and their art to the larger community.
5. Provide curricular opportunities in which artistic, historic, scientific, cultural, psychological, and pedagogical aspects of dance relate to other disciplines.
6. Address issues of audience development as an important element of the professional training program.

7. Provide opportunities for studies and experiences in arts management, advocacy, and audience development.
8. Structure programs to develop policy leadership skills along with scholarly, artistic, and movement skills.
9. Dance professionals who serve as teachers should develop appropriate pedagogical techniques for discovering new ways of understanding and introducing dance.
10. Make dance major students aware of the importance of encouraging the non-major dancer to perform in both small and large dance productions.
11. Create coursework which reflects the intercultural reality of the current world.
12. Assist dance major students in recognizing the varying types of dance virtuosity and encourage them to have an inclusive view of the dance world.

Section 6. Guidelines for Other Aspects of Dance in General Education

- A. The Role of Faculty.** NASD recognizes that academic tradition often discourages faculty attention to dance in general education. Promotion, tenure, and academic standing may be affected when attention is focused on non-majors, interdisciplinary efforts, and community service in dance. Appropriate means must be found at each institution to address these difficult questions in favor of a vital dance-in-general-education program. Where appropriate and possible the following should be developed, encouraged, and appropriately rewarded:
1. Cooperate with administrators to develop policies which value the contribution of educating all students and which grant credit toward promotion and tenure for faculty concerned with education of the non-major student in dance.
 2. Explore the possibility of developing programs that integrate professional studies and experiences for majors into the curricular and noncurricular dance activities of non-majors.
 3. Encourage active participation of faculty in the dance community with support and recognition from the faculty reward system(s).
 4. Design curriculum that includes the teaching of introductory dance courses for non-majors in all specialty areas by experienced faculty.
 5. Promote the value of dance in general education among dance major students.
 6. Encourage all dance faculty who direct research to attend to the sociological, psychological and marketing issues of audience development.
 7. Experiment with curricular approaches for majors and non-majors which combine dance with other disciplines.
 8. Create and present dance performances for a variety of settings, both on and off campus.

9. Encourage dance faculty to remain current with research about dance and the development of human capabilities. Cultivate the faculty to speak articulately and spontaneously about the value of dance for the nondancer so that they can act as effective advocates when necessary.

B. The Role of the Media. The media exercise broad influence. Therefore, as part of their community outreach, institutions must give serious attention to this resource. The following are recommended:

1. Develop working relationships with radio and television stations. In the latter case, these may include the presentation of dance performances live or on videotape, educational programs, and consultative services of all kinds. Cooperation with public television stations, because of their noncommercial status and community orientation, may be especially appropriate.
2. Develop working relationships with the print media (newspapers, city and local magazines, newsletters and the like) to encourage attention and support of the dance unit's activities.
3. Give attention to current media technologies and their possible impact on the marketing of dance performances, traditional or otherwise.
4. Develop and maintain a lively advertising and promotional campaign for the dance program, utilizing all media. The fundamental objective of all promotion should be to contribute to a national effort that speaks to the larger idea of dance as an exciting and enriching opportunity for individuals.
5. Interact proactively with educational and presentation groups in the arts to work for improved education and news coverage about dance.

C. Dance and Arts Education Policy Development Issues. Dance units have a responsibility to influence the positive development of regional and national arts policy and to prepare students capable of doing so both as individuals and as members of education and presentation groups. The following are recommended:

1. Encourage participation of faculty, staff, and students in wide range of activities associated with policy development.
2. Involve other academic units within the university when marketing and other promotional studies that will affect policy development are conducted.
3. Work toward improvement of regional and national arts education policy that promotes the central importance of the arts in education. This effort is in addition to the educational program for the training of professionals.
4. Work toward improvement of regional and national arts policies directed towards the development of arts experience and appreciation by the general population. Such involvement should be structured to increase long-term understanding, commitment, and support as well as general well-being and quality of life.

APPENDIX II.B.

NASD ADVISORY STATEMENT ON UNDERGRADUATE MINORS IN DANCE

NASD encourages dance programs in higher education to offer minors in dance for undergraduate students. Minors enable students to advance and integrate dance knowledge and skills in a variety of areas and may be especially appropriate for students with substantial interest in dance, but who intend to pursue careers in other fields.

NASD does not list minor programs in its publications since minors are considered part of an institution's program of dance in general education. The Association encourages accredited member institutions to organize, manage, and evaluate minors programs with the seriousness of purpose expected of all postsecondary artistic and educational activities. The following advisory points may provide assistance in this regard:

- A. A clear relationship should be evident among the mission, goals, and objectives of the institution, the dance unit, and the dance minor programs. Mission, goals, and objectives should be considered in artistic, intellectual, educational, and curricular terms.

Minors in dance require attention to a variety of operational and policy issues. Minors programs are important in overall considerations about size and scope and in managing the dance unit's relationships among goals and objectives, resources, and program offerings. Each dance unit is responsible for ensuring that resources are available to support the goals and objectives of minors programs for all students enrolled. Student/faculty ratios (full-time equivalent) deserve careful consideration.

- B. Minors programs should have distinct structures, formats, and requirements.
- C. Minors programs should have specific curricular objectives. Normally, minors require 15–24 semester hours and involve a range of dance studies from areas such as performance, choreography, theoretical studies, and history. The usual goal is to raise the level of overall proficiency in dance and to provide a comprehensive overview of the discipline. Requirements in at least two of the four areas previously mentioned are the norm. However, minors in dance may be especially designed to be integrated with other liberal arts or pre-professional curricula. Whatever the curricular objective, balances between comprehensiveness and focus must be maintained to ensure program integrity.
- D. Minors programs may be traditional or innovative in structure, content, and requirements. They may be traditional or innovative in their relationship to the dance unit and to the institution as a whole. Whatever the approach, administrators and faculty associated with minors programs should seek and evaluate opportunities to broaden the artistic and intellectual development of students. Multi- and interdisciplinary studies; individualized minors under a common goals framework; results-oriented requirements; involvement in upper division courses, electives, and special project opportunities all seem particularly appropriate.

- E. Each minors program should have published policies concerning admission, the awarding of grades and credit, retention, and completion consistent with the curricular goals of the program. Requirements for coursework, proficiency levels in performance, and any project activity should be clearly stated. Policies should be developed to define relationships between minor and major programs, especially in institutions where declarations of major occur at the end of the freshman or sophomore year.

Scholarship and other financial aid, transfer policies affecting minors, and special fees for non-major studio instruction and counseling require delineation and regular attention.

- F. The minor in dance is strongly recommended for individuals preparing to be general elementary school teachers, or liberal arts and sciences teachers at the junior high or high school level. However, the minor in dance is inappropriate for the preparation of specialist K–12 dance teachers. To offer such a possibility is inconsistent with NASD standards. NASD requirements for specialist teacher preparation are found in Standards for Accreditation X.
- G. It is essential that all written and spoken information be clear about the artistic, intellectual, educational, and curricular goals and limits of each minors program. Promotion and recruitment activities for minors programs should be carefully designed to emphasize the advantages of the program without promising or implying undocumentable career results.

NASD maintains texts addressing issues of content and evaluation that may be useful in developing, maintaining, and amending dance minors programs. *Handbook* statements concerning artistic and intellectual goals and content for undergraduate degrees and programs in dance can serve as starting points or guidelines for discussions about content. Self-study, assessment, and future analyses instruments can provide formats for studying results, prospects, and feasibilities.

As overall curriculum offerings and policies are planned, NASD encourages continued attention to the potentials for dance inherent in strong minors programs. The minors option provides tremendous opportunities to develop dance knowledge and skills at a basic collegiate level among large numbers of educated citizens. Evolving economic, demographic, and technological conditions provide increased incentive for creativity and leadership in the development and operation of dance minors programs.

APPENDIX III.A.

CODE OF GOOD PRACTICE FOR THE ACCREDITATION WORK OF NASD

To fulfill its values, principles, and responsibilities in accreditation, NASD:

Section 1. Pursues its mission, goals, and objectives, and conducts its operations in a trustworthy manner.

- A. Focuses primarily on educational quality, not narrow interests, political action, or educational fashions.
- B. Demonstrates respect for the complex interrelationships involved in the pursuit of excellence by individual institutions or programs.
- C. Exhibits a system of checks and balances in its standards development and accreditation procedures.
- D. Maintains functional and operational autonomy.
- E. Avoids relationships and practices that would provoke questions about its overall objectivity and integrity.
- F. Analyzes criticism carefully and responds appropriately by explaining its policies and actions and/or making changes.

Section 2. Maximizes service, productivity, and effectiveness in the accreditation relationship.

- A. Recognizes that teaching and learning, not accredited status, are the primary purposes of institutions and programs.
- B. Respects the expertise and aspirations for high achievement already present and functioning in institutions and programs.
- C. Uses its understanding of the teaching and learning focus and the presence of local expertise and aspirations as a basis for serving effectively at individual institutions and programs.
- D. Keeps the accreditation process as efficient and cost-effective as possible by minimizing the use of visits and reports, and by eliminating, wherever possible, duplication of effort between accreditation and other review processes.
- E. Works cooperatively with other accrediting bodies to avoid conflicting standards, and to minimize duplication of effort in the preparation of accreditation materials and the conduct of on-site visits.
- F. Provides the institution or programs with a thoughtful diagnostic analysis that assists the institution or program to find its own approaches and solutions, and that makes a clear distinction between what is required for accreditation and what is recommended for improvement of the institution or program.

Section 3. Respects and protects institutional autonomy.

- A. Works with issues of institutional autonomy in light of the commitment to mutual accountability implied by participation in accreditation, while at the same time, respecting the diversity of effective institutional and programmatic approaches to common goals, issues, challenges, and opportunities.
- B. Applies its standards and procedures with profound respect for the rights and responsibilities of institutions and programs to identify, designate, and control:
 - 1. Their respective missions, goals, and objectives.
 - 2. Educational and philosophical principles and methodologies used to pursue functions implicit in their various missions, goals, and objectives.
 - 3. Specific choices and approaches to content.
 - 4. Agendas and areas of study pursued through scholarship, research, and policy developments.
 - 5. Specific personnel choices, staffing configurations, administrative structures, and other operational decisions.
 - 6. Content, methodologies, and timing of tests, evaluations, and assessments.
- C. With respect to professional schools and programs, recognizes the ultimate authority of each academic community for its own educational policies while maintaining fundamental standards and fostering consideration of evolving needs and conditions in the profession and the communities it serves.

Section 4. Maintains a broad perspective as the basis for wise decision-making.

- A. Gathers and analyzes information and ideas from multiple sources and viewpoints concerning issues important to institutions, programs, professions, publics, governments, and others concerned with the content, scope, and effectiveness of its work.
- B. Uses the results of these analyses in formulating policies and procedures that promote substantive, effective teaching and learning, that protect the autonomy of institutions and programs, and that encourage trust and cooperation within and among various components of the larger higher education community.

Section 5. Focuses accreditation reviews on the development of knowledge and competence.

- A. Concentrates on results in light of specific institutional and programmatic missions, goals, objectives, and contexts.
- B. Deals comprehensively with relationships and interdependencies among purposes, aspirations, curricula, operations, resources, and results.
- C. Considers techniques, methods, and resources primarily in light of results achieved and functions fulfilled rather than the reverse.
- D. Has standards and review procedures that provide room for experimentation, encourage responsible innovation, and promote thoughtful evolution.

Section 6. Exhibits integrity and professionalism in the conduct of its operations.

- A. Creates and documents its scope of authority, policies, and procedures to ensure governance and decision making under a framework of “laws not persons.”
- B. Exercises professional judgment in the context of its published standards and procedures.
- C. Demonstrates continuing care with policies, procedures, and operations regarding due process, conflict of interest, confidentiality, and consistent application of standards.
- D. Presents its materials and conducts its business with accuracy, skill, and sophistication sufficient to produce credibility for its role as an evaluator of educational quality.
- E. Is quick to admit errors in any part of the evaluation process, and equally quick to rectify such errors.
- F. Maintains sufficient financial, personnel, and other resources to carry out its operations effectively.
- G. Provides accurate, clear, and timely information to the higher education community, to the professions, and to the public concerning standards and procedures for accreditation, and the status of accredited institutions and programs.
- H. Corrects inaccurate information about itself or its actions.

Section 7. Has mechanisms to ensure that expertise and experience in the application of its standards, procedures, and values are present in members of its visiting teams, Commission, and staff.

- A. Maintains a thorough and effective orientation, training, and professional development program for all accreditation personnel.
- B. Works with institutions and programs to ensure that site teams represent a collection of expertise and experience appropriate for each specific review.
- C. Conducts evaluations of personnel that involve responses from institutions and programs that have experienced the accreditation process.
- D. Conducts evaluations of criteria and procedures that include responses from reviewers and those reviewed.

APPENDIX III.B.

POLICIES CONCERNING LISTINGS IN NASD PUBLICATIONS

Section 1. Institutional Membership

Institutions applying for the first time that meet all curricular standards and all other applicable standards of the Association, and which are developing in areas related to purposes or operations, may be accredited as Associate Members and listed as such in NASD publications. Associate Membership is valid for up to five years. At the end of this period, such institutions will be required to demonstrate substantial progress in areas under development and to satisfy criteria for Membership in the Association.

Membership is granted to institutions meeting all of the standards of the Association. Institutions approved with Membership are granted five-year periods of accreditation. At the end of five years, such institutions are expected to apply for renewal of Membership.

Institutions approved for renewal of Membership are granted ten-year periods of accreditation.

Complete standards for institutional Membership are published regularly in the NASD *Handbook*. Typically, new or amended standards are approved annually and are available as addenda to the *Handbook*.

Section 2. Institutional Listings

The date following the address of the institution indicates the date of membership in NASD. Charter members are identified by 1982C. In some cases, institutions identified as charter members were reviewed prior to 1982 by the Joint Commission on Dance and Theater Accreditation. The Joint Commission's activities in dance were merged with NASD in 1983.

The date in brackets indicates the year of the last on-site evaluation.

The dates in parentheses indicate the academic year in which the next accreditation review is scheduled.

Section 3. General Information Regarding Degree and Program Listings

The NASD Directory Lists contain a listing of dance programs and curricula approval through appropriate action of the Commission on Accreditation. Therefore, though the Association's Directory Lists may be useful in guidance situations, their primary function is as a record of the accreditation status of member institutions.

The listing of a degree or program in NASD Directory Lists indicates that the curriculum and transcripts have been reviewed and approved by the Commission on Accreditation. Degrees or programs for which Plan Approval has been granted, but for which transcripts are not yet available for review, are listed in italics.

It is expected that member institutions will submit any new degree or program plan to the Commission on Accreditation for review and approval.

Section 4. Listing of Non-Degree-Granting Programs in Degree-Granting Dance Units

Postsecondary non-degree-granting programs offered by degree-granting institutions will be listed by NASD only when their objectives and structure indicate a discrete curricular offering and when they require 30 or more semester hours (45 quarter hours) at the undergraduate level or 15 or more semester hours (22 quarter hours) at the graduate level. When the purpose is to offer shorter programs of a workshop nature, or programs that provide supplemental credentials for students enrolled in undergraduate or graduate degree programs, the programs will be reviewed by the Commission on Accreditation, but not listed by the Association. All postsecondary non-degree-granting programs will be reviewed using standards outlined in the *Handbook* specifically intended for non-degree-granting institutions.

Section 5. Correspondence and Information

Correspondence and requests for information regarding specific programs in member institutions should be addressed to the dance executive of the institution.

Correspondence and requests for information about NASD or NASD publications should be directed to the NASD website (<https://nasd.arts-accredit.org>) or to the National Office.

APPENDIX III.C.

BACCALAUREATE DEGREES IN THE ARTS DISCIPLINES

A Policy Statement of the 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

Section 1. Curricular Structure

Institutions of higher education in the United States prepare individuals for a wide variety of vocations. Because each of these vocations has unique requirements for professional practice, educational patterns vary discipline by discipline.

The four-year baccalaureate degree is the primary format for education at the undergraduate level. This degree normally contains at least 120 semester hours of coursework. Curricula comprising these hours are usually divided among required courses in the major, required courses in general studies, and electives. Each institution of higher education develops degree requirements based upon a proportional mix of these elements.

There are two generic types of baccalaureate degrees that prepare individuals for work in the professions of dance, music, theatre, and visual arts and design. Consistent with general academic practice, these are labeled *professional degrees* and *liberal arts degrees*.

The professional degree is intended to provide intensive training in the intellectual and physical skills necessary to arts professionals. Because physical skills development is critical during ages 18–22, many young artists do not wish to risk postponement of serious study until the graduate years. Since physical skills are meaningless without accompanying intellectual development, and since both are time-consuming activities requiring daily practice, the professional degree normally involves at least two-thirds of the curriculum in the major field. This may include supportive courses directly and legitimately related to professional practice of the disciplines. The remaining portion is divided between general studies and electives.

Professional degrees preparing specialists in the arts for the public schools or developing creative arts therapists will include in the major field interdisciplinary and professional studies in such areas as education and psychology.

By contrast, the liberal arts degree emphasizes a broad program of general studies. The major field normally occupies one-third of the curriculum with coverage of the discipline being broad in scope. The remaining portion is divided between general studies and electives.

Section 2. Degree Titles

Professional degrees containing at least 65% coursework in the major area (or the major area and related professional studies in degrees for arts therapists, elementary/secondary teachers, and certain other specialist professions, when the total in the arts/design discipline is no less than 50%) normally carry the title Bachelor of Fine Arts (for the fields of Dance, Theatre, and Visual Arts and Design) or Bachelor of Music. Institutions designate specific coursework for specialty areas; for example, the Bachelor of Fine Arts in Painting, Dance Performance, or Acting, and the Bachelor of Music in Composition.

Interdisciplinary degrees in such areas as musical theatre and stage design must have at least 65% coursework in the arts disciplines involved to carry the title Bachelor of Fine Arts or Bachelor of Music.

Liberal arts degrees normally containing at least 35% coursework in the major area carry the title Bachelor of Arts or Bachelor of Science with the generic name of the discipline appended; for example, Bachelor of Arts in Theatre, Bachelor of Arts in Dance. Within these programs various emphases may be possible through minimal variations on the basic plan of coursework.

It is recognized that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting “professional” degree standards, the degree is normally designated Bachelor of Arts or Bachelor of Science with the specific major area; for example, Bachelor of Science in Graphic Design or Bachelor of Arts in Music Theory.

Section 3. National Standards and Practice

Within the degree formats outlined above, each institution develops the precise structure and detail of the curriculum for each degree program. This development is consistent with the unique goals and resources of the institution.

In each of the arts disciplines, academic institutions have created associations specifically concerned with the development of educational standards and operational procedures. These organizations, through their member institutions, work to develop overall frameworks, which outline the attributes of training programs for arts professionals while encouraging diversity among institutions and respect for operational integrity within institutions. Each of these organizations works through the system of voluntary accreditation. Each publishes a set of standards and guidelines as the basis for accreditation reviews which give greater detail and definition to the baccalaureate degree definitions outlined in this document. The Associations also publish standards and guidelines for graduate degrees.

APPENDIX III.D.

NASD POLICY ON REVIEW AND ACCREDITATION OF POSTSECONDARY NON-DEGREE-GRANTING PROGRAMS IN DEGREE-GRANTING DANCE UNITS

Postsecondary non-degree-granting programs in degree-granting dance units will be listed by NASD only when their objectives and structure indicate a discrete curricular offering and when they require 30 or more semester hours (45 quarter hours) or clock-hour equivalent at the undergraduate level, or 15 or more semester hours (22 quarter hours) or clock-hour equivalent at the graduate level. When the purpose is to offer shorter programs of a workshop nature, or programs that provide supplemental credentials for students enrolled in undergraduate or graduate degree programs, the programs will be reviewed by the Commission on Accreditation, but not listed by the Association. All postsecondary non-degree-granting programs will be reviewed using standards outlined in Standards for Accreditation XVI.–XVIII.

Non-degree-granting programs will be reviewed from an objective/content base rather than a title/content base.

APPENDIX III.E.

POLICIES CONCERNING REGARD FOR DECISIONS OF STATES AND OTHER ACCREDITING ORGANIZATIONS IN THE NASD ACCREDITATION PROCESS

Section 1. Institutions Offering Dance Curricular Programs Only

- A. NASD accredits only those free-standing postsecondary institutions offering degree- or non-degree-granting curricular programs in dance that are legally authorized under applicable state law to provide a program of education beyond the secondary level.
- B. NASD does not renew the accreditation of a free-standing postsecondary institution during a period in which the institution:
 - 1. Is the subject of an interim action by a recognized institutional accrediting agency potentially leading to the suspension, revocation, or termination of accreditation or preaccreditation.
 - 2. Is the subject of an interim action by a state agency potentially leading to the suspension, revocation, or termination of the institution's legal authority to provide postsecondary education.
 - 3. Has been notified of a threatened loss of accreditation, and the due process procedures required by the action have not been completed.
 - 4. Has been notified of a threatened suspension, revocation, or termination by the state of the institution's legal authority to provide postsecondary education, and the due process procedures required by the action have not been completed.
- C. In considering whether to grant initial accreditation to a free-standing postsecondary institution, NASD takes into account actions by:
 - 1. Recognized institutional accrediting agencies that have denied accreditation or preaccreditation to the institution, placed the institution on public probationary status, or revoked the accreditation or preaccreditation of the institution.
 - 2. A state agency that has suspended or revoked the institution's legal authority to provide postsecondary education.
- D. If the Commission grants accreditation to a free-standing postsecondary institution notwithstanding the actions described Section 1.B. or C., NASD provides the U.S. Secretary of Education, no later than thirty days after the date of Commission action, a thorough explanation, consistent with its accreditation standards, why the previous action by a recognized institutional accrediting agency or the state does not preclude a grant of accreditation status.
- E. NASD will promptly review its accreditation of a free-standing postsecondary institution to determine if it should also take adverse action against the institution if:
 - 1. A recognized institutional accrediting agency takes an adverse action with respect to a dually accredited institution;

2. A recognized institutional accrediting agency places the institution on public probationary status; or
3. A recognized programmatic accrediting agency takes an adverse action, for reasons associated with the overall institution rather than the specific program, against a program offered by an institution or places the program on public probation.

Section 2. Multipurpose Institutions Offering Dance Curricular Programs

- A. NASD does not renew the accreditation status of a multipurpose institution offering one or more dance curricular programs during any period in which the institution offering the program(s):
 1. Is the subject of an interim action by a recognized institutional accrediting agency potentially leading to the suspension, revocation, or termination of accreditation or preaccreditation.
 2. Is the subject of an interim action by a state agency potentially leading to the suspension, revocation, or termination of the institution’s legal authority to provide postsecondary education.
 3. Has been notified of a threatened loss of accreditation, and the due process procedures required by the action have not been completed.
 4. Has been notified of a threatened suspension, revocation, or termination by the state of the institution’s legal authority to provide postsecondary education, and the due process procedures required by the action have not been completed.
- B. In considering whether to grant initial accreditation to a multipurpose institution offering one or more dance curricular programs, NASD takes into account actions by:
 1. Recognized institutional accrediting agencies that have denied accreditation or preaccreditation to the institution offering the program, placed the institution on public probationary status, or revoked the accreditation or preaccreditation of the institution.
 2. A state agency that has suspended or revoked the institution’s legal authority to provide postsecondary education.
- C. If the Commission grants accreditation to a multipurpose institution offering one or more dance curricular programs notwithstanding the actions described in Section 2.A. and B., NASD provides the U.S. Secretary of Education, no later than thirty days after the date of Commission action, a thorough explanation, consistent with its accreditation standards, why the previous action by a recognized institutional accrediting agency or the state does not preclude a grant of accreditation status.
- D. NASD will promptly review its accreditation of a multipurpose institution offering one or more dance curricular programs to determine if it should also take adverse action against the program if:
 1. A recognized institutional accrediting agency takes an adverse action with respect to the institution offering the program; or
 2. Places the institution on public probationary status.

Section 3. NASD routinely shares with other appropriate recognized accrediting agencies and state agencies information about the accreditation status of institutions or programs and any adverse actions it has taken against an accredited institution or program.

NASD expects reciprocity as the basis for fulfilling the above policies as required by the U.S. Department of Education.

APPENDIX III.F.

COMMISSION TIME GUIDELINES FOR INTERPRETING THE CONTINUOUS DEFERRAL POLICY

(Rules of Practice and Procedure: Part II, Article IV., Section 3.)

Normally, the total time period for demonstrating compliance with required standards shall not exceed:

- A. Twelve months, if the program, or the longest program offered by the institution, is less than one year in length.
- B. Eighteen months, if the program, or the longest program offered by the institution, is at least one year, but less than two years, in length.
- C. Two years, if the program, or the longest program offered by the institution, is at least two years in length.

If the institution or program does not bring itself into compliance within the specified period, the Commission must take adverse action unless the Commission extends the period for achieving compliance for good cause. *Good cause* is defined as concerted and comprehensive effort and activity on the part of the institution to maintain compliance with all relevant standards. Extensions for good cause are typically one year in length but may be extended to two years, should positive circumstances or developments at the institution warrant an additional year.

APPENDIX IV.A.

PROCEDURES FOR JOINT EVALUATIONS: NASAD, NASD, NASM, NAST, and ACCPAS

Section 1. Parties. The parties to this agreement are the following autonomous organizations:

National Association of Schools of Art and Design
National Association of Schools of Dance
National Association of Schools of Music
National Association of Schools of Theatre
Accrediting Commission for Community and Precollegiate Arts Schools

Each organization is engaged in a national discipline-specific program of specialized accreditation covering disciplinary studies in preparation for professional practice in the disciplines stipulated in its title.

The organizations maintain their respective national offices at 11250 Roger Bacon Drive, Suite 21, Reston, Virginia, and share the services of the same office staff.

Through the Council of Arts Accrediting Associations, the four organizations sponsor Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS). ACCPAS reviews arts programs that may or may not provide pre-professional study. In cases where an ACCPAS review is joint with one or more of the associations, the following procedures are used as guidelines.

Section 2. Definitions

- A. Specialized Accreditation of Institutions and/or Programs.** An expression of confidence by one of the recognized professional accrediting agencies that specific degree programs in a particular area of professional specialization, whether offered by a multi- or single-purpose institution, are soundly conceived, that the purposes of these programs are being accomplished, and that the professional degree program is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. Professional accreditation affords academic and professional recognition of specific degrees offered by institutions and indicates that these degree programs have been intensively evaluated by peers in the profession and have met minimum national standards in the area of specialization. The parties to this agreement are the professional accrediting agencies for their respective disciplines. Accreditation by any one signifies that an institution's programs in that particular discipline have undergone intensive evaluation by professional peers and have met minimum standards in the discipline established by that agency.
- B. Concurrent Evaluations.** An accrediting association conducts a regular evaluation process at the same time as another accrediting association, but in no way coordinates specific aspects of this process with the other association. Although impressions may be shared with the other association, evaluators devote their full time to the accreditation procedures of their association. Their formal reporting responsibilities are solely to the association for which they are working.
- C. Joint Evaluations.** An accrediting association conducts a regular evaluation process at the same time as another association, but cooperates with that association in the appointment of a single evaluation team, the scheduling of a single visitation and, under certain conditions, the writing of a coordinated evaluation report to the institution. Reporting responsibilities of team members may be shared between the two associations.

Joint evaluations do not lead to joint accreditation. Separate accreditation action is taken by each association; and, given the differences among associations, dissimilar results could issue from a joint evaluation.

Section 3. Purpose. The parties recognize that advantages may accrue to some institutions of higher education by having a joint accreditation review of disciplinary programs in the arts. Such an approach may seem appropriate for organizational, financial, or other reasons. Therefore, the parties offer joint evaluation as one mechanism among many for developing an accreditation program in the fine and performing arts disciplines.

Section 4. Principles. The parties agree that the disciplines of art and design, dance, music, and theatre share many common aesthetic principles. However, it is recognized that they do not share a common literature, basic central theory, or repertory. Most important, they do not share a common technique.

Professional education and training in the postsecondary years focuses on technique, repertory, basic theory, and literature. Therefore, joint evaluation represents an aggregation of distinct disciplinary approaches to expression rather than a fusion of them. This principle will govern every aspect of specific arrangements for joint evaluation.

Although each discipline is reviewed separately by its own professional standards, work in interdisciplinary studies is encouraged. This will be evaluated by the appropriate agencies as part of the joint evaluation.

Section 5. Institutional Role. The decision to seek joint, concurrent or separate evaluations is the prerogative of the institution. The decision should be based upon careful consideration of the institution's specific situation and its objectives for the specific evaluation in question.

The parties have no preference regarding the type of process chosen but are concerned that the choice be based upon an objective analysis by the institution.

The Executive Director of the accrediting associations is available for consultation with the arts executives of institutions to assist in determining the structure of the evaluation.

The decision to seek joint evaluation is entirely the institution's, and the chief executive or chief academic officer must take the initiative in contacting the accrediting associations.

Section 6. Arranging for Joint Evaluations

- A. Institutions Accredited by all Associations that are to Participate in the Joint Evaluation.** An institution accredited by all associations, and seeking reaffirmation, should indicate to each association its desire for joint evaluation. Staff members will then seek to integrate the re-evaluation schedules, making such adjustments as may be appropriate.
- B. Institutions Accredited by One or More Associations and Not Another.** An institution accredited by one or more association and seeking status with another notifies each association of this interest, then follows the normal procedures with the appropriate association. Staff members will seek coordination whenever possible when desire for joint evaluation is indicated by the institution.
- C. Institutions Accredited by None of the Associations.** The institution is encouraged to contact simultaneously the accrediting associations to participate in the joint evaluation. The accrediting associations will work cooperatively in considering the request, arranging for joint visits of a staff member and/or consultants from each association, as these may be necessary.

The procedures established in each association for gaining candidacy or membership status will then be followed, each association requesting such written reports or documentation as its normal procedures require and making its own decision about accepting the institution's application.

Section 7. Patterns of Cooperation. Joint evaluations may involve a wide variety of methods and approaches. Each institution is encouraged to develop a set of specific objectives for the joint visit. This will assist the accrediting associations in providing the best possible service.

Two basic methods for joint evaluation visits are as follows:

- A. Separate Teams with Specified Coordination.** Each association develops a team with chairman and members to work its disciplinary responsibilities. Each team follows the procedures of its association. At specific points during the visit joint activity is scheduled to accomplish purposes agreed upon before the visit. This joint effort is chaired by a previously designated representative from one of the participating accrediting associations.
- B. Single Team with Subcommittees.** A single team is created with subcommittees for each discipline covering the responsibilities of each participating organization. The visit will cover areas of joint concern as agreed upon before the visit, and each subcommittee will be responsible for meeting the needs of the Commission to which it will report. The joint team is chaired by an individual who is a trained visiting evaluator for one of the participating accrediting associations. The chairman may or may not serve as a member of one of the subcommittees.

A staff member may be required to be present during the joint on-site visit to serve as a resource person for the visiting team(s).

The parties express no preference for the method developed for an institutional review based upon one of the structures outlined above.

Section 8. Preparation for the Visit. The success of the joint visit will depend in large part on the quality and scope of advance planning. The Executive Director of the accrediting associations must be advised of the wish for joint evaluation no later than twenty-four months prior to the projected date of the on-site visit by the evaluation team.

One or more staff visits may be required to develop plans for the joint evaluation. At least one staff visit is mandated if the joint evaluation involves three or more accrediting associations. The expenses of staff in this regard will be reimbursed by the institution.

Depending on the complexity of joint activity, it may be important for the chairman of *specified coordination* or the *single team* as outlined above to make a preliminary visit to the institution for organizational purposes. The expenses of such are to be reimbursed by the institution.

The staff will work with the institution to develop such policies and procedures as follows:

- A. Objectives of the joint evaluation;
- B. Pattern of cooperation among the accrediting associations;
- C. Generic composition of the visiting team(s);
- D. Type of self-study and Self-Study Report and Visitors' Report(s);
- E. Calendar of events leading to the joint visit;
- F. Dates of the joint visit;
- G. Overall schedule of the joint visit;
- H. Expenses.

These arrangements will be summarized in a Memorandum of Agreement among the institutions and the cooperating accrediting associations. Drafts will be prepared by the Executive Director of the accrediting associations. The Memorandum must be placed in effect no later than one year prior to the on-site evaluation.

Section 9. Institutional Self-Study and Joint Evaluation. While each accrediting association has its own guidelines for the process and content of the self-study, these are complementary enough that it will remain the institution's responsibility to produce a Self-Study Report that best interprets its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future. Each accrediting association, however, may require additional documentation and materials according to its policies and procedures to supplement the Self-Study Report.

The Self-Study Report may take a variety of forms, including the following:

- A. Separate Self-Study Reports with common elements;
- B. Core Self-Study Report with various supplemental analyses by discipline;
- C. Common Self-Study Report; or
- D. A nontraditional alternative.

The institution and the cooperating accrediting associations must agree on the type of Self-Study Report to be prepared.

Self-Study Reports using formats B., C., or D. above must be reviewed by staff prior to utilization in the accreditation process. An outline and/or draft of such Self-Study Reports may be required prior to the visit. This is to assist the institution in fulfilling its responsibility to provide in some form all information requested by each accrediting association.

The preparation of the Self-Study Report and accompanying materials should follow procedures and be submitted in the format and in the number of copies required by each cooperating organization.

Self-Study Reports and accompanying catalogs and other materials must be forwarded to members of the visiting team(s) at least four weeks before the visitation. Visits may be postponed or cancelled at the prerogative of the Executive Director of the accrediting associations in consultation with the visiting team(s) if materials are not available to the visiting team at least four weeks prior to the visitation.

Section 10. Selection of Visiting Evaluators. The Executive Director of the accrediting associations will nominate a proposed slate of visiting evaluators. The format of the nominations will be based upon the pattern of cooperation used. The nominations are based on the backgrounds and experience of the evaluators in relation to the stated objectives and characteristics of the institution and of the joint evaluation. The Executive Director will consider institutional requests of a general nature such as areas of specialization, but will not consider requests for specific individuals to comprise the evaluation team(s).

Each evaluator on the team must be a trained evaluator from a member institution of one of the organizations party to this agreement. Individuals nominated as chairmen of *specified coordination* or *single teams* shall be drawn from among the most experienced evaluators available to the cooperating accrediting associations.

Normally, at least two visitors for two days for each discipline are required for all institutions. More than two visitors per discipline or more than two visitation days may be requested or required for institutions with large programs or with multi-campus programs. More than two days may be necessary to accomplish joint evaluation responsibilities. In these cases, the number

of visiting evaluators or number of days for the visitation shall be determined in consultation with the Executive Director of the accrediting associations based on both the size and scope of the institution's program. At least one member of every delegation from a cooperating association shall not be a member of the Commission on Accreditation or Board of Directors of that agency.

After receiving the institution's order of preference, the Executive Director will invite specific visiting evaluators and delegate chairman responsibilities.

Section 11. The On-Site Visit. The on-site visit will be conducted according to schedules developed in the planning stages. However, it must include opportunities for review of the program as outlined in the procedures manual of each cooperating accrediting association.

Section 12. The Evaluation Report(s) and Joint Evaluation. During the planning stage, a decision will be made concerning the format of the evaluation report(s) directed to the accrediting commissions of the cooperating associations. The basic formats are:

- A. Separate Evaluation Reports with Common Elements.** Team members representing an accrediting association follow the procedures for Visitors' Reports prescribed by that association. No coordination is required.
- B. Separate Evaluation Reports with Common Elements and a Supplementary Joint Statement about Arts Curricula Reviewed.** Same as Section 12.A., except that the chairman of *specified coordination* develops a draft of the joint statement based upon work of the joint team.
- C. Core Evaluation Report with Appendices by Discipline.** The chairman of *specified coordination* or the *single team* prepares a draft core report concerning common operational and administrative elements with the disciplinary delegations providing a report on specific curricula and other matters of disciplinary concern.
- D. Common Evaluation Report.** A single report directed to the cooperating accrediting associations will be prepared by the joint visiting teams. The basic responsibility for preparing the evaluation report is vested with the team chairman, who will draft a report as nearly compatible with the requirements of all associations regardless of which one that individual represents. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be addressed to one of the associations. These supplementary materials will be prepared by those team members who represent the association to which they are addressed. Team members from each discipline shall ensure that the respective accrediting commission has a report that covers the items required in their association's outline for Visitors' Reports. This may be accomplished by providing an index correlated with the joint report.

For all formats, separate accrediting recommendations for each association on separate pages shall conclude each evaluation report.

Section 13. Commission Actions Following Joint Evaluation. Following the on-site evaluation and the writing of Visitors' Reports, the process diverges and each accrediting association follows its own procedures concerning institutional comment on the Visitors' Report and commission review, etc.

The accreditation actions of the commissions shall be shared in chronological order for information only. As noted above, each commission will make its own decision regarding accreditation or reaffirmation of accreditation. In instances involving serious divergences among the accreditation actions recommended to the commissions, clarifications will be sought as appropriate to specific disciplinary responsibilities.

As each commission is free to make its own recommendations regarding accreditation actions, so it is free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.

Section 14. Review of New Curricular Programs Following Joint Evaluation. Institutions shall follow the regulations of each accrediting association concerning review of new curricula developed in the interim between on-site evaluations.

Section 15. Fees for Joint Evaluation. Each cooperating accrediting association shall bill the institution for the expenses of their respective team members according to their respective procedures. The normal annual dues for Membership in each accrediting association are in no way changed, since the institution will be a member of each association.

Section 16. Further Information

For further information, contact the associations at:

11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190-5248

Telephone: (703) 437-0700

Facsimile: (703) 437-6312

E-mail: info@arts-accredit.org

Website: <https://www.arts-accredit.org>

APPENDIX IV.B.

PROCEDURES FOR JOINT EVALUATION BY NASD AND THE REGIONAL ACCREDITING ASSOCIATIONS

Section 1. Definitions

- A. Regional Accreditation of Institutions.** An expression of confidence by a regional association that an educational institution's goals are soundly conceived, that its purposes are being accomplished, and that the institution is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. It indicates that the institution as a whole, whether a college, university, or an independent dance school, has been examined and has been found to be achieving its broad-based institutional purposes satisfactorily. General or regional accreditation affords general academic recognition of degrees offered by the institution but does not indicate that these degree programs have undergone intensive evaluation in areas of specialization or that they have met minimum professional standards in those areas of specialization.

The regional associations are New England Association of Schools and Colleges, Middle States Association of Colleges and Schools, Southern Association of Colleges and Schools, North Central Association of Colleges and Schools, Northwest Association of Schools and Colleges, and Western Association of Schools and Colleges.

- B. Specialized Accreditation of Institutions and/or Programs.** An expression of confidence by one of the recognized professional accrediting associations that specific programs or degrees in a particular area of professional specialization, whether offered by a multi-purpose or free-standing dance institution, are soundly conceived, that the purposes of these programs are being accomplished, and that the professional degree program is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. Professional accreditation affords academic and professional recognition of specific degrees offered by institutions and indicates that these degree programs have been extensively evaluated by peers in the profession and have met minimum national professional standards in the area of specialization. NASD is the professional accrediting organization for the dance field. NASD accreditation signifies that an institution's dance programs have undergone intensive evaluation by its peers and have met minimum standards for such programs established by the Association.
- C. Concurrent Evaluations.** NASD often conducts a regular NASD evaluation process at the same time as a regional accrediting association, but in no way coordinates specific aspects of this process with the other agency. Although impressions may be shared with the other organization, NASD evaluators devote their full time to NASD accreditation procedures. Their formal reporting responsibilities are solely to NASD.
- D. Joint Evaluations.** NASD conducts a regular NASD evaluation process at the same time as a regional association, but cooperates with that agency in the appointment of a single evaluation team, the scheduling of a single visit, and the writing of a coordinated evaluation report to the institution. Reporting responsibilities of team members are shared between the two associations.

Joint evaluations do not lead to joint accreditation. Separate accreditation action is taken by each agency, and, given the differences between the two organizations, dissimilar result could issue from a joint evaluation.

Section 2. Institutional Role

The decision to seek joint, concurrent, or separate evaluations is the prerogative of the institution. The decision should be based upon careful consideration of the institution's specific situation and its objectives for the specific evaluation in question.

NASD has no preference regarding the type of process chosen but is concerned that the choice be based upon an objective analysis by the institution.

The NASD Executive Director is available for consultation with the institution in cooperation with the regional association to assist the institution in determining the structure of its evaluation.

The decision to seek joint evaluation is entirely the institution's and the chief administrative officer must take the initiative in contacting both accrediting organizations.

Section 3. Arranging for Joint Evaluations

- A. Institutions Accredited by NASD and a Regional Association.** An institution accredited by both organizations, and seeking reaffirmation, should indicate to both its desire for joint evaluation. Staff members will then seek to integrate the re-evaluation schedules, making such adjustments as may be appropriate.
- B. Institutions Accredited by One Association and Not the Other.** An institution accredited by one association and seeking status with the other notifies both NASD and the regional association of this interest, then follows the normal procedures with the appropriate organization. Staff members will seek coordination whenever possible when desire for joint evaluation is indicated by the institution.
- C. Institutions Accredited Neither by NASD nor a Regional Association.** A free-standing dance training institution or a multipurpose institution with a significant dance program is encouraged to contact both associations simultaneously. NASD and the regional association will work cooperatively in considering the request, arranging for joint visits of a staff member and/or consultants from each association. The procedures established in each association for gaining candidacy, or preaccreditation status or accreditation will then be followed, each association requesting such written reports or documentation as its normal procedures require and making its own decision about accepting the institution's application.

Section 4. Patterns of Cooperation for Joint Evaluations

Either accrediting association may serve as the coordinating or the cooperating agency for a joint evaluation, according to the following plan:

- A.** When a free-standing dance school is to be evaluated or re-evaluated, normally NASD will coordinate the visit, appoint the team chairperson or co-chairperson, and supply a minimum of two visiting evaluators, with the regional association naming a minimum of two visiting evaluators, one of which may be a co-chairperson, to the team to deal with general institutional matters.
- B.** When a college or university with a dance school or department as an integral component is evaluated, normally the regional association will coordinate the visit, appoint the team chairperson or co-chairperson, and supply a minimum of two visiting evaluators, with NASD naming a minimum of two visiting evaluators, one of which may be a co-chairperson, to the team.

- C. When a dance school and a college exist as approximately equal institutions in reasonable proximity to each other, either NASD or the regional association will coordinate the visit and field the team, according to the pattern agreed upon by all parties concerned.

When NASD is the coordinating agency, an NASD staff member will normally be required to be present during the joint on-site visit to serve as a resource person for the entire visiting team.

The coordinating association will appoint the chairperson of joint evaluation teams and will establish the specific dates for the visit to the institution according to its standard procedures. Each association, however, will use its regular procedures in appointing its own team members regardless of which association is coordinating the visit.

Section 5. Institutional Self-Study and Joint Evaluation

A single Self-Study Report for both associations will be prepared by institutions to be evaluated. While each organization has its own guidelines for the process and content of the self-study, these are complementary enough that it will remain the institution's responsibility to produce a Self-Study Report that best interprets its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future. Each association, however, may require additional documentation and materials according to its policies and procedures to supplement the Self-Study Report.

The self-study may take a variety of forms, including one of the following:

- A. Common Self-Study Report,
- B. Core Self-Study Report with various supplemental analyses,
- C. Separate Self-Study Reports with common elements,
- D. A nontraditional alternative.

The institution and both accrediting associations must agree on the type of Self-Study Report to be prepared.

Section 6. The Evaluation Report and Joint Evaluation

A single report directed to the two associations will be prepared by the joint visiting team. The basic responsibility for preparing the evaluation report is vested with the team chairperson(s), who will draft a report as nearly compatible with the requirements of both associations as possible, regardless of which one that individual represents. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be addressed to one of the associations. These supplementary materials will be prepared by those team members who represent the association to which they are addressed. NASD team members shall ensure that the NASD Commission on Accreditation has a report which covers the items required in the NASD outline for Visitors' Reports. This may be accomplished by providing an index correlated with the joint report.

Separate accrediting recommendations for each association on separate pages shall conclude each report.

Section 7. Commission Action Following Joint Evaluation

The accreditation actions of each agency's commission will be shared with the other agency's commission for information only. As noted above, each commission will make its own decision regarding accreditation or reaffirmation of accreditation. In instances involving serious divergences between the accreditation actions recommended to the two commissions, full inter-staff discussion will precede the meeting of either group.

As each commission is free to make its own decision regarding accreditation action, so it is free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.

Section 8. Review of New Curricular Programs Following Joint Evaluations

Both NASD and the regional association accredit free-standing dance institutions as a whole, but NASD also evaluates each degree program. Hence, due to changes in curricular programs, NASD may be more frequently involved in accrediting relations with institutions than a regional association.

In instances where new degree programs clearly constitute *substantive change* as defined by the regional association, both agencies may be fully involved in the additional evaluation activities such changes make necessary.

Section 9. Fees for Joint Evaluation

NASD and the regional association shall bill the institution for the expenses of their respective team members and staff according to their respective procedures. The normal annual dues for membership in each association are in no way changed, since the institution will be a member of each association.

APPENDIX IV.C.

SUPPLEMENTAL ANNUAL REPORTS FOR FREE-STANDING DANCE INSTITUTIONS: STAFF AND COMMISSION PROCEDURES

- A. Within six weeks of receiving the Supplemental Annual Report, the NASD National Office staff will:
1. Compare information provided against the list of required information published in the *NASD Handbook*.
 2. Request information to allow satisfactory completion, if the report is not complete.
 3. Complete reports are reviewed by Commission readers against:
 - a. NASD standards and requirements applicable to the institution as published in the *NASD Handbook* and any applicable supplements.
 - b. Information provided by the institution in the previous year.
 4. If any standards, requirements, or trends warrant a review by the Commission, the institution will be informed and given a timetable for sending written comment to the Commission regarding information in its Supplemental Annual Reports.
 5. Following submission of this material, the staff will prepare a dossier for the Commission containing: (1) one or more Supplemental Annual Reports; (2) the Commission requests outlined in A.4., above; and (3) any comment provided by the institution according to the timetable established in A.4.
 6. The staff will then place the complete dossier on the agenda of the Commission for formal action.
- B. Upon receipt of the complete dossier, the Commission will:
1. Review the information and analyses provided against NASD standards and requirements.
 2. Report its findings to the institution in writing within thirty days of its action.
 3. Stipulate in its findings any further reports or actions required of the institution.

Actions of the staff and the Commission regarding Supplemental Annual Reports are bound by standards, policies, procedures, and rules applicable to all other aspects of the accreditation process as published regularly in the *NASD Handbook* and in other official documents of the Association.