

Addendum to the NASAD Handbook 2011-12

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

October 2012

The NASAD Membership approved the revisions to the Bylaws and Standards for Accreditation set forth below during the Plenary Session – Business Meeting on Friday, October 12, 2012. Revisions to the Rules of Practice and Procedure were approved by the NASAD Board of Directors.

BYLAWS

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Bylaws

Article III. Governance

Section 2. Duties of Officers

Strike last two sentences in item A. as follows:

- A. **President.** The President shall act as the chief executive officer of the Association, shall have the power to appoint committees not otherwise provided for by the Constitution and Bylaws, and shall preside at all general meetings of the Association, the Board of Directors, and the Executive Committee. ~~The President, with the advice of the Board, shall appoint annually a Publications Design Consultant for the Association. The consultant may serve no more than six consecutive years.~~

RULES OF PRACTICE AND PROCEDURE

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Rules of Practice and Procedure

Article II. Application for Membership and Renewal of Membership

Section 4. Application Procedure

Amend Section 4. as follows:

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 NASAD 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 art/design 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.

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 NASAD requirements, including payment of annual dues.

STANDARDS FOR ACCREDITATION

NASAD Handbook 2011-12 – page 63

Standard II. Purposes and Operations

F. Facilities, Equipment, Health, and Safety

1. Standards

Amend Standard II.F.1.d. as follows:

- d. Budget provisions shall be made for adequate maintenance of the physical plant and equipment as related to the size, scope, and purposes of course and curriculum offerings, and to conditions related to health and safety.

Amend Standard II.F.1.f. as follows:

- f. Students enrolled in art/design unit programs and faculty and staff with employment status in the art/design unit must be provided basic information about the maintenance of health and safety within the contexts of studio practice, exhibition and performance.

For art/design majors and art/design faculty and staff, general topics include, but are not limited to, basic information regarding health and safety issues, hazards, and procedures associated with making and presenting art and design. They also include instruction on 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 art/design unit, topics chosen are directly related to health and safety issues associated with their specific area of study or activity in art/design.

Art/design 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 artists/designers; 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 studio and other 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 NASAD standards above and applicable guidelines below, 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 NASAD.

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Standard II. Purposes and Operations

F. Facilities, Equipment, Health, and Safety

2. Guidelines and Recommendations

Add the following new items to Standard II.F.2.:

- h. Normally, institutions assist students to acquire knowledge from qualified professionals and authoritative medical sources regarding the maintenance of professional health and injury prevention, and to gain access to such professionals for treatment as may be necessary.
- i. Normally, institutions or art/design programs have policies and protocols that maintain strict distinctions between the provision of general art/design-related health information in the art/design program and the specific treatment of individuals by licensed medical professionals.
- j. Normally, institutions and art/design units develop their specific methods for addressing health and safety issues in consultation with qualified professionals in the fields of health and safety and any related areas.

NASAD Handbook 2011-12 – pages 83-84

Standard IV. Undergraduate Programs in the Visual Arts and Design

C. Degree Structures

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

Amend item e. as follows:

- e. Within specific majors, institutions may designate the possibility of areas of emphasis or minors. For example, a Bachelor of Arts with a major in Art may have Painting, Printmaking, Art History, etc., as areas of emphasis; a Bachelor of Fine Arts in Design may include areas of emphasis in various design specializations. Normally, coursework in an area of emphasis occupies at least 10% of the total curriculum; coursework in a minor, at least 12%. See Appendix II.B. for further guidelines regarding minors.

Add new item h. as follows:

- h. 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 art/design 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 Sections XVII., XVIII., and 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.

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Standard IX. Specific Professional Baccalaureate Degrees in Art and Design

Add new item A. as follows:

- A. Animation.** The Bachelor of Fine Arts is appropriate as the initial degree for professional studies in animation. Such studies may be directed toward work in a production studio, as an independent animation artist, or as an animation artist in other settings. Animation involves the creation of movement or performance using "frame-by-frame" techniques that are associated with the artistic creation and production of the illusion of motion. For purposes of definition, such techniques, hand drawn, computer generated, stop-motion, augmented motion capture, etc., are distinct from those of "real-time" and "live-action" motion pictures. Areas of animation include, but are not limited to, animation as fine art, non-linear filmmaking, installations, experimental animation, documentary animation, scientific visualization, game animation, and digital means for various applications.

The specific purposes of each degree program provide a context for the application of the standards below. See also Section IX.A.5.

Titles used to designate the major may include, but are not limited to, *Animation, Entertainment Art, Character Animation, Computer Animation, Computer Imaging, Digital Arts Animation, Game Animation, Experimental Animation, and Visual Effects*. Animation may also be a strong component, though not a major, in other degrees in art and in design with titles such as *Digital Arts, Entertainment Design, Multimedia Design, Art/Game Design, Illustration, Film/Video, and Digital Media*. Determination of status as a major is primarily in terms of required content. Also, see Section II.I.1.g.

1. 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 animation as indicated below and in Section VIII.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in animation including the final project should comprise 25-30% of the total degree program; supportive courses associated with animation (e.g., visual arts, design, film/video, technologies), 30-35%; studies in art/design/film and/or animation history and theory, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses associated with animation; and studies in related history and theory normally total at least 65% of the curriculum (see Section III.C. regarding forms of instruction, requirements, and electives).

2. **Recommendations for General Studies** (see Section VIII.A.6.). Studies in areas such as creative writing, communication theory, social sciences, theatre and film studies, acting, anatomy/kinesiology, computer science, digital technologies, and business are strongly recommended.

3. **Essential Competencies** (in addition to those stated for all professional degree programs in Sections VIII.B. and C.):

- a. Knowledge and skills in the use of basic principles, concepts, tools, techniques, procedures, and technologies sufficient to produce animation art from concept to a finished product that communicates ideas and/or stories to a viewer or to an audience. This includes, but is not limited to, the ability to use the competencies listed in items b. through g. below in professional contexts as appropriate to the needs of specific projects.
- b. Knowledge of the principles of animation, including its visual, spatial, sound, motion, and temporal elements and features, and how these elements are combined in the development of animation art.
- c. Functional understanding of and ability to use narrative, non-narrative, and other information/language structures (linear, non-linear, thematic, cinematic, interactive, etc.) to organize content in time-based media.
- d. Ability to use concepts and processes for the development, coordination, and completion of animation art (examples include, but are not limited, to concept, visual, and character development; the use of scenarios and personas; and storyboarding, flowcharting, and layout).
- e. Functional understanding and ability to use the characteristics and capabilities of various animation methods and technologies in creative and project development contexts (examples include, but are not limited to, stop motion, traditional animation, 2D Digital, 3D Digital, etc.).
- f. Functional knowledge of the history of animation, its artistic and technological evolution, and an understanding of basic aesthetic and critical theory.

- g. Ability to collaborate and communicate with all members of teams at multiple stages of animation project development and in associated production processes (examples may include, but are not limited to, work with background artists, layout artists, title artists, lighters, riggers, production managers, writers, technicians, etc.)

4. Essential Opportunities and Experiences

- a. Experiences that provide an overview understanding of the professional practices associated with the organization and functioning of various vocational patterns in animation art. These are determined by the institution consistent with the purposes of the program, and may include, but are not limited to, business and other professional practices for animation artists that work independently, in production organizations, and in other settings.
- b. Facilities and support for producing and viewing animation work must be available and appropriate to the size, scope, and focus or specialization(s) of the program.
- c. A supervised senior or capstone project centered on the creation of animation art in one or more of its various forms is required.
- d. Internships and field experiences are strongly recommended.
- e. Regular access to studios and libraries with appropriate animation resources and reference materials in other relevant disciplines such as art and design history, film and video studies, dance, theatre, music, the social sciences, digital technologies, computer science, and business.
- f. Regular access to instruction and critique under faculty with educational, artistic, and/or professional backgrounds in animation.

5. Relevant Competencies for Specialized Programs

Animation programs focused on special applications or emphases (for example, character animation, experimental animation, visual development, computer graphics, visual effects, etc.) must contain curricular, competency, and final project requirements consistent with each focus in addition to the requirements listed above.

Reletter current items A through V. as B. through W.

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**Standard XX. Specific Operational Standards for All Institutions of Higher Education
for which NASAD is the Designated Institutional Accreditor
Section 1. Standards for Accreditation**

Amend item C. as follows:

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

With regard to institutions for which regional accreditation is not available, for the purpose of evaluating the financial stability and business policies of the institution, at least one member will be added to each NASAD 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.

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Standard XX. Specific Operational Standards for All Institutions of Higher Education for which NASAD is the Designated Institutional Accreditor

Section 1. Standards for Accreditation

Add new item H. as follows:

H. Publication of Articulation Agreements

In addition to the requirements of Section 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.

Reletter current Sections H. and I. to I. and J.

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Standard XX. Specific Operational Standards for All Institutions of Higher Education for which NASAD is the Designated Institutional Accreditor

Section 2. Procedural Requirements

Revise item D. as follows:

D. Starting a Branch Campus or Similar Entity

1. If an accredited institution for which NASAD is the designated institutional accreditor plans to establish a new branch campus, or similar entity that functions in the same manner, in the U.S. or elsewhere, that offers postsecondary and/or professional level degrees or non-degree-granting programs in the visual arts/design, 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 NASAD format which demonstrates compliance with operational standards, applicable curricular standards, and as applicable, Standards for Institutions of Higher Education for which NASAD is the Designated Institutional Accreditor, 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 NASAD visiting evaluators.
- 3. Approval of the branch campus and its operations will depend upon the institution's demonstration that it meets requisite NASAD standards applicable to the programs it offers and the operations that support those programs.

NOTE: If the proposed branch campus offers types of art/design programs under the purview of NASAD other than those listed in item D.1. above, the review of those programs is conducted under provisions of Article V., Sections 1., 2.H., and 3. of the Rules of Practice and Procedure.

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Appendices

Add new Appendix: ABET and NASAD Statement on Degree Programs Combining Studies in Art and/or Design and Electrical/Computer Engineering

Appendix I.C.: ABET and NASAD Statement on Degree Programs Combining Studies in Art and/or Design and Electrical/Computer Engineering

- A. Introduction.** This statement concerning curricular programs that combine studies in art and/or design and electrical/computer engineering represents the mutual understanding and agreement between the National Association of Schools of Art and Design (NASAD) and ABET.
- B. Accreditation**
 - 1. Organizations**
 - a. Art and Design.** The National Association of Schools of Art and Design (NASAD) is the nationally recognized accrediting agency for all postsecondary art and design programs in the United States. NASAD was founded in 1944. NASAD develops criteria and standards for degrees and other credentials, and for the various specializations and operational requirements associated with those degrees. NASAD evaluates results as evident in student work.
 - b. Electrical/Computer Engineering.** ABET is the internationally recognized accrediting agency for postsecondary degree programs in applied science, computing, engineering, and technology. ABET was founded in 1932 and evaluates academic programs against specific criteria developed for various disciplines of study.
 - c. Commonalities.** For their respective fields, NASAD and ABET:
 - (1) Promote excellence and continuous improvement in education at the undergraduate and graduate levels.
 - (2) Ensure performance consistent with the school's mission and ABET criteria or NASAD standards through self-evaluation and peer review.
 - (3) Endorse and support diverse paths to achieving high quality education and provide guidance for continuous improvement in educational programs.

2. **Basic Requirements for Undergraduate Degrees in Art and/or Design and in Electrical/Computer Engineering**
 - a. **NASAD: Official Standards Statements.** NASAD standards for all types of undergraduate degrees in art and design, and art- and design-related fields are outlined in the *NASAD Handbook*. These standards include patterns for combining studies in art and/or design with studies in other fields. The *NASAD Handbook* is available online at <http://nasad.arts-accredit.org/index.jsp?page=Standards-Handbook>.
 - b. **ABET: Official Criteria Statements.** ABET criteria for Engineering Programs are outlined in *Criteria for Accrediting Engineering Programs*, available at <http://www.abet.org/eac-current-criteria/>.
3. **Policies and Positions of ABET and NASAD**
 - a. **Program Clarity.** Statements in institutional literature concerning the purposes of degree programs shall be accurate. Degree titles, program descriptions, and content shall in the aggregate both identify and be consistent with the purposes of each program.
 - b. **Accreditation Clarity.** Statements and institutional literature concerning the approval of any program shall be accurate and clear to the public. In cases where art and/or design and engineering or computer engineering studies are combined, accreditation by either ABET or NASAD shall not be construed to signify accreditation by both parties, nor shall regional or other institutional accreditation be construed as having provided professional review of degree programs in engineering or in art and/or design.
 - c. **Cooperation.** ABET and NASAD will each seek to confirm cooperation between the engineering unit and the art and/or design unit appropriate to the nature and purposes of any degree program combining studies in the two fields. When the two units share a responsibility in the organization and management of programs, cooperation in the development, operation, and evaluation of the program will be expected.

NASAD Handbook 2011-12 – Appendices

Add new appendix as follows:

APPENDIX I.D.

**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 Section 1.C., *Definitions and Concepts*, and Section 2.M., *CMCT Competencies, Experiences, and Opportunities*.) 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 Section I.E.2., *Curricular Programs*, and Section 2.A., *Applicability*.

2. **Complexity.** Appendix I.D. 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.D. 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., *Commission Jurisdictions: The Arts Accreditors and CAAA*).
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.** In this appendix, the word "Section" refers to a specified portion of the respective association's Standards for Accreditation (NASAD, NASD, NASM, or NAST). When a Roman numeral follows "Section," the reference is found among items I. through XX. or beyond, as applicable to the specific Association, and not in the appendices. When an Arabic number follows "Section," the reference is found within this appendix, unless another appendix is specified.

APPENDIX OUTLINE:

Section I. 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

Items A. through H. provide standards-based information. Items I. through Q. address 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. below.

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 below 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.D., see Section 1.C., *Definitions and Concepts*.

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

For a description of resources associated with CMCT work, see Section 2.O., *Operational Standards for CMCT Curricular Programs*.

For additional background and advisory information, see the *CAAA Tool Kit on Issues of Creative Multidisciplinary Convergence and Technologies (CMCT)* on the CAAA Web site at [http://www.arts-accredit.org/index.jsp?page=CMCT Tool Kit](http://www.arts-accredit.org/index.jsp?page=CMCT_Tool_Kit).

3. **Pathways.** Competencies and proficiencies in CMCT may be gained in many ways. This appendix 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.D. 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, academic management information systems, etc.

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 (dance, music, theatre, visual arts, film, etc.) 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. below).

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 Section 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 Appendix I.F. of the *NASM Handbook*, Appendix I.C. of the *NASAD Handbook*, and Appendix I.E. of the *NAST Handbook*. Operational standards and guidelines related to coordinated programs from a CMCT perspective are found in Section 2.O. below.

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 Sections III.I., IV.C.6., and IV.C.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 Appendix I.C. of the *NASAD Handbook*. Generic NASAD standards for programs featuring Disciplines in Combination are found in Section III.I. Generic NASAD standards for Majors in or Based on Electronic Media are found in Section III.J.

NASD: Generic NASD standards for programs featuring Disciplines in Combination are found in Section III.I. of the *NASD Handbook*. Generic NASD standards for Majors in or Based on Electronic Media are found in Section III.J.

NASM: NASM standards for Studies in Recording Technology are found in Appendix I.G. of the *NASM Handbook*. 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 Section III.I. Generic NASM standards for Majors in or Based on Electronic Media are found in Section III.J.

NAST: NAST standards for Degree Programs Combining Studies in Theatre and Electrical/Computer Engineering (NAST and ABET) are found in Appendix I.E. of the *NAST Handbook*. Generic NAST standards for programs featuring Disciplines in Combination (Inter-, Multi-, Co-Disciplinary Programs, etc.) are found in Section III.I. Generic NAST standards for Majors in or Based on Electronic Media are found in Section 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 below 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 I.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 *Terminologies* below.)

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 Section 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 Section IV.C. Information regarding independent study is found in Section III.G.
2. The relationship between time distributions within degree programs and degree integrity are found in Section IV.C.1.c.(1).
3. *Liberal Arts Undergraduate Degrees.* Section IV.C.4. and Section 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 Section IV.C.6.a.

4. *Professional Undergraduate Degrees.* Section IV.C.1., 2., 3., and 5. and Sections 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 Section 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. below.
- c. Meet requirements outlined in Section 2.L.4. below.

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. below.

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 Section 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. BFA 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 for items a., b., c., and d. in Section 2.M.1. below 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 for items a., b., c., and d. in Section 2.M.1.
- 5. Professional Undergraduate Degrees with a Major in CMCT.** All competencies listed in Section 2.M.1. below are required for graduation from a professional arts-/design-labeled undergraduate degree—BFA, BM, 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 Sections 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 below 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 (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 Sections II. and III. of the Standards for Accreditation 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.
- b. 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 Section 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, Health, and Safety, see Section II.F.; Library and Learning Resources, Section 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, Section III.A., and especially note the following Section 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., *Commission Jurisdictions: The Arts Accreditors and CAAA* 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 Standard III.I. regarding multidisciplinary programs where a single art form contributes over 25% of the total program content. Definitions, descriptions, and principles outlined in Appendix I.D. above 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. above 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

Please note: The standards below are in addition to and reviewed in terms of applicable standards in Sections II. through XXII., and in Appendix I.D., Section 2.

For each CMCT curricular program—e.g. area of emphasis, minor, major—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 Sections V., XIV., and XVIII.

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 correspondence or distance learning must meet accreditation standards regarding such programs (see Section 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 above 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.I. above 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.

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