

National Association of Schools of Art and Design

DRAFT DOCUMENT

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

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

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

COMMENT PERIOD I

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STANDARDS FOR ACCREDITATION

II. PURPOSES AND OPERATIONS

A. Purposes of the Institution and Art/Design 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 art/design 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 art/design unit.
- c. In multipurpose institutions, the overall purposes of the art/design unit must have a viable relationship to the purposes of the institution as a whole.
- d. Specific degrees or other educational programs in art/design, including research institutes, museums, and other specific components shall have purposes consistent with the purposes of the entire art and design 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 XIV.), and non-degree-granting programs (see Standards for Accreditation XVIII.).
- e. Statements regarding overall purposes for art/design and art/design 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 art/design and art/design study.
 - (4) Be compatible with NASAD 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 art/design and art/design 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.

- 1 (2) *Vision statements* normally define what an entity aspires to be and often, whom it intends to serve.
- 2 (3) *Mission statements* articulate broad connections between the institution's efforts in art/design and
3 the world of art/design and intellect.
- 4 (4) *Goals* are broad statements of aim, the specific needs toward which efforts are directed, normally
5 less remote and more definitive than mission.
- 6 (5) *Objectives* are the specific steps for reaching goals, normally measured in time among other
7 indicators.
- 8 (6) *Action plans* are specific means for achieving objectives, normally measured in dollars among other
9 indicators.
- 10 b. Areas normally addressed in statements of purposes may include, but are not limited to:
- 11 (1) Specific art/design and art/design-related fields.
- 12 (2) Students to be served.
- 13 (3) Learning.
- 14 (4) Teaching.
- 15 (5) Creative work and research.
- 16 (6) Service.
- 17 (7) Exhibition.
- 18 (8) The policies and resources needed for effectiveness in these areas.
- 19 c. To guide and influence the work of an art/design unit, statements of purposes are normally the basis
20 for:
- 21 (1) Creating a common conceptual framework for all participants.
- 22 (2) Making educational and artistic decisions.
- 23 (3) Long-range planning, including the development of new curricula, innovative activities,
24 expansion or reduction of programs or enrollments.
- 25 (4) Operational decisions, including admission practices, selection of faculty and staff, allocation of
26 resources, evaluation, and administrative policies.
- 27 d. Structural and operational synergy among components may be achieved in part by:
- 28 (1) Stating specific goals for student learning in terms of artistic and academic achievement at levels
29 of detail appropriate to each statement of purpose.
- 30 (2) Making student learning, in terms of artistic and academic achievement, the primary basis for
31 decisions about resource and other operational and evaluative matters.
- 32 (3) Planning and acting with informed analysis and judgment about the symbiotic relationships
33 among all components of the art/design unit, including the potential impact of specific decisions
34 on specific components and on the achievement of purposes.

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

3 **B. Size and Scope**

- 4 **1. Standards.** Institutions shall maintain sufficient enrollment to support the specific programs offered
5 including:

- 6 a. An appropriate number of faculty and other resources.
7 b. Sufficient advanced courses in art and design appropriate to major areas of study at degree or
8 program levels being offered.

9 **2. Guidelines**

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

16 **C. Finances**

17 **1. Standards**

- 18 a. Financial resources shall be adequate in terms of:
19 (1) The purposes of the art/design unit and each of the specific degrees or programs it offers.
20 (2) The size and scope of the art/design unit.
21 b. Budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient
22 to sustain the programs offered by the art/design unit from year to year.
23 c. Evidence must be provided demonstrating that financial support is sufficient to ensure continued
24 operation of the art/design unit and its programs in accordance with applicable NASAD standards for
25 the projected period of accreditation.
26 d. The institution shall publish all regulations and policies concerning tuition, fees, and other charges,
27 and shall develop a tuition refund policy that is equitable to both the institution and the student.
28 e. The institution shall maintain accurate financial records according to legal and ethical standards of
29 recognized accounting practice.
30 (1) For privately supported institutions, this means an annual audit with opinion of financial
31 statements prepared by an independent certified public accountant. Such audit is normally
32 completed within 120 days, and must be completed within 180 days, after the close of each fiscal
33 year.
34 (2) For tax-supported institutions, this means a periodic audit with opinion of financial statements or a
35 review as mandated by the legislative or executive branch of the government entity supporting the
36 institution.

1 f. The audited financial statements of the institution shall reveal sound financial management in
2 support of the educational program.

3 g. Evidence of past and potential financial stability and long-range financial planning must be
4 demonstrated.

5 **2. Guideline and Recommendation**

6 a. Student learning and health and safety are paramount considerations in determining and evaluating
7 financial support.

8 b. Financial planning, especially for the long-term, should be correlated with current and evolving
9 purposes and content of the art/design unit and its programs.

10 **D. Governance and Administration**

11 **1. Standards**

12 a. Governance and administrative structures and activities shall:

13 (1) Serve and work to fulfill the purposes of the institution and the art/design unit.

14 (2) Assure fundamental educational, artistic, administrative, and financial continuity and stability,
15 and show evidence of long-range planning.

16 (3) Include a board of trustees with legal and financial responsibilities and adequate public
17 representation.

18 (4) Exhibit relationships among trustees, administration, faculty, staff, and students that demonstrate
19 a primary focus on support of teaching and learning:

20 (a) The trustees are legally constituted to hold the property, assets, and purposes of the institution
21 in trust with responsibility for sustaining the institution and exercising ultimate and general
22 control over its affairs.

23 (b) The administration is empowered by the trustees to operate the institution, provide optimum
24 circumstances for faculty and students to carry out these purposes, and provide effective
25 communication channels both inside and outside the institution.

26 (c) The faculty has a major role in developing the artistic and academic program and in evaluating
27 and influencing the standards and conditions that pertain directly to instruction, creative work,
28 and research.

29 (d) Student views and judgments are sought in those matters in which students have a direct and
30 reasonable interest.

31 b. The governance and administrative relationships of each organizational component of the institution,
32 including the process by which they function and interrelate, shall be stated clearly in written form.

33 (1) Administrators, faculty, and staff shall understand their duties and responsibilities and know the
34 individuals to whom they are responsible.

35 (2) The art/design executive's responsibilities shall be clearly delineated and executive authority shall
36 be commensurate with responsibility.

- 1 (3) The art/design unit shall have reasonable and sufficient autonomy commensurate with its
2 purposes.
- 3 (4) In multidisciplinary institutions, the art/design unit must have adequate representation to
4 deliberative bodies whose work has an impact on the educational and artistic endeavors and results
5 of the art/design unit.
- 6 c. The administration of the art/design unit must provide mechanisms for communication among all
7 components of the unit.
- 8 d. The institution shall provide the art/design executive and other administrators of specialized areas
9 sufficient time and staff to execute the required administrative and/or teaching duties effectively.

10 **2. Guideline and Recommendation**

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

17 **E. Faculty and Staff**

18 **1. Qualifications**

19 **a. Standards**

- 20 (1) The institution shall maintain faculties and staff whose aggregate individual qualifications enable
21 the art/design unit and the specific educational programs offered to accomplish their purposes.
- 22 (2) Faculty members (including part-time faculty and graduate teaching assistants, as applicable) shall
23 be qualified by earned degrees and/or professional experience and/or demonstrated teaching
24 competence for the subjects and levels they are teaching.
- 25 (3) All faculty must be able to guide student learning and to communicate personal knowledge and
26 experience effectively.
- 27 (4) Faculty members teaching graduate-level courses must represent the professional standards to
28 which graduate students aspire in specific fields and specializations.
- 29 (5) It is essential that a significant number of faculty members teaching graduate-level courses be
30 active, or have been active, in presenting their work to the public as scholars or professional artists
31 or designers.

32 **b. Guidelines, Recommendation, and Comment**

- 33 (1) Standards for Accreditation II.E.1.a. apply to studies and coursework offered at the institution or
34 under cooperative arrangements with another educational or artistic institution, or in any other
35 third-party arrangement.
- 36 (2) Teachers of any studio subject normally are or have been deeply involved as practicing artists or
37 designers in the particular disciplines or specializations they are teaching.

1 (3) NASAD recognizes the Master of Fine Arts as the appropriate terminal degree for studio faculty. At
2 the same time, the Association recognizes that some highly qualified artist-teachers may hold other
3 academic degrees; others may not hold any academic degrees. In such cases, the institution should
4 base appointments on experience, training, and expertise at least equivalent to those required for
5 the Master of Fine Arts degree in the appropriate field.

6 (4) Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in
7 theoretical, historical, and pedagogical subjects. In general, the Doctor of Philosophy and
8 comparable doctorates are the appropriate terminal degrees in these fields; however, creative
9 work, research, and publication are indicators of a teacher's qualifications, productivity,
10 professional awareness, and contribution to various aspects of art/design and art/design-related
11 fields.

12 2. Number and Distribution

13 a. Standards

14 (1) The number and ratio of full- and part-time faculty positions, and their distribution among the
15 specializations, must be (a) sufficient to achieve the art/design unit's purposes, (b) appropriate to
16 the size and scope of the art/design unit's programs, and (c) consistent with the nature and
17 requirements of specific programs offered.

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

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

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

25 3. Appointment, Evaluation, and Advancement

26 a. Standards

27 (1) The institution and art/design unit must have procedures for appointing, evaluating, and advancing
28 art/design faculty that promote objectivity and that ensure appropriate connections between
29 personnel decisions and purposes, especially as aspirations and purposes concern teaching,
30 creative work, exhibition, research, scholarship, and service.

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

32 (3) Creative activity and achievement and exhibition must be regarded as being equivalent to
33 scholarly efforts and publication in matters of appointment and advancement when the
34 institution has goals and objectives for the preparation of professional artists and designers.

35 b. Guidelines and Recommendation

36 (1) Effective and fair evaluation of faculty is based on clear and accurate statements regarding
37 responsibilities and expectations made at the time of employment and subsequently.

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

1 (3) Normally, art/design faculty holding appropriate credentials and having full-time appointments
2 are entitled to full faculty status and given treatment comparable to that for faculty members in
3 other disciplines on a given campus with regard to appointment, tenure, increases in salary, and
4 advancement to higher academic rank.

5 (4) Creative work in art/design should be accepted as equivalent to scholarly publication or research as
6 a criterion for appointment and advancement in all institutions.

7 **4. Loads**

8 **a. Standards**

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

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

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

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

17 (2) Policies concerning loads should be clearly developed and published with regard to the variety of
18 educational, artistic, and administrative duties undertaken by art/design faculty, and any
19 conversions between clock hours and credit hours.

20 (3) In studio/laboratory courses, normally 3 hours of studio/laboratory time and space per credit hour
21 are required.

22 (4) Art/design faculty teaching only classroom/seminar courses should have their load determined in
23 the same way as faculty in other departments of the institution.

24 (5) All faculty should have sufficient time for artistic, scholarly, and professional activity in order to
25 maintain excellence and growth in their respective areas of expertise.

26 (6) Normally, the teaching loads of those having administrative and/or consultative duties are
27 appropriately reduced.

28 **5. Student/Faculty Ratio**

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

31 **6. Class Size**

32 **a. Standards**

33 (1) Class size shall be appropriate to the format and subject matter of each class, with regard to such
34 considerations as:

35 (a) Space, materials, and equipment requirements;

36 (b) Safety; and

1 (c) The balance between student and faculty time necessary to accomplish the goals and
2 objectives of the class.

3 (2) When individual faculty attention to individual student work is required during class, class size
4 shall be such that students can receive regular critiques of meaningful duration during the
5 regular class period.

6 **b. Guidelines**

7 (1) Classes in creative work generally should not exceed 25 students. Experience indicates that a class
8 size of 20 or fewer is educationally more effective. In some cases, safety considerations and
9 specialized equipment limitations will require class limits of fewer than 15.

10 (2) Effective instruction can be achieved in lecture classes with larger enrollments than are
11 acceptable in studio or seminar courses; however, sound educational practice indicates that such
12 large classes should be supported by small discussion or tutoring sessions, or other opportunities
13 for students to engage in dialogue with the instructor.

14 **7. Graduate Teaching Assistants**

15 **a. Standard.** The art/design unit must carefully select, train, supervise, and evaluate graduate teaching
16 assistants whenever they are employed.

17 **b. Recommendation.** Mentoring programs for graduate teaching assistants are encouraged.

18 **8. Faculty Development**

19 **a. Standard.** Institutions and art/design units must encourage continuing professional development,
20 even if funding is limited.

21 **b. Recommendation and Comment**

22 (1) Peer mentoring of faculty following their initial appointment is strongly recommended.

23 (2) Sabbatical or other professional leaves; participation in activities that foster exchanges of ideas;
24 cooperative activities and research; scholarship; and course preparation support are encouraged
25 and should be provided for art/design faculty consistent with support provided to comparable units
26 in the institution.

27 (3) Whatever the institution's faculty development policies and mechanisms, the primary initiative for
28 professional growth rests with each faculty member.

29 **9. Support Staff**

30 **a. Standard.** Support staff shall be provided commensurate with the art/design unit's purposes, size and
31 scope, and its degrees and programs.

32 **b. Guideline.** Normally, these positions are administered by the art/design unit.

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

34 **1. Standards**

35 **a.** Facilities, equipment, and technology must be adequate to support faculty needs, all curricular
36 offerings, and all students enrolled in them, and be appropriately specialized for advanced work.

- 1 b. Space, equipment, and technology allotted to any art/design unit function must be adequate for the
2 effective conduct of that function.
- 3 c. The number of studio and classroom spaces and the amount and availability of equipment must be
4 adequate to serve the scope of the program and the number of students enrolled.
- 5 d. Budget provisions shall be made for adequate maintenance of the physical plant and equipment as
6 related to the size, scope, and purposes of course and curriculum offerings, and to conditions related
7 to health and safety.
- 8 e. Art/design units with goals and objectives in disciplines and specializations that require constant
9 updating of equipment must demonstrate their capacity to remain technologically current.
- 10 f. Students enrolled in art/design unit programs and faculty and staff with employment status in the
11 art/design unit must be provided basic information about the maintenance of health and safety
12 within the contexts of studio practice, exhibition and performance.

13 For art/design majors and art/design faculty and staff, general topics include, but are not limited to,
14 basic information regarding health and safety issues, hazards, and procedures associated with making
15 and presenting art and design. They also include instruction on the use, proper handling, and
16 operation of potentially dangerous materials, equipment, and technology as applicable to specific
17 program offerings or experiences. Beyond the provision of basic general information, and the
18 identification of available resources, decisions regarding topic areas and breadth and depth are made
19 by the institution, and normally are correlated with the nature, content, and requirements of specific
20 areas of specialization or specific courses of study.

21 For non-majors enrolled in courses offered by the art/design unit, topics chosen are directly related
22 to health and safety issues associated with their specific area of study or activity in art/design.

23 Art/design program policies, protocols, and operations must reflect attention to maintenance of
24 health and injury prevention and to the relationships among: the health and safety of
25 artists/designers; suitable choices of equipment and technology for various specific purposes;
26 appropriate and safe operation of equipment and technology; and other conditions associated with
27 health and safety in studio and other facilities.

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

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

- 40 g. Ventilation and safety treatments appropriate to art/design facilities shall be provided.
- 41 h. All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local
42 fire and health codes.

- 1 i. The institution shall have a plan by which it addresses health and safety issues on a continuing basis.

2 **2. Guidelines and Recommendations**

- 3 a. Facilities for the instructional and administrative aspects of the art/design program should be
4 sufficiently localized to function cohesively and effectively.
- 5 b. Provision should be made for students to have access to adequate studio facilities at other than
6 scheduled class times.
- 7 c. Adequate, safe, and secure storage space should be provided for instructional equipment.
- 8 d. Adequate office space for faculty and staff should be provided in close proximity to the instructional
9 facilities.
- 10 e. There should be appropriate space and equipment for the administrative functions of the program.
- 11 f. All facilities and equipment should produce an environment conducive to learning and be sufficient to
12 enable faculty and students to focus on academic and artistic endeavors.
- 13 g. Each art/design unit should maintain a plan for the regular maintenance of its facilities and upkeep
14 and replacement of equipment. The plan should be developed consistent with goals and objectives,
15 the size and scope of the art/design unit, and prospective changes.
- 16 h. Normally, institutions assist students to acquire knowledge from qualified professionals and
17 authoritative medical sources regarding the maintenance of professional health and injury
18 prevention, and to gain access to such professionals for treatment as may be necessary.
- 19 i. Normally, institutions or art/design programs have policies and protocols that maintain strict
20 distinctions between the provision of general art/design-related health information in the art/design
21 program and the specific treatment of individuals by licensed medical professionals.
- 22 j. Normally, institutions and art/design units develop their specific methods for addressing health and
23 safety issues in consultation with qualified professionals in the fields of health and safety and any
24 related areas.

25 **G. Library and Learning Resources**

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

28 **1. Overall Requirements**

29 **a. Standards**

- 30 (1) The art/design unit shall have library, learning, and information resources necessary to fulfill its
31 purposes and appropriate for the size and scope of its operations.
- 32 (2) The institution shall place importance on the development and maintenance of library, learning,
33 and information resources to support its curricula in art and design.
- 34 (3) The institution shall have policies concerned with, but not limited to, the following aspects of
35 library operation:
- 36 (a) Governance and administration;

- 1 (b) Collections and their development;
- 2 (c) Personnel services; and
- 3 (d) Access, facilities, and finances.

4 **b. Recommendations**

- 5 (1) The art/design collection should be considered an integral part of the art and design program of
- 6 the institution.
- 7 (2) The policies referred to in Standards for Accreditation II.G.1.a.(3) should support both the number
- 8 and scope of curricular objectives and should be developed in a manner that demonstrates
- 9 coordination between the library staff and the art/design faculty.

10 **2. Governance and Administration**

11 **a. Standard.** The functional position of the art/design collection within the total library structure shall

12 be clearly identified, and the responsibilities and authority of the individual in charge of this

13 collection shall be defined.

14 **b. Recommendation.** There should be a close administrative relationship among all libraries within the

15 institution so that art/design students and faculty may make the best use of library resources.

16 **3. Collections**

17 **a. Standards**

18 (1) The institution must maintain library holdings and/or electronic access to holdings in art/design of

19 sufficient size and scope to complement the nature and levels of the total instructional program in

20 art/design, to provide incentive for individual learning, and to support research appropriate for its

21 faculty.

22 (2) There shall be evidence that a systematic acquisitions, preservation, and replacement program

23 compatible with appropriate needs has been planned, and that some form of faculty

24 consultation and review is a continuing aspect of this program.

25 (3) Materials in all formats required for the study of art and design—books, images, digital images,

26 periodicals, microforms, audio and video recordings, and electronic access to other databases—

27 shall be the basis of the acquisitions, preservation, and replacement program.

28 **b. Recommendation and Comment**

29 (1) Whenever possible, cooperative arrangements should be established with information sources

30 outside the institution to augment holdings for student and faculty use.

31 (2) The books, images, digital images, periodicals, microforms, and audio and video recordings held

32 by the libraries of municipalities, museums, historical societies, and other schools, and access to

33 various electronic databases, can often provide a breadth of coverage far beyond that of the

34 institution.

35 **4. Personnel**

36 **a. Standard.** The library shall be staffed by professionally qualified personnel sufficient to meet the

37 various needs of the art and design unit.

1 **b. Recommendation.** Institutions are encouraged to engage specialized personnel whenever feasible to
2 organize and maintain the art and design holdings.

3 **5. Services**

4 **a. Standards**

- 5 (1) The institution shall maintain appropriate hours of operation for the library.
- 6 (2) There must be convenient access to the library holdings in art and design through complete and
7 effective catalogs, indexes, and other appropriate bibliographical tools.
- 8 (3) There must be access to the holdings of other institutions through union catalogs, cooperative
9 network facilities, photoduplication, and interlibrary loan.
- 10 (4) Instruction in the use of the art/design collection shall be provided.

11 **6. Facilities**

12 **a. Standards**

- 13 (1) The institution shall provide an environment conducive to study.
- 14 (2) The institution shall provide and maintain equipment that allows access to the resources of the
15 library including, but not limited to, audio and video equipment, microfilm units, and computer
16 terminals.

17 **b. Guideline.** Normally, facilities are as centralized as possible to provide access to all library holdings
18 devoted to the study of art and design. For example, books, images, and audio and video equipment
19 are located in close proximity for effective use in conjunction with one another.

20 **7. Finances**

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

23 **b. Recommendations**

- 24 (1) Although fiscal policies may vary among institutions, it is desirable that the allocation for the
25 art/design collection be an explicit element in the institution's library budget. The management of
26 this allocation should be the responsibility of a designated staff person.
- 27 (2) An organized system of involvement by art/design faculty and students should exist to advise the
28 librarian in planning short- and long-range fiscal needs most effectively.

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

30 **a. Standards**

- 31 (1) Adequate library, learning, and information resources must be readily available to support both
32 the art/design programs offered and the needs of faculty and enrolled students.
- 33 (2) Library materials must be current and relevant to the programs offered.
- 34 (3) Institutions providing access to library facilities off-site must demonstrate that the library used
35 has a collection adequate to support the program, and that policies and procedures for access
36 are appropriate to the needs of the students and faculty.

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

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

4 **1. Standards**

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

32 **2. Recommendations**

- 33 a. Students with specific career goals should be engaged in a continuous advisement program related to
34 their area of specialization.
- 35 b. Advisement should reflect concern for the goals of each student and should provide assistance with the
36 selection of courses that serve as appropriate preparation for advanced study.

- 1 c. Students should have access to information concerning specialization at the graduate level and
2 available career options in art/design.

3 **I. Published Materials and Websites**

4 **1. Standards**

- 5 a. Published materials concerning the institution and the art/design unit shall be clear, accurate, and
6 readily available.
- 7 b. A catalog or similar document(s) shall be published at least biennially and shall cover:
- 8 (1) Purposes;
- 9 (2) Size and scope;
- 10 (3) Curricula;
- 11 (4) Faculty;
- 12 (5) Administrators and trustees;
- 13 (6) Locale;
- 14 (7) Facilities;
- 15 (8) Costs and refund policies;
- 16 (9) Rules and regulations for conduct;
- 17 (10) All quantitative, qualitative, and time requirements for admission, retention, and completion of
18 programs and degrees and other credentials;
- 19 (11) Descriptions for each course offered;
- 20 (12) Academic calendar;
- 21 (13) Grievance and appeals procedures; and
- 22 (14) Accreditation status with NASAD and other appropriate accrediting agencies (see Rules of Practice
23 and Procedure, Part II, Article XII.).
- 24 c. Basic institutional policies for defining a credit hour must be published and readily available.
- 25 d. The institution shall have transfer of credit policies that (1) are publicly disclosed, and (2) include a
26 statement of the criteria established by the institution regarding the transfer of credit earned at another
27 institution of higher education.
- 28 e. Members of the Association having degree programs in K–12 art/design education and/or art therapy
29 shall state in their catalogs the registration, certification, and/or licensure to which their curricula will
30 lead.
- 31 f. Qualitative, quantitative and time requirements; costs; and academic calendars shall have an evident
32 and appropriate relationship to purposes, curriculum, and subject matters taught.
- 33 g. Program and degree titles shall be consistent with content (see also Standards for
34 Accreditation II.I.2.c.).
- 35 h. When an institution or program offers work that is given academic credit by another institution, the
36 source of the credit and any credential to which it leads must be clearly described.

- 1 i. Through means consistent with its purposes, and resources, (1) the institution or (2) the art/design
2 program, either separately or in conjunction with the institution, shall routinely provide reliable data
3 and information to the public concerning the achievement of its purposes.
- 4 j. The institution and the art/design unit shall have readily available valid documentation for any
5 statements and/or promises regarding such matters as program excellence, educational results, success
6 in placement, and achievements of graduates or faculty.
- 7 k. Any statement connecting any specific degree or program offering with career preparation, career
8 entry, or preparation for advanced study must be consistent with what the degree or program
9 specifically prepares graduates to be able to do immediately upon completion, and therefore with all of
10 the following elements or characteristics for that specific program:
 - 11 (1) Published purposes and requirements;
 - 12 (2) Degree or program level and type;
 - 13 (3) Subject matter content, range, and depth;
 - 14 (4) Distributions of curricular and other graduation requirements; and
 - 15 (5) Scope and levels of observable competency development in graduating students.

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

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

25 **2. Guidelines**

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

37 **J. Community Involvement**

- 38 **1. Standard.** Institutions must publish any formal relationships and policies concerning community
39 involvement that are connected to curricular offerings.

1 **2. Comment.** Institutions vary in the intensity of their community involvement according to their various
2 objectives and types of program offerings. Usually, art/design units enjoy reciprocal benefits from
3 cooperating with local schools, presenting organizations, and arts organizations (see Appendix II.A.,
4 Section 4.D.).

5 **K. Articulation with Other Institutions**

6 **1. Standard.** Institutions must publish any articulation agreements with other institutions.

7 **2. Guideline.** Baccalaureate degree-granting art/design units are expected to assume joint responsibility for
8 working cooperatively to facilitate the articulation between community and two-year college and four-year
9 college programs: for example, the development of validation examinations, state and/or regional
10 articulation committees, and procedures for maintaining current information regarding credit and admission
11 policies (see Standards for Accreditation III.A.3. for standards regarding transfer of credits).

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

13 **1. Standards**

14 a. The art/design unit shall evaluate, plan, and make projections consistent with and supportive of its
15 purposes and its size and scope.

16 (1) Techniques, procedures, time requirements, resources, and specific methodologies used for
17 evaluation, planning, and projections shall be developed by the art/design unit appropriate to
18 the natures of the visual arts/design disciplines offered at the institution and with a logical and
19 functioning relationship to overall financial conditions impacting the institution.

20 (2) The art/design unit shall ensure that appropriate individuals are involved and appropriate
21 information is available to accomplish the goals and scope of each evaluation, planning, and
22 projections project.

23 (3) Each art/design unit must determine the scope, breadth, and degree of formal systematic
24 attention to the connected activities of evaluation, planning, and projection as it makes decisions
25 pertaining to:

26 (a) Purposes;

27 (b) Present and future operational conditions;

28 (c) Resource allocation and development; and

29 (d) Specific programs and services.

30 (4) Reviews and evaluations must demonstrate consideration of the functions of study at all levels
31 (graduate, undergraduate, and certificate/diploma) and the purposes, structure, content, and
32 results of each specific program of study.

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

35 (6) Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and
36 resource allocations to accomplish established purposes.

37 b. The art/design unit shall demonstrate that the educational and artistic development of students is
38 first among all evaluative considerations.

- 1 (1) Regular, systematic attention shall be given to evaluating the learning achievements of individual
2 students.
- 3 (2) Individual evaluations shall be analyzed and organized to produce an overall picture of the extent
4 to which the educational and artistic purposes of the art/design unit are being attained.
- 5 (3) When various levels of programs are offered in the same field of study, differences in
6 expectations about achievement must be specified.
- 7 (4) The art/design unit shall be able to demonstrate that students completing programs have
8 achieved the artistic and educational levels and competencies outlined in applicable NASAD
9 standards.

10 2. Guidelines, Recommendations, and Comment

- 11 a. Evaluation, planning, and making projections are a set of connected activities that relate to all aspects
12 of an art/design unit's work. They include, but go well beyond numbers of students, personnel, or
13 programs; lists of resource needs; or declarations of aspiration. They address strategies and
14 contextual issues consistent with the purposes, size and scope, program offerings, and
15 responsibilities of the art/design unit.
- 16 b. Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the
17 future; and projections create understanding of potential contexts and conditions.
- 18 c. Internal evaluation and reporting of evaluation of student achievement normally differentiates among
19 (1) levels of quality, and (2) attainments.
- 20 d. Normally, students have regular opportunities to evaluate formally the curricular experiences in which
21 they participate. This is an example of the function indicated in Standards for Accreditation II.L.1.a.(2).
- 22 e. Art/design units have available a broad range of evaluation techniques such as juries, critiques,
23 course-specific and comprehensive examinations, institutional reviews, peer reviews, and the
24 performance of graduates in various settings. Information gained is used as an integral part of
25 planning and projection efforts. However, the institution and the art/design unit should ensure and
26 make clear that evaluation, planning, and projection exist to serve the art/design unit's programs,
27 rather than the reverse. Periodic cost/benefit analyses, in terms of improvements to student learning
28 in art/design are strongly encouraged for all art/design units and externally imposed evaluation
29 systems.
- 30 f. Evaluation, planning, and projection should contribute to a general understanding about the
31 relationships of parts to wholes, both for the art/design unit and its component programs. They
32 should result in successful management of contingencies, opportunities, and constraints. They should
33 produce realistic short- and long-term decisions. They should ensure a productive relationship
34 between priorities and resource allocations.
- 35 g. Over-reliance on quantitative measures is inconsistent with the pursuit of quality in the arts. The
36 higher the level of achievement, the more strongly this pertains.

37 **M. Operational Standards for All Postsecondary Institutions for which NASAD is the Designated Institutional**
38 **Accreditor.** Additional operational standards that apply to all postsecondary institutions which designate
39 NASAD as their institutional accreditor may be found in Standards for Accreditation XXI. All institutions to
40 which these standards apply must demonstrate compliance with all applicable standards in Standards for
41 Accreditation XXI.

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

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

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

2 **A. Purposes and Protocols**

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

- 5 a. Curricular offerings providing instruction in art or design as an element of liberal education, without the
6 intention of training for art or design occupations.
- 7 b. Degrees or other curricular programs intended to prepare students for transfer and continuing study
8 toward either liberal arts or professional baccalaureate degrees in art or design.
- 9 c. Degrees, certificates, or curricular offerings having a technical occupational emphasis.

10 **2. Standards Applicability**

- 11 a. Associate degree programs offering art or design courses in a two-year program of liberal studies follow
12 the standards and guidelines for degree-granting institutions offering liberal arts degrees.
- 13 b. Associate degree programs offering art or design courses in a curriculum intended to lead, by transfer,
14 to baccalaureate degree programs follow the standards and guidelines for degree-granting institutions
15 offering liberal arts or professional degrees, as appropriate to the objectives of the program.
- 16 c. Institutions offering two-year degree-granting programs in art or design with objectives outlined in
17 Standards for Accreditation VI.A.1.a. and b. shall be reviewed by standards equivalent to the first
18 two years of a four-year baccalaureate program. At least 3 semester hours of art/design history are
19 required; 6 semester hours are strongly recommended.

20 **3. Published Materials**

- 21 a. For clarity in the interpretation of transcripts, institutions offering programs designed to transfer to a
22 four-year art/design major shall distinguish by course numbers and other appropriate means among the
23 following categories:
 - 24 (1) Principal studio subject—for students majoring in studio. (This level is not expected to be offered by
25 all schools.)
 - 26 (2) Principal studio subject—for non-studio majors. (The major studio area for students working
27 toward degrees in art/design education, general degrees in art/design, etc.)
 - 28 (3) Secondary studio area—college level. (For study in a studio area which is not the primary studio
29 area or area of study.)
 - 30 (4) Principal or secondary studio area—college preparatory level. (A remedial program to prepare
31 the student for the first semester of college-level instruction described in Standards for
32 Accreditation VI.A.1.a. and b., or to provide instruction for any interested college student.)
 - 33 (5) Non-credit. (As part of community service programs, either for adults or pre-college students.)
- 34 b. The institution and art/design unit shall maintain and publish clear, valid information about any
35 vocational connections or career or job placement agreements claimed by the institution.

36 **4. Articulation.** Community and two-year colleges preparing students for continuing study in four-year colleges
37 should maintain close liaison with those institutions to which their students may transfer. It is expected that
38 community and two-year colleges and four-year colleges and universities will assume joint responsibility for
39 working cooperatively to facilitate the articulation of community and two-year college and four-year college
40 programs; for example, the development of validation examinations, state and/or regional articulation

1 committees, means for relating courses in terms of content rather than numbers or titles, and procedures
2 for maintaining current information regarding credit, transfer, and admissions policies.

3 The liberal arts components of transfer programs shall be selected according to the requirements of each
4 state for the specific colleges to which students will transfer, taking into consideration the NASAD standards
5 and guidelines for general studies listed under the standards for the various baccalaureate degrees in art
6 and design.

7 **5. Art Education.** Students expecting to transfer to baccalaureate degree programs in art/design education
8 shall be provided opportunities to gain background understanding and skills that support upper-division
9 completion of competencies essential to the teaching specialization (see Standards for Accreditation XII.).

10 **6. General Studies.** The liberal arts component of a student's program shall be selected according to the
11 requirements of each state for the specific colleges to which students will transfer, taking into
12 consideration the NASAD guidelines and recommendations for general studies listed under the standards
13 for the various baccalaureate degrees in art and design.

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

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

17 All such programs must meet applicable standards for purposes and operations (see Standards for
18 Accreditation II.). In addition:

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

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

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

24 (a) Artistic, intellectual, or disciplinary engagement; and

25 (b) Breadth and depth in disciplinary components.

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

27 c. Degree titles shall be consistent with content. Published materials shall be clear about the level and
28 length of any degree program.

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

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

33 f. There must be clear descriptions of what students are expected to know and be able to do upon
34 completion and effective mechanisms for assessing student competencies against these expectations,
35 consistent with Standards for Accreditation VI.B.1.a.

36 g. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects,
37 programs, or curricula, and to the specific approach(es) involved.

38 h. The institution and art/design unit shall maintain and publish clear, valid information about any
39 vocational connections or career or job placement agreements claimed by the institution.

1 **2. Program Standards.** A review of each two-year vocational degree program must demonstrate that:

- 2 a. Students are achieving a measurable degree of advancement toward fulfillment of specified and stated
3 program purposes, including technical mastery in at least one of the traditional or innovative techniques
4 appropriate to their craft or field of study.
- 5 b. Students are developing an effective work process and a coherent set of ideas and goals that are
6 embodied in their work.
- 7 c. Students are developing a significant body of skills, sufficient for evaluation, and a level of artistry
8 and/or technical proficiency and/or analytical competence observable in work sufficient to enter the
9 vocational field at the level indicated by program purposes.
- 10 d. Institutional performance with respect to operational and general curricular standards in Standards
11 for Accreditation II. and III. supports achievements of the general and program standards of
12 Standards for Accreditation VI.A.1. and 2.

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

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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; and
 - 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 NASAD 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 art/design programs for majors or professionals are involved.
- K. Accreditation in art/design 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. NASAD policies and standards are applied according to these functions and organizational structures, irrespective of the terminology used to designate them.

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

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APPENDIX I.B.

STUDIES COMBINING ART/DESIGN, BUSINESS, DESIGN MANAGEMENT, ARTS ADMINISTRATION

APPENDIX OUTLINE

Section 1. AACSB and NASAD Statement on Degree Programs Combining Studies in Art/Design and Business

- A. Introduction
- B. Accreditation

Section 2. Standards and Guidelines for Undergraduate Programs Combining Studies in Art/Design, Business, Design Management or Arts Administration

- A. Purposes, Principles, Definitions
- B. Program Types and Curricular Structures for Degrees in Art/Design Combining Studies in Art/Design, Business, Design Management, or Arts Administration
 - 1. Basic Distinctions
 - 2. Liberal Arts Degrees
 - 3. Professional Degrees
- C. Operational Requirements
- D. Undergraduate Programs in Design Management, Arts Administration, or Associated Fields
 - 1. Common Body of Knowledge and Skills in Design Management or Arts Administration and Business
 - 2. Developing the Common Body of Knowledge and Skills in Undergraduate Degree Programs in Art/Design
- E. Standards for Specific Undergraduate Art/Design Degree Programs Combining Studies in Art/Design, Business, Design Management or Arts Administration, etc.

Section 1. AACSB and NASAD Statement on Degree Programs Combining Studies in Art/Design and Business

- A. Introduction.** Combinations of knowledge and skills in art/design, administration, management, and other business-oriented content are important for practice in many fields. There are multiple pathways into each of these fields, including formal and informal education, work experience, and individually directed development.

This statement by AACSB and NASAD provides a framework for the NASAD standards and guidelines below and addresses programs leading to baccalaureate degrees that meet needs in what are generally known as the business aspects of art/design. The framework includes a brief statement regarding studies at the graduate level.

B. Accreditation

1. Organizations

- a. **Art/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.
- b. **Business.** AACSB International – The Association to Advance Collegiate Schools of Business (AACSB) is the nationally recognized accrediting agency for degree programs in business administration. AACSB was founded in 1916.

1 management-specific, and/or appropriate discipline-specific knowledge and skills that its students
2 achieve in each undergraduate program (see AACSB Standard 16.).

3 **(3) Preparation for Undergraduate Study.** Postsecondary study for a business administration degree
4 does not require previous preparation and demonstration of skills in business prior to
5 matriculation.

6 **(4) Review Criterion.** The Bachelor of Business Administration and other baccalaureate degrees with
7 more than 25% business courses are subject to review by AACSB as specified in *Eligibility*
8 *Procedures and Accreditation Standards for Business Education*.

9 **3. Policies and Positions of AACSB and NASAD**

10 **a. Program Clarity.** Statements in institutional literature concerning the purposes of degree programs shall
11 be accurate. Degree titles, program descriptions, and content shall in the aggregate both identify and be
12 consistent with the purposes of each program.

13 **b. Accreditation Clarity.** Statements and institutional literature concerning the approval of any program
14 shall be accurate and clear to the public. Accreditation by either AACSB or NASAD shall not be construed
15 to signify accreditation by both parties, nor shall regional or other institutional accreditation be
16 construed as having provided professional review of degree programs in business or in art/design.

17 **c. Cooperation.** NASAD and AACSB encourage cooperation between the business unit and the art/design
18 unit appropriate to the nature and purposes of any degree program combining studies in the two fields.
19 When the two units share a responsibility in the organization and management of programs,
20 cooperation in the development, operation, and evaluation of the program is essential.

21 **d. AACSB and NASAD Statement on Graduate Programs**

22 (1) Specialized graduate programs in the business or management of art/design or the arts or one of its
23 many components may be offered at the graduate level by art/design units. Normally, these
24 programs do not have the same purposes, and thus are not equivalent to the Master of Business
25 Administration.

26 (2) Individuals preparing for management careers in art/design-related fields may consider the Master
27 of Business Administration or the Master of Arts in Arts Administration or Design Management
28 after completing a baccalaureate program in art/design, with or without a minor in business, or a
29 baccalaureate program in business, preferably with a minor in art/design. Graduate programs with
30 business courses comprising 50% or more of the total coursework will be subject to review by
31 AACSB.

32 (3) AACSB and NASAD recognize that specialized art/design studies may be appropriate in the curricula
33 of master's or other graduate degrees in business administration.

1 **Section 2. Standards and Guidelines for Undergraduate Programs Combining Studies in Art/Design,**
2 **Business, Design Management, or Arts Administration**

3 **NOTE:** The standards below are supplements to, not substitutes for, the standards in previous sections of the
4 *Handbook* (see Standards for Accreditation II. and III. for operational and program component requirements and
5 subsequent sections according to degree(s) and program(s) offered).

6 **A. Purposes, Principles, Definitions**

7 **1. Purposes**

8 **a. Definition.** Each institution is responsible for developing and defining the purpose for each program it
9 offers that combines studies in art/design and business, or these combinations in design management
10 or arts administration.

11 **b. Relationships: Purposes, Content, and Requirements**

12 (1) Each institution is responsible for developing logical and functioning relationships among the
13 purposes, structure, and content of each program offered.

14 (2) For each program, the curricular structure and the requirements for admission, continuation, and
15 graduation must be consistent with program purposes and content.

16 **2. Principles and Expectations**

17 **a. Curricular Requirements and Competency Development.** There are many philosophies and approaches
18 to setting curricular requirements for degrees that combine studies in art/design, business, design
19 management, arts administration, etc. Given the natures of these fields, it is important to preserve
20 conditions that support diverse approaches. However, there is a clear correlation between the amount
21 of curricular time devoted to a certain subject or area and the breadth and depth of competence that
22 can be expected in that subject or area when a program of study is completed.

23 **b. Time on Task, Curricular Proportions**

24 (1) Curricular structures and requirements associated with specific degree programs must provide
25 sufficient time on task to produce the competencies projected and expected.

26 (2) Curricular proportions indicated as benchmarks in the standards below, represent the amounts of
27 time normally needed to reach the levels of achievement expected for graduation.

28 **c. Internships and Practical Training.** Consistent with the intensity of the career preparation objectives for
29 specific degree programs, degree requirements should include workshops, guest lectures, attendance at
30 conferences and seminars, and internships or other work experiences.

31 **d. Involvement of Professionals, Companies, and Organizations.** Institutions are expected to establish the
32 strongest feasible relationships with professionals, companies, and organizations associated with the
33 specific objectives of each program. This may include the involvement of outside personnel as full- or
34 part-time faculty, guest faculty and lectures, and field trips to businesses and organizations.

1 **3. Terminology**

- 2 **a. Arts Administration.** Usually in the not-for-profit sector, arts administration connotes management and
3 support services in cultural agencies, institutions, or activities directly concerned with artists and their
4 work. Examples of careers in arts administration are: arts council director, arts center director, and
5 development officer.
- 6 **b. Museum Administration.** Usually in the not-for-profit and for-profit sectors, museum administration
7 connotes management and support services in the museum necessary to support exhibitions,
8 productions, and events.
- 9 **c. Design Management.** Connotes a responsibility for organization, leadership, and oversight of design
10 firms or corporate divisions, and for complex, often multidisciplinary, design projects.
- 11 **d. Business Administration or Management.** Indicates a responsibility for leadership, direction, and
12 decisions over an entire enterprise or a component part of an enterprise. Business administration or
13 management skills imply overall strategic planning, the setting of objectives, and the marshaling of
14 resources to meet objectives. Examples of business administration or management skills and careers in
15 various fields of design management or arts administration are defined above.
- 16 **e. Support Services.** Support services are those of a business or technical nature required in the
17 production and delivery of art/design. Examples of business services are those relating to the
18 accounting, financing, marketing, and distribution of art/design and art/design-related products, such as
19 auditor and sales representative. Examples of technical services are those relating to the production of
20 the art/design-related product, such as technician, editor, and copyright lawyer.

21 **B. Program Types and Curricular Structures for Degrees in Art/Design Combining Studies in Art/Design, Business,**
22 **Design Management or Arts Administration**

23 **1. Basic Distinctions**

- 24 **a. Majors and Minors, Concentrations, and Areas of Emphasis** (see also Standards for Accreditation
25 IV.B.2.).
- 26 (1) Designating a subject as a major normally indicates that the curriculum requires the equivalent of
27 at least one full undergraduate year of studies in that subject, or 25% of a
28 120 semester-hour curriculum. Majors in specific areas of study may require more curricular time.
- 29 (2) Minors and areas of emphasis require less time in the subject area and are not designated majors.
30 Normally, coursework in an area of emphasis occupies at least 10% of the total curriculum. Minors
31 or areas of emphasis in specific areas of study may require 15% or more.
- 32 (3) The term *concentration* is used by some institutions to designate a major, and by others to
33 designate a minor or area of emphasis.
- 34 (4) Institutions must define and publicize the meanings of such terms and use such terms consistently
35 within specific subject matter areas.
- 36 **b. General and Specialized Programs.** Some programs that combine studies in art/design with studies in
37 business and/or more specialized fields such as design management or arts administration are
38 structured to develop a comprehensive set of basic competencies applicable to business in general or
39 administration and management in art/design. Other programs seek to focus on one or two specific
40 aspects or specializations within a field.

- 1 **c. Content.** There are clear distinctions among art/design content, business content, and content in such
2 areas as design management, arts administration, or specialized areas of various entertainment
3 industries. Content in these areas may be connected or integrated in various ways. However, a clear
4 distinction among these areas of content is essential when defining purposes, assigning degree titles,
5 and developing public information about a program.
- 6 **d. Basic Curricular Structures**
- 7 **(1) Liberal Arts Degrees**
- 8 (a) NASAD recognizes the Bachelor of Arts and Bachelor of Science as titles appropriate for liberal
9 arts degrees in art/design.
- 10 (b) Studies in art/design must comprise at least 30% of the total program. Students are expected
11 to meet the competencies common to all undergraduate liberal arts degrees in art/design,
12 including specific expectations in art/design studies and competencies. For further standards
13 regarding liberal arts degrees with a major in art/design, see Standards for Accreditation VII.
- 14 **(2) Professional Degrees**
- 15 (a) NASAD recognizes the Bachelor of Fine Arts as the professional degree in art/design. When
16 art/design is the sole focus, studies in art/design normally comprise at least 65% of the total
17 program.
- 18 (b) When the Bachelor of Fine Arts degree is structured to include a formal program of studies in a
19 specified field—associated with art/design or an outside field—studies in art/design must
20 comprise at least 55% of the total program and the associated or outside field at least 15%.
- 21 An associated field has direct relationship with art/design, for example: design management,
22 art marketing, arts management, art/design appraisal, etc.
- 23 An outside field may be related to art/design, but is not based in art/design content or
24 practice, for example: economics, accounting, law, computer science, psychology, electrical
25 engineering, etc.
- 26 (c) Graduates are expected to demonstrate competencies in the common body of knowledge and
27 skills expected of all who hold a professional undergraduate degree in art/design including, but
28 not limited to studio; history, theory, criticism, and technology. For further standards regarding
29 professional baccalaureate degrees in art and design, see Standards for Accreditation VIII.–X.
- 30 **e. Art/Design Content and Curriculum Structure**
- 31 (1) For the purposes of these standards, art/design content is defined as studies or experiences that
32 develop knowledge and skills in art/design. Words used to describe this content at basic levels
33 normally include studio studies, production, theory, history, criticism, and technology.
- 34 (2) Each type of degree in art/design—liberal arts (see Section 2.B.1.d.(1)) or professional (see Section
35 2.B.1.d.(2)) and the details of graduation requirements for degree programs at specific institutions
36 together define levels of competence expected of students in specific areas across a range of
37 art/design knowledge and skills.
- 38 (3) These levels of competence in art/design content may be achieved through many different
39 arrangements of coursework, course titles, course numbers and disciplinary designation, required

1 projects and experiences, and so forth. These arrangements are means to addressing content and
2 achieving competence; they are not the content or the competencies themselves.

3 (4) The percentages indicated in these standards represent the time it normally takes to gain the
4 breadth and depth of knowledge and skills required in a specific area of study for a specific type of
5 degree. The percentages are benchmark indicators of time-on-task needed to acquire
6 competencies in areas of content; they are not the content or the competencies themselves.

7 (5) In organizing or reviewing the structure of specific degree programs, the first overall question is the
8 extent to which the requisite levels of competencies can be achieved given the curricular
9 requirements of the program as developed and ordered by the institution. The second overall
10 question is the extent to which the distribution of credits in various disciplinary areas is consistent
11 with the degree type-liberal arts or professional. These questions are posed with regard to the
12 portions of the curriculum assigned to the discipline of art/design, as well as to areas with which
13 art/design studies may be combined, such as business and management in various aspects of
14 art/design, and arts administration.

15 **f. Preparation for Undergraduate Study.** Postsecondary study for a professional undergraduate degree in
16 art/design often requires prior preparation and demonstration of skill in one or more of the above
17 areas, especially studio, prior to matriculation.

18 **2. Liberal Arts Degrees.** Programs must meet all NASAD standards for the liberal arts degree in art/design and,
19 in addition, provide one or more of the following opportunities for:

20 **a. Elective-Based Programs.** *(Choosing one or more courses in business and/or design management or arts*
21 *administration, etc., on an elective or individual honors basis.)*

22 The course or courses in these areas are not ordered into curricular requirements for a minor or area of
23 emphasis but chosen from among courses available at the institution. NASAD standards associated with
24 such programs are found in the main body of the *Handbook* under sections referring to liberal arts
25 degrees. NASAD publications list such programs as a Bachelor of Arts in Art or Design or Bachelor of
26 Science in Art or Design.

27 The institution may not advertise such a curricular program as business, design management, arts
28 administration, etc.

29 **b. Specific Emphasis or Minor.** *(Choosing a pre-determined set of courses in business and/or design*
30 *management or arts administration associated with the development of specified knowledge and skills*
31 *where the curricular requirements constitute an area of emphasis or minor within the curriculum.)*

32 The goals may be general knowledge of or specific concentration on an area of art/design or design
33 management, arts administration, etc. NASAD standards for such programs are found in Section E. of
34 this Appendix. NASAD publications list such programs as Bachelor of Arts in Art or Design or Bachelor of
35 Science in Art or Design followed by the area of emphasis in parentheses.

36 The institution may advertise business, design management, or arts administration, etc., as an area of
37 emphasis or as a minor, as long as all published materials about the program are consistent with its
38 content and as long as the program meets all applicable NASAD standards.

1 **c. Double Major in Art/Design and in Business.** *(Choosing a double major in art/design and business that*
2 *meets institutional requirements for graduation with both majors.)*

3 The student may or may not be required to take courses in design management or arts administration,
4 etc. NASAD standards associated with such programs are found in Section E. NASAD publications list
5 such programs as Bachelor of Arts in Art or Design/Business or Bachelor of Science in Art or
6 Design/Business.

7 The institution may advertise that it offers a double major in art/design and business.

8 **3. Professional Degrees.** Programs must meet NASAD standards for all professional undergraduate degrees in
9 art/design. In addition, programs provide one or more of the following opportunities for:

10 **a. Elective-Based Programs.** *(Choosing one or more courses in business and/or design management or arts*
11 *administration, etc., on an elective or individual honors basis.)*

12 The course or courses are not ordered into curricular requirements for a minor or area of emphasis, but
13 chosen from among courses available at the institution. NASAD standards associated with such
14 programs are found in the main body of the *Handbook* under sections referring to professional
15 undergraduate degrees. NASAD publications list such programs as Bachelor of Fine Arts in Ceramics,
16 Bachelor of Fine Arts in Graphic Design, and so forth.

17 The institution may not advertise such a curricular program in business, design management, or arts
18 administration.

19 **b. Elective Studies in Specific Associate or Outside Field.** *(Choosing a published curriculum that offers*
20 *opportunities for at least 15% of the total program to involve studies focused on the development of*
21 *general competence in an associated field or in a second discipline. Design management, arts*
22 *administration, and museum administration are examples of associated fields. Business, economics, and*
23 *marketing are examples of a second discipline.)*

24 When art/design studies occupy at least 50% of the total curriculum, NASAD publications lists such
25 programs as Bachelor of Fine Arts in Studio Art with Elective Studies in Business. NASAD standards
26 associated with such programs are found in Section E.

27 The institution may advertise a program with that title as long as all published materials about the
28 program are consistent with its content. The institution may not advertise a major program in business,
29 design management, or arts administration, etc., but it may offer or require students in the program to
30 take one or more courses in the business aspects of art/design.

31 **c. Double Major in Art/Design and in Business or a related outside field.** *(Choosing a double major that*
32 *meets institutional requirements for the professional undergraduate degree in art/design and the*
33 *professional or liberal arts undergraduate degree in business, economics, marketing, etc.)*

34 Normally, such a program requires four-and-one-half to five full academic years. NASAD publications list
35 such programs as Bachelor of Fine Arts in [major field]/Bachelor of Arts in Business, etc., Bachelor of
36 Fine Arts in [major field]/Bachelor of Science in Economics, or some similar designation based on degree
37 titles used by the institution. NASAD standards associated with the Bachelor of Fine Arts degree are
38 found in the main body of the *Handbook*.

39 The institution may advertise that it offers a double major in art/design and business, etc. For such
40 degrees, the institution may not advertise a curricular emphasis in design management, arts
41 administration, etc., unless there is a published set of requirements in the field designated as an
42 emphasis that occupy 10–15% of the total program.

1 **C. Operational Requirements**

- 2 **1. Purposes and Resources.** The specialized goals and objectives of each degree program combining studies in
3 art/design, business, design management or arts administration, etc., shall be carefully developed and
4 articulated after in-depth evaluation of the specific resources available to the institution for perpetual
5 support of all aspects of the program.
- 6 **2. Practitioner Consultation.** Any area of specialization or emphasis should be developed in consultation with
7 professional practitioners in that area of specialization.
- 8 **3. Published Materials**
- 9 a. Catalog statements and other promotional materials about any program shall present an accurate,
10 detailed description of the program including specific goals and objectives, requirements, and applicable
11 institutional resources.
- 12 b. Any mention of career opportunities available upon completion of the program must be based on
13 documentable facts and provide a realistic set of information.
- 14 c. When listed in the catalog or other publications or on the website, adjunct faculty shall be listed as such.
- 15 **4. Advising.** Advising programs should provide students with a realistic assessment of job opportunities and
16 professional requirements as appropriate to the nature of a student's program, individual aptitude,
17 professional interest, and academic progress.
- 18 **5. Faculty.** Faculty members assigned to specialized courses in design management or arts administration,
19 aspects of the entertainment industry, etc., should have had practical field experience in the areas covered
20 by the course.

21 **D. Undergraduate Programs in Design Management, Arts Administration, or Associated Fields**

- 22 **1. Common Body of Knowledge and Skills in Design Management or Arts Administration and Business.**
23 Students with career aspirations in the above fields face a wide variety of choices concerning the structure of
24 education and training they will use to prepare them for their careers. These include degree programs
25 (majors, minors, areas of emphasis), individual study, mentorship, and apprenticeship programs in
26 management and/or industry.

27 While there is no specific structure, format, or schedule of education, training, and experience that will be
28 effective in every case, the student comprehensively prepared to embark upon a professional career
29 possesses a body of knowledge and skills in management of one or more specific sectors and business, and is
30 able to demonstrate the ability to integrate and synthesize among the following competencies. It is
31 understood that most programs of study will not have such comprehensive preparation as their objective
32 (see Section 2.D.2.).

33 **a. Design Management or Arts Administration**

- 34 (1) An overview understanding of design management or arts administration, including the functions
35 and organizational structures of the basic component sectors of the field, and the relationships of
36 these sectors to each other.
- 37 (2) A working knowledge of the multiple ways design management or arts administration use
38 principles and techniques of marketing, promotion, management, and merchandising, including the
39 development, manufacturing, distribution, and retailing of art/design products.

- 1 (3) A basic knowledge of the fundamental principles, issues, and systems associated with creative and
2 intellectual property including, but not limited to copyright, publishing, contracts, licensing,
3 patents, and trademarks.
- 4 (4) A functional knowledge of artist/designer and production/exhibition management and promotion.
- 5 (5) An overview understanding of organizational structures, practices, and standard issues associated
6 with art/design, the arts in general, and/or corporations, non-profit exhibitors and producers, and
7 entertainment organizations.
- 8 (6) A basic understanding of how computers and information technologies influence the business
9 environment, e-commerce, and the decisions of various sectors of design management or arts
10 administration.
- 11 (7) A basic knowledge of the major information and data sources that support or influence decision-
12 making in design management or arts administration and in business more generally.

13 **b. Business**

- 14 (1) An understanding of the fundamental principles of micro- and macro-economics sufficient to apply
15 them to basic economic analysis, evaluation, and decision-making.
- 16 (2) A functional knowledge of accounting, including financial and managerial accounting.
- 17 (3) A basic understanding of principles, techniques, and common practices in business law,
18 management, business ethics, and marketing including, but not limited to consumer behavior,
19 market research, publicity, and public relations.
- 20 (4) A basic understanding of international business practices.

21 **2. Developing the Common Body of Knowledge and Skills in Undergraduate Degree Programs**
22 **in Art/Design**

- 23 a. Undergraduate academic programs that combine studies in art/design, business, design management or
24 arts administration, etc., have different goals and objectives with respect to competency development
25 in various aspects of the common body of knowledge and skills, and in the extent to which all or a
26 portion of competencies contained in the common body of knowledge and skills are addressed.
- 27 b. Many institutions will be able to provide coursework and experiences that address one or several of
28 these competencies. Fewer institutions will have development of the entire comprehensive body of
29 knowledge and skills as an objective of their undergraduate program(s).
- 30 c. Portions of the common body of knowledge and skills can be addressed in degree formats outlined in
31 Section 2.B.2. and 3.
- 32 d. The common body of knowledge and skills can be addressed in its entirety in a specially designed
33 program.

1 **E. Standards for Specific Undergraduate Art/Design Degree Programs Combining Studies in Art/Design, Business,**
2 **Design Management or Arts Administration, etc.** *(The following standards apply to each program. For specific*
3 *formats regarding majors, minors, and areas of emphasis: for liberal arts degrees, see Section 2.B.2.; for*
4 *professional degrees, see Section 2.C.3.)*

- 5 1. Specific coherent sets of purposes shall be developed and published concerning studies in business and/or
6 design management or arts administration, etc., that include, but are not limited to:
- 7 a. Sector(s) of design management or arts administration, etc., subject matter, technique(s), or issue(s) to
8 be addressed.
- 9 b. Content, methods, and perspectives used to consider sector(s) of design management or arts
10 administration, etc., subject matter, technique(s), or issue(s).
- 11 c. Expectations regarding breadth and depth of study and competency development.
- 12 d. Aspirations for specific artistic, intellectual, industry, or disciplinary engagement.
- 13 e. Internships and other experiential requirements as applicable.
- 14 f. The level and length of the program.
- 15 2. The program shall meet all requirements for competency development in art/design consistent with its
16 purposes and structure as either a liberal arts or professional degree in art/design. NASAD standards
17 regarding the liberal arts and professional degree in art/design are found in the main body of the *Handbook*.
- 18 3. Applicable prerequisites for courses, curricula, or required experiences shall be clearly stated, especially with
19 regard to levels of competence in specific disciplines central to the artistic or educational purposes and
20 content.
- 21 4. There must be clear descriptions of what students are expected to know and be able to do in art/design and
22 business and/or design management or arts administration, etc., upon completion. There must be effective
23 mechanisms for assessing student competencies against expectations that include, but are not limited to:
- 24 a. Achieving a measurable degree of advancement in and fulfillment of specified and stated program
25 purposes.
- 26 b. Developing an effective work process and a coherent set of ideas and goals which are embodied in their
27 work.
- 28 c. Developing a significant body of knowledge and skills consistent with the purposes of the program and
29 sufficient for evaluation, and a level of artistry and/or technical proficiency and/or business or scholarly
30 competence observable in work acceptable for public exhibition, publication, or use in one or more
31 sectors of design management or arts administration.
- 32 5. Evaluation mechanisms and any internships or experiential requirements shall be consistent with the goals
33 defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.
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APPENDIX I.C.

NASAD AND ABET 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 <https://nasad.arts-accredit.org/accreditation/standards-guidelines/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/?s=Criteria+for+Accrediting+Engineering+Programs>.

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3. Policies and Positions of NASAD and ABET

- 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 NASAD or ABET 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.** NASAD and ABET 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.

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 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.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.).
- 4. Association Positions.** Each of the arts accrediting associations above encourages member institutions to become informed and to participate in CMCT-related projects and other multidisciplinary cooperative efforts and courses as they deem appropriate to their purposes; however, offering curricular programs in this area changes the nature and scope of an institution’s engagement with CMCT. The associations affirm that the standards below are intended to neither encourage nor discourage the development of curricular programs in CMCT. Such decisions are the prerogative of the institution.

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

6 **APPENDIX OUTLINE:**

7 **Section I. Information**

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

13 **Section 2. Standards and Guidelines**

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

31 Section 2.A.–H. provides standards-based information. Section I.–Q. addresses CMCT curricular programs
32 specifically.
33

34
35 **Section 1. Information**

36 **A. Introduction**

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

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

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

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

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

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

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

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

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

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

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

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

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

33 **B. Appendix Purposes**

34 This Appendix is intended to:

- 35 1. Support the continuation and growth of creative dynamism in a multifaceted field where discovery is
36 a major goal, and where there is little or no stasis.
- 37 2. Focus on CMCT from the perspectives of arts and design disciplines while fully addressing the fact
38 that CMCT work encompasses and finds impetus from many other disciplines and perspectives.
- 39 3. Present principles and concepts that can be considered at various levels of breadth and depth, and
40 that remain current as change occurs.

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

11 C. Definitions and Concepts

12 For the purposes of this Appendix:

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

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

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

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

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

- 34 2. **Arts/design, or arts** encompasses all of the individual performing and visual arts and all of the various
35 design fields and includes those disciplines, manifestations, and practices that combine arts (dance,
36 music, theatre, visual arts, film, etc.) or design elements in traditional or new forms. The terms
37 indicate a set of creative disciplinary areas from which choices about inclusion are made on a project-
38 to-project basis. The terms do not indicate a requirement that all fields listed must always be
39 represented in any CMCT course or project or curriculum.
- 40 3. **Multidisciplinary** includes the arts/design disciplines and other disciplines.

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

19 **D. Institutional Purposes**

- 20 1. Institutions interested in pursuing CMCT activity have many choices about levels of engagement. One
21 fundamental choice is whether to support (a) projects, (b) curricular programs, or (c) both.
- 22 Decisions regarding the scope of involvement with CMCT activity are the prerogative of each
23 institution. However, each decision produces its own set of necessities for success.
- 24 2. Levels of CMCT engagement in creative production and/or scholarship include, but are not limited to:
- 25 a. Projects (singly or in series).
- 26 b. Coursework and/or experiences, elective or required, open or limited by admission criteria.
- 27 c. Curricular programs in the primary arts/design area, other arts/design areas, or other fields with
28 required CMCT content, as coursework, emphases, or minors.
- 29 d. Curricular programs leading to degrees or other credentials with majors in arts/design CMCT.
- 30 These may be based administratively in: (1) art/design, dance, music, theatre, or other arts/design
31 areas; (2) a consortium of several arts/design disciplines; or (3) institutes or similar administrative
32 entities involving the arts and/or design, engineering, technology, business, and other disciplines.
- 33 3. Types of projects, courses, or curricula offered at various levels of capacity and complexity may
34 include, but are not limited to:
- 35 a. Orientations to or surveys of CMCT.
- 36 b. Conception, development, and production of CMCT work.
- 37 c. Research, scholarship, and publication associated with CMCT.

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

2 **1. Projects**

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

9 **2. Curricular Programs**

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

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

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

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

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

35 **Section 2. Standards and Guidelines**

36 The standards and guidelines below address curricular programs that constitute areas of emphasis, minors, majors,
37 or their equivalents in CMCT. They supplement standards and guidelines applicable to all curricular programs

1 beginning in Section I. and continuing to the end of the Standards for Accreditation applicable to accredited
2 institutional Membership in NASAD, NASD, NASM, or NAST.

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

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

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

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

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

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

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

- 30 1. Content, techniques, and technologies used as elements in CMCT are often applied and studied in
31 arts/design contexts that are not fundamentally or primarily multidisciplinary. Programs of study of
32 this type are documented and reviewed by the Commission as appropriate to program purposes
33 using, as appropriate, other sets of NASM, NASAD, NAST, or NASD standards. In these circumstances,
34 institutions and the Commission may reference competencies, experiences and opportunities, and
35 other portions of this Appendix, if applicable to the purpose and content of the program or to issues
36 pertinent to documentation and review. Examples follow.

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

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

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

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

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

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

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

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

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

30 Standards regarding relationships and distinctions between the accreditation of curricular programs in the
31 arts (arts accrediting organizations) and in engineering (ABET) are found in Appendix I.F. of the *NASM*
32 *Handbook*, Appendix I.C. of the *NASAD Handbook*, and Appendix I.E. of the *NAST Handbook*. Operational
33 standards and guidelines related to coordinated programs from a CMCT perspective are found in Section
34 2.O.

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

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

39 **F. Related Arts Accreditation Standards**

40 **NASAD:** NASAD standards for Degree Programs Combining Studies in Art and/or Design and
41 Electrical/Computer Engineering (NASAD and ABET) are found in Appendix I.C. of the *NASAD Handbook*.
42 Generic NASAD standards for programs featuring Disciplines in Combination are found in Standards for

1 Accreditation III.I. Generic NASAD standards for Majors in or Based on Electronic Media are found in
2 Standards for Accreditation III.J.

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

6 **NASM:** NASM standards for Studies in Recording Technology are found in Appendix I.G. of the NASM
7 *Handbook*. Standards for Baccalaureate Curricula Combining Studies in Music and Electrical Engineering
8 (NASM and ABET) are found in Appendix I.F. Generic NASM standards for programs featuring Disciplines
9 in Combination are found in Standards for Accreditation III.I. Generic NASM standards for Majors in or
10 Based on Electronic Media are found in Standards for Accreditation III.J.

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

16 **G. Administrative Home**

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

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

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

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

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

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

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

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

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

7 **1. Content**

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

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

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

18 **2. Titles**

19 *CMCT*—a term used in this text to designate a type of work—is not a standard degree title, and may
20 never become one. Other current or future titles can be consistent with CMCT-centered curricular
21 programs (see Section 2.I.3.).

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

27 **3. Terminologies**

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

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

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

39 Curricular programs with these titles or structures may or may not include requirements in CMCT. If
40 included, these CMCT-associated requirements may or may not have sufficient presence or focus to

1 constitute a curricular program in CMCT. The relationship between content and curricular structure is
2 the key factor in determining applicability of CMCT standards.

3 **4. Program Descriptions**

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

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

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

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

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

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

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

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

23 If applicable to an institution’s programs, various structures for combining a professional degree in an
24 arts or design field with studies in related or outside fields such as CMCT—elective study, specific
25 emphasis or minor, elective studies in a specific outside field, double majors, and, in NASM, the
26 professional Bachelor of Musical Arts degree—are found in Standards for Accreditation IV.C.6.

27 5. *Liberal Arts Undergraduate Degrees in CMCT*

28 These degrees must:

29 a. Apportion time to the two curricular areas designated major and general studies consistent with
30 standards and guidelines for other liberal arts degrees in the particular arts/design area and the
31 other arts fields.

32 b. Require that the major (CMCT) occupy at least 30% in content chosen consistent with program
33 purposes from among that outlined in Section 2.L.

34 c. Meet requirements outlined in Section 2.L.4.

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

1 6. *Professional Undergraduate Degrees in CMCT*

2 These degrees must:

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

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

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

14 **1. Standards**

- 15 a. Curricular structure, content, and time requirements shall enable students to develop the range
16 of knowledge, skills, and competencies expected of those completing a specific area of emphasis,
17 minor, or a degree or other credential in CMCT.
- 18 b. Institutions interested in offering CMCT emphases or minors within single-discipline majors in
19 arts/design or other fields use structural standards for that single discipline and a major as a
20 framework for the inclusion of CMCT content (e.g. BFA in Stage Management with an Emphasis
21 in CMCT; B.M. in Composition with an Emphasis in CMCT, etc.).

22 **2. Guidelines**

23 The structure of each curriculum normally conforms to the basic distributions of time and disciplinary
24 work, and achievement expectations associated with the type (e.g., liberal arts, professional,
25 practice-oriented, research-oriented, practice- and research-oriented, etc.) and level (e.g., basic,
26 intermediate, advanced, undergraduate, graduate, etc.) of the program or credential offered.

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

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

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

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

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

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

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

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

22 **5. Professional Undergraduate Degrees with a Major in CMCT.** All competencies listed in Section 2.M.1.
23 are required for graduation from a professional arts-/design-labeled undergraduate degree—BFA,
24 BM, etc.—with a major in or focused primarily on the production of CMCT work, and/or titled a major
25 in CMCT, irrespective of the particular terms or label used by the institution to indicate CMCT.

26 **6. Experimental Degree Structures.** Experimentation in degree structures, content, and knowledge and
27 skills development systems may be appropriate for some undergraduate CMCT programs. However,
28 CMCT competency development requirements for graduation must be consistent with published
29 program objectives and time distributions (see Standards for Accreditation III.M. and IV.C.1.c.).

30 **7. Other Applications.** Whether centered in art/design, dance, music, theatre, or in other fields, one or
31 more of the competencies listed below may be required to achieve the production and/or
32 informational and/or scholarly objectives of individuals or programs.

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

34 **1. Competencies**

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

37 a. Basic informational knowledge regarding:

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

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

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

- 1 (c) Appropriately related technology.
- 2 (d) Multiple media forms and technologies associated with CMCT.
- 3 (2) Fundamental generative processes—the way work is created in the various arts and design
4 forms, in technology, and in CMCT. Includes basic components, disciplines, and integrations;
5 materials and techniques; creative patterns/processes; problem-solving; and formal
6 relationships.
- 7 (3) Notational systems—the natures of notational systems (etching, scoring, pseudo-coding,
8 mapping) and what they do in the various arts and in technology.
- 9 (4) Editing systems—procedures, processes, and criteria for synthesizing and determining final
10 compositional, design, or technical procedures.
- 11 (5) Phases of production, exhibition, and distribution—sequences for the art forms, for design,
12 for other disciplines involved, for technology, and for multimedia.
- 13 (6) Fundamental business practices and contexts associated with production, exhibition, and
14 distribution for various types of CMCT.
- 15 b. Knowledge and abilities regarding CMCT concepts and structures, including but not limited to:
- 16 (1) Knowledge of the concepts related to the visual, spatial, sound, motion, interactive,
17 performative, and temporal elements/features of digital and emerging technology and the
18 principles for their use in the creation and application of CMCT work.
- 19 (2) Ability to combine understanding of the special properties of various specific disciplines and
20 media with an understanding of narrative and other information/language structures for
21 organizing content in time-based or interactive CMCT.
- 22 (3) Ability to organize and represent content structures such as communications, objects, and
23 environments in ways that are responsive to artistic/design goals and/or other technological,
24 social, cultural, and educational systems and requirements.
- 25 c. Ability to conceptualize, create, and develop CMCT work, including but not limited to:
- 26 (1) Abilities to conceptualize, capture, create, and edit in various media using programming
27 codes and/or software packages. Associated competencies include:
- 28 (a) Understanding of digital multimedia capabilities and uses of light, images, animation
29 and film and video, sound, and texts.
- 30 (b) Understanding of the characteristics and capabilities of various technologies (hardware,
31 software, and code-based systems); their appropriateness for particular expressive,
32 functional, and strategic applications; their positions within larger contexts and systems;
33 and their influences on individuals and society.
- 34 (2) Knowledge of the processes for the development and coordination of technology-based
35 CMCT creative tools (for example, storyboarding, concept mapping, and the use of scenarios
36 and personas).
- 37 (3) Ability to use technologies to achieve specific expressive, functional, and synergistic
38 objectives.

- 1 (4) Understanding of the nature and procedures of collaborative work, and the ability to work in
2 teams to organize collaborations among representatives from multiple disciplines and
3 perspectives.
- 4 (5) Ability to communicate verbally and write effectively in CMCT contexts.
- 5 d. Knowledge and understanding of practicalities and contexts for CMCT, including, but not limited to:
- 6 (1) Understanding of what is effective, useful, usable, and desirable with respect to:
- 7 (a) Interactive user/audience-centered interfaces.
- 8 (b) Digitally based, technologically mediated communication, objects, and environments.
- 9 (c) The ability to analyze and synthesize relevant aspects of human interaction in various
10 contexts (e.g., physical, cognitive, cultural, social, political, economic, etc.).
- 11 (2) Knowledge of the basic principles, laws, regulations, and ethical considerations and practices
12 associated with CMCT and intellectual property as it is both acquired and created by
13 individuals working in the programs.
- 14 (3) Knowledge of history, theory, and criticism with respect to CMCT and related areas such as
15 film, video, technology, media, sonic arts, and digital arts and design.

16 **2. Opportunities and Experiences**

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

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

1 constantly changing industry preferences for certain operating systems, computer platforms, and
2 software in setting computer purchase requirements and infrastructure support.

3 e. In order to accomplish some kinds of work, students may need to know or learn computer
4 programming or scripting.

5 f. Opportunities to participate in internships or other types of practica are recommended.

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

7 1. Work in convergent fields is inherently collaborative and synthesizes content, resources, and
8 methods from many disciplines.

9 2. General studies requirements should correlate with the overall goals and objectives of each curricular
10 program. Studies in areas such as writing, film studies, arts and design disciplines outside the
11 student's home discipline, cultural studies, performance studies, history of technology,
12 communication theory, cognitive psychology, human factors, computer science, and business are
13 recommended.

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

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

17 **1. Instructional and Technical Personnel**

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

25 Qualifications normally include the ability to:

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

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

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

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

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

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

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

- 1 b. Instructional and technical personnel supporting and/or administering CMCT work need to
2 possess:
- 3 (1) Expertise in multiple media forms.
- 4 (2) Some level of familiarity with related disciplines outside of the arts.
- 5 (3) An understanding of the meanings and usages of various words and concepts in preferably
6 several fields of technology, media forms, and related fields consistent with the purpose and
7 nature of the project or program.
- 8 c. Faculty teaching CMCT-centered courses and overseeing associated student project development
9 or conducting labs in CMCT must be qualified by demonstrated professional competence and
10 experience. Faculty must have practical professional experience in the content covered by any
11 course they are teaching and be qualified to teach current technology. Demonstrated teaching
12 experience shall be a requirement for continuation.
- 13 d. In addition to qualified CMCT faculty, the institution shall have faculty qualified to teach any
14 specifically designated course in any discipline or area required to complete the curricular
15 program that addresses an element or component of CMCT.
- 16 If such requirements include any math, engineering, or other science-centered course, normally
17 faculty teaching such courses shall have an earned doctorate in the field in which they are
18 teaching and hold a faculty position in a school or department in that field.
- 19 e. Staff support commensurate with the scale of programs, projects, resource requirements, and
20 delivery systems is essential.
- 21 f. Medium- to large-scale CMCT efforts normally require a project manager who coordinates
22 fulfillment of technical and technological requirements.
- 23 g. If an institution offers a major in CMCT, a faculty member or administrator shall be designated
24 who has primary responsibility for the program and sufficient assigned time for its operation and
25 development consistent with the size, scope, and requirements of the program. Normally, faculty
26 members designated as program administrators or coordinators have several years of experience
27 producing CMCT work.
- 28 h. Professional development and support are important for faculty associated with CMCT programs.
29 Some faculty may need to be engaged in professional development outside their home
30 discipline, and perhaps even outside traditional academic professional development activity.
- 31 For additional standards regarding faculty and staff, see Standards for Accreditation II.E.

32 **2. Coordination and Coordinated Programs**

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

1 **3. Resources and Delivery Systems**

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

4 a. Resource acquisition systems to assemble technologies and other resources used for specific
5 elements of curricular programs in CMCT, including associated projects.

6 b. Working spaces that are the locations for:

7 (1) Development of coherent creative action (dissimilar things going different ways, but working
8 together).

9 (2) Individual and collaborative study, exploration, and work.

10 (3) Systems integration (artistic [e.g., composition, choreography, playwriting or narrative,
11 visual design] and technological).

12 (4) Project fulfillment and artistic production.

13 (5) Development and maintenance of a creative environment.

14 (6) Installation, access, maintenance, and security and storage of institutional and student-
15 owned equipment.

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

19 c. Intellectual Resources

20 (1) In addition to the usual resources for the arts and technology, CMCT programs need to
21 access image, video, sound, and other libraries and assets, both those they acquire and
22 those that are created by individuals working in the programs. These become part of the raw
23 materials of CMCT work.

24 (2) Participants in CMCT programs need access to the range of current work in this field.

25 (3) Resource issues include appropriate hardware and software, and fees for licensing and
26 royalties.

27 (4) Issues related to copyright, fair use, and legal aspects of the use of digital assets—acquired
28 or created—need to be addressed.

29 (5) Mechanisms for archiving CMCT work need to be developed.

30 For additional standards applicable to Facilities, Equipment, Health, and Safety, see Standards for
31 Accreditation II.F.; for additional standards applicable to Library and Learning Resources, see
32 Standards for Accreditation II.G.

33 **4. Time and Credit Allocations**

34 Various aspects of CMCT knowledge and skill development are time-intensive. Examples include, but
35 are not limited to: collaborations, project-based activities involving multiple disciplines and
36 perspectives, team-based learning and creating, developing the artistic and technological

1 proficiencies to realize concepts within specific CMCT works and for any specific CMCT work as a
2 whole.

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

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

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

11 **5. Evaluation**

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

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

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

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

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

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

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

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

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

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

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

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

12 Q. Standards for Specific Curricular Programs

13 **NOTE:** The standards below are in addition to and reviewed in terms of applicable standards in Standards
14 for Accreditation II.–XXII., and in Appendix I.D., Section 2.

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

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

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

STANDARDS AND GUIDELINES FOR PROFESSIONAL UNDERGRADUATE DEGREES WITH A MAJOR IN GENERAL DESIGN

Please Note:

The set of standards below does not apply to undergraduate professional degree programs with majors in communication design, fashion design, industrial design, interior design, textile design, or in any other specific design specialization. Those standards are located in Standards for Accreditation X.C.–G. and in Appendix I.F. as applicable.

Section 1. Curricular Standards

The professional undergraduate degree with a major in general design provides students with a grounding in fundamental design principles, techniques, and content. It is not equivalent to a major in a specific design specialization. It differs from such majors in purpose, course requirements, and expected results.

The extent of the difference depends on specific institutional purposes and requirements for each general design degree. For example, general design degrees can provide a foundation for the post-baccalaureate acquisition of additional competencies associated with practice in specific design specializations, or they can provide studio-based surveys of design that support further study in history, theory, criticism, or research. They can also focus on the acquisition of understanding needed to connect design thinking with business, technology, planning, and other fields.

NASAD standards are applied according to specific program purposes and content present in individual institutions.

All programs in this category must meet NASAD standards in Standards for Accreditation IV.A. and elsewhere regarding declaration of specific program purposes; relationships among purposes, content, and curriculum requirements; and program components and resources. They must also meet Standards for Accreditation II.I.1.g. regarding title/content consistency.

Normally, the title Bachelor of Fine Arts is used to identify a professional undergraduate degree with a major in general design.

A. Curricular Structure

- 1. 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 general design as indicated below and in Standards for Accreditation VIII. and X.A.
- 2. Guidelines.** Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in design comprise 25–35% of the total program; supportive courses in art and design, 20–30%; studies in art and design history, 10–15%; and general studies, 25–35%. Studies in the major area, supportive courses in art and design, and studies in visual arts/design histories normally total at least 65% of the curriculum (see Standards for Accreditation III.C. regarding forms of instruction, requirements, and electives).

- 1 **B. Recommendations for General Studies** (see Standards for Accreditation VIII.A.6.). Designers benefit from
2 studies that develop communication, planning, research, and business skills, and from knowledge in the
3 physical and natural sciences, the social and behavioral sciences, and the humanities. Curricular requirements
4 and strong advising should direct students to general studies that specifically support their degree
5 requirements and graduation expectations in design.
- 6 **C. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all professional degree*
7 *programs in Standards for Accreditation VIII.B. and C., and X.A.*):
- 8 1. Comprehensive overview understanding of design, including its fields of practice, modes of inquiry, and their
9 various purposes; its uses of media; its methods of creation, investigation, development, and production;
10 and its connections and ways of responding to context, complexity, people, technology, research, and
11 associated fields.
 - 12 2. Ability to create visual form in response to a range of issues characteristic of design problems that
13 demonstrates thorough understanding of principles of visual, spatial, and/or temporal organization.
 - 14 3. An understanding of various techniques, technologies, media, and materials, including their roles in the
15 creation, production, and use of visual and other forms of design, and their uses in various areas of
16 professional practice.
 - 17 4. Comprehensive understanding of various design connections with planning and strategy; local and global
18 perspectives; engineering, manufacturing, and marketing relationships; and scales ranging from components
19 to systems and from artifacts to experiences.
 - 20 5. General understanding of the design process and its application, including knowledge and skills in problem
21 identification, research and information gathering, analysis, alternative solutions generation, prototyping
22 and user testing, results evaluation, and design project organization.
 - 23 6. General understanding of principles that define how various design specializations respond to people,
24 settings, and activities and application of these principles in making judgments about existing design
25 solutions.
 - 26 7. Foundational knowledge of a broad range of design history, theory, and criticism, including but not limited to
27 the influences of works and ideas on the evolution of design practice over time and across cultures, and an
28 understanding of the similarities, differences, relationships, and major achievements among the various
29 design fields and specializations.
 - 30 8. Ability to recognize and articulate overarching concerns that define design responsibility, such as ethical,
31 legal, global/cultural, economic, and environmental issues.
 - 32 9. Experiences that develop abilities to work in design and multidisciplinary teams are essential.
 - 33 10. Opportunities for internships, collaborative programs, and other field experiences associated with
34 developing a breadth of understanding in design are strongly recommended.
 - 35 11. Opportunities to acquire knowledge and skills to analyze and create design responses addressing cultural
36 differences among local and global users are strongly recommended.
- 37 **D. Relevant Competencies for Emphases** (*in addition to those stated for all general design programs, those stated*
38 *for all professional undergraduate degree programs, and those stated for all professional undergraduate design*
39 *programs*). Four of many possible emphases follow. Please note that the Bachelor of Fine Arts in General Design
40 is a studio-based degree, and that emphases are not equivalent to majors (see Standards for Accreditation
41 IV.C.2.).

- 1 1. For general programs intended to provide a basis for post-baccalaureate study toward
2 professional competency in a design specialization, students normally develop introductory and basic-level
3 knowledge and skills in the specific area of specialization. Appropriate standards from Standards for
4 Accreditation X.C.–G. are used as guidelines.

- 5 2. For general programs with a special emphasis in design studies, students normally develop basic overview
6 understandings in areas such as design history, theory, criticism, and the relationship of design to other
7 fields of inquiry and action.

- 8 3. For general programs with a special emphasis on design entrepreneurship, students normally develop
9 abilities to understand and integrate design knowledge and skills with creative design development,
10 business, marketing strategies, and their relationships.

- 11 4. For general programs with an emphasis on the development of design generalists that support
12 management, research, and other design-associated endeavors, students normally develop basic knowledge
13 and skills in design associated with areas such as design strategy, systems analysis, and the application of
14 management, communication, and information theories.

15 **Section 2. Resources**

16 See Standards for Accreditation II. and X.B.

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APPENDIX I.F.

STANDARDS AND GUIDELINES FOR PROFESSIONAL UNDERGRADUATE DEGREES WITH MAJORS IN NEW, DEVELOPING, OR UNIQUE SPECIALIZED DESIGN FIELDS

Please Note:

The set of standards below does not apply to undergraduate professional degree programs with majors in communication design, fashion design, industrial design, interior design, textile design, or sub-specializations thereof, irrespective of specific title. Those standards are located in Standards for Accreditation X.C.–G.

The standards below provide institutions, visitors, and the Commission on Accreditation with a generic standards framework for professional undergraduate degrees with a major in a specific designated field not encompassed in the design specializations list immediately above.

The standards below are for degrees intended to prepare students for entry-level professional practice in the designated field upon graduation.

Section 1. Curricular Standards

All degree programs in this category must meet NASAD standards in Standards for Accreditation IV.A. and elsewhere regarding declaration of specific program purposes; relationships among purposes, content, and curriculum requirements; and program components and resources. They must also meet Standards for Accreditation II.I.1.g. regarding title/content consistency.

NASAD standards are applied according to program purposes and content in relationship to the nature and content of the designated area of specialization.

In addition to standards in this Appendix, references to standards in Standards for Accreditation X.C.–G. may or may not be indicated depending on program purposes and content.

Titles normally used to identify professional undergraduate degree programs with a major structured to prepare students for entry-level professional practice are Bachelor of Fine Arts (BFA) [in the area of specialization], or Bachelor of Science (BS) [in the area of specialization].

To offer professional undergraduate degrees in specialized design fields, institutions must have as prerequisites, a sufficient number of faculty qualified specifically in the area of specialization, as well as technological resources, curricula, and core and specialized courses consistent with the preparation of professionals in the area of specialization.

A. Curricular Structure

1. 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 a new, developing, or unique specialized field of design as indicated below and in Standards for Accreditation VIII. and X.A.

2. Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in the area of specialization comprise 25–30% of the total program; supportive courses in design, related technologies, and the visual arts, 20–30%; studies in

1 art/design histories and theory, 10–15%, and general studies, 25–35%. Studies in the major area; supportive
2 courses in design, related technologies, and the visual arts; and studies in visual/arts design histories and
3 theory normally total at least 65% of the curriculum (see Standards for Accreditation III.C. regarding forms of
4 instruction, requirements, and electives).

5 **B. Recommendations for General Studies** (see *Standards for Accreditation VIII.A.6.*). Curricular requirements and
6 strong advising should direct students to general studies that support their studies in the area of design
7 specialization and other required studies in design. These may include, but are not limited to studies in the
8 physical and natural sciences, the social and behavioural sciences, and the humanities. Studies in
9 communication, planning, business, and technology are usually useful for designers. Students should be able
10 to make connections among these disciplines and their work in the area of specialization.

11 **C. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional degree
12 programs in *Standards for Accreditation VIII.B. and C., and X.A.*):

- 13 1. Ability to conceive and to produce design in the area of specialization, including but not limited to the ability
14 to apply design principles and associated competencies to develop design projects or work incorporating
15 and integrating the knowledge and skills listed in Section 1.C.2.–13.
- 16 2. Foundational understanding of how the area of specialization works; its value definitions and criteria; its
17 creation, development, realization, and distribution mechanisms; its relationships to other professions and
18 issues; and its engagement with matters and ranges of scale, for example, from components to systems,
19 from artifacts to experiences.
- 20 3. Ability to use techniques, technologies, and tools associated with professional practice and achievement in
21 the area of specialization. Normally, this includes competencies in representation, development,
22 dissemination, and application of design in two or more dimensions.
- 23 4. Ability to exercise critical judgment and make functional, purpose-based, project-specific choices among
24 creative approaches, techniques, technologies, and tools to produce work in the area of specialization.
- 25 5. Ability to develop strategies for planning, producing, and disseminating work in the area of specialization.
- 26 6. Foundational knowledge of the history of design associated with or precursor to the area of specialization,
27 including but not limited to the influences of works and ideas on the evolution of design study and practice
28 over time and across cultures.
- 29 7. Foundational knowledge of a broad range of design history, theory, and criticism, including but not limited to
30 the influences of works and ideas on the evolution of design practice over time and across cultures, and an
31 understanding of the similarities, differences, relationships, and major achievements among the various
32 design fields and specializations.
- 33 8. Fundamental knowledge of user perceptions, human factors, and user evaluation mechanisms associated
34 with the design specialization.
- 35 9. Ability to research, define, and communicate about problems, variables, and requirements; conceptualize
36 and evaluate alternatives; and test and refine solutions, including the ability to synthesize user needs in
37 terms of value, aesthetics, and safety.
- 38 10. Ability to communicate concepts and operational issues associated with the area of specialization in verbal,
39 written, and multi-media levels, including but not limited to detailed functional and visual representations
40 and use of appropriate technologies.

- 1 11. Functional knowledge of professional practices and processes associated with or applicable to the area of
2 specialization, including areas such ethics, intellectual property, laws and regulations, operational norms,
3 and global applications.
- 4 12. Knowledge of basic business practices and their relationship to the area of specialization, including but not
5 limited to entrepreneurship, marketing, and accounting, and the nature of decisions associated with
6 ecological and societal responsibility.
- 7 13. Ability to work effectively in multidisciplinary teams.
- 8 14. Opportunities for internships, collaborative programs, and other field experiences associated with the area
9 of specialization are strongly recommended.
- 10 15. Opportunities to acquire the knowledge and skills to create design responses addressing cultural differences
11 among local and global users are strongly recommended.

12 **Section 2. Resources**

13 See Standards for Accreditation II. and X.B.
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