

National Association of Schools of Music

DRAFT DOCUMENT

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

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

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

COMMENT PERIOD I

October 1 – December 18, 2018

Please forward all comments to:

Tiffany Govender, Communications and
Publications Coordinator

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190-5248

Email: tgovender@arts-accredit.org
Phone: 703-437-0700, Extension 125
Fax: 703-437-6312

Website: <http://nasm.arts-accredit.org>

STANDARDS FOR ACCREDITATION

II. PURPOSES AND OPERATIONS

A. Purposes of the Institution and Music 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 music 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 music unit.
- c. In multipurpose institutions, the overall purposes of the music unit must have a viable relationship to the purposes of the institution as a whole.
- d. Specific degrees or other educational programs in music including research institutes, major performance ensembles, and other specific components shall have purposes consistent with the purposes of the entire music 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 X.), and non-degree-granting programs (see Standards for Accreditation XVII.).
- e. Statements regarding overall purposes for music and music 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 music and music study.
 - (4) Be compatible with NASM 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 music and music 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
2 whom it intends to serve.
- 3
- 4 (3) *Mission statements* articulate broad connections between the institution's
5 efforts in music and the world of art and intellect.
- 6 (4) *Goals* are broad statements of aim, the specific needs toward which efforts are
7 directed, normally less remote and more definitive than mission.
- 8 (5) *Objectives* are the specific steps for reaching goals, normally measured in time
9 among other indicators.
- 10 (6) *Action plans* are specific means for achieving objectives, normally measured in
11 dollars among other indicators.
- 12 b. Areas normally addressed in statements of purposes include, but are not limited to
13 specific music and music-related fields; students to be served; learning; teaching;
14 creative work and research; service; performance; and the policies and resources
15 needed for effectiveness in these areas.
- 16 c. To guide and influence the work of a music unit, statements of purposes are normally
17 the basis for:
- 18 (1) Creating a common conceptual framework for all participants.
- 19 (2) Making educational and artistic decisions.
- 20 (3) Long-range planning, including the development of new curricula, innovative
21 activities, expansion or reduction of programs or enrollments.
- 22 (4) Operational decisions, including admission practices, selection of faculty and
23 staff, allocation of resources, evaluation, and administrative policies.
- 24 d. Structural and operational synergy among components may be achieved in part by:
- 25 (1) Stating specific goals for student learning in terms of artistic and academic
26 achievement at levels of detail appropriate to each statement of purpose.
- 27 (2) Making student learning, in terms of artistic and academic achievement, the
28 primary basis for decisions about resource and other operational and
29 evaluative matters.
- 30 (3) Planning and acting with informed analysis and judgment about the symbiotic
31 relationships among all components of the music unit, including the potential
32 impact of specific decisions on specific components and on the achievement of
33 purposes.
- 34 e. When considering purposes, it is useful for most institutions to consider standards and
35 guidelines on Evaluation, Planning, and Projections (see Standards for Accreditation II.L.).

36 **B. Size and Scope**

37 **1. Standards**

- 38 a. Institutions shall maintain sufficient enrollment to support the specific programs
39 offered including:
- 40 (1) An appropriate number of faculty and other resources.

- 1 (2) Sufficient advanced courses in music appropriate to major areas of study at
2 degree or program levels being offered.
- 3
- 4 (3) Requisite ensemble experience (a) at an advanced level and (b) consistent with
5 major areas of study and degree or program levels.
- 6 b. An institution shall not be considered for Membership unless there is in residence a
7 minimum number of candidates for the curriculum or composite curricula on the
8 basis of which the school is applying for Membership. For four-year colleges,
9 including those with graduate programs if applicable, the number is twenty-five; for
10 community colleges, twenty associate degree candidates; for institutions offering
11 graduate work only, fifteen degree or program candidates; and for non-degree-
12 granting institutions, fifteen students in curricular programs that meet NASM
13 membership eligibility requirements (see Standards for Accreditation I.C.4.).
- 14 c. Member institutions with enrollments falling below the minimum requirements for
15 three consecutive years shall be subject to review under *Commission Policies for*
16 *Institutions Reporting Enrollments Lower than NASM Minimums*.

17 **2. Guidelines**

- 18 a. Institutions are expected to demonstrate a positive and functioning relationship
19 among the size and scope of music programs, the goals and objectives of these
20 programs, and the human, material, and fiscal resources available to support these
21 programs.
- 22 b. The study of music requires opportunities for daily interaction with other musicians.
23 In academic settings, this interaction is critical not only in ensemble performance,
24 but also in the development of all types of musical knowledge and skills.
- 25 c. In two- and four-year undergraduate institutions where students declare majors at
26 sophomore or junior levels, students may be counted as music majors if they:
- 27 (1) have indicated that they are potential music majors; and
- 28 (2) are taking musicianship and other courses necessary to complete a music
29 major.

30 **C. Finances**

31 **1. Standards**

- 32 a. Financial resources shall be adequate in terms of:
- 33 (1) the purposes of the music unit and each of the specific degrees or programs it
34 offers; and
- 35 (2) the size and scope of the music unit.
- 36 b. Budget allocations for personnel, space, equipment, and materials must be
37 appropriate and sufficient to sustain the programs offered by the music unit from
38 year to year.
- 39 c. Evidence must be provided demonstrating that financial support is sufficient to
40 ensure continued operation of the music unit and its programs in accordance with
41 applicable NASM standards for the projected period of accreditation.

- 1 d. The institution shall publish all regulations and policies concerning tuition, fees, and
2 other charges, and shall develop a tuition refund policy that is equitable to both the
3 institution and the student.
- 4 e. The institution shall maintain accurate financial records according to legal and
5 ethical standards of recognized accounting practice.
- 6 (1) For privately supported institutions this means an annual audit with opinion of
7 financial statements prepared by an independent certified public accountant.
8 Such audit is normally completed within 120 days, and must be completed
9 within 180 days, after the close of each fiscal year.
- 10 (2) For tax-supported institutions, this means a periodic audit with opinion of
11 financial statements or a review as mandated by the legislative or executive
12 branch of the government entity supporting the institution.
- 13 f. The audited financial statements of the institution shall reveal sound financial
14 management in support of the educational program.
- 15 g. Evidence of past and potential financial stability and long-range fiscal and financial
16 planning must be demonstrated.

17 **2. Guideline and Recommendation**

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

22 **D. Governance and Administration**

23 **1. Standards**

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

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

21 **2. Guideline and Recommendations**

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

29 **E. Faculty and Staff**

30 **1. Qualifications**

31 **a. Standards**

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

1 (4) Faculty members teaching graduate-level courses must represent the
2 professional standards to which graduate students aspire in specific fields and
3 specializations.

4 (5) It is essential that a significant number of faculty members teaching graduate-
5 level courses be active in presenting their work to the public and to peers in
6 their fields as professional composers, performers, scholars, or practitioners.

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

8 (1) Standards for Accreditation II.E.1.a. apply to studies, coursework, and
9 ensembles offered at the institution or under cooperative arrangements with
10 another educational or performing institution, or in any other third-party
11 arrangement.

12 (2) Teachers of performance, composition, and other applied subjects normally
13 are, or have been, deeply involved as practicing artists in the specific disciplines
14 or specializations they are teaching.

15 (3) NASM recognizes the availability of doctorates for specialists in performance,
16 composition, and some other applied disciplines. At the same time, the
17 Association recognizes that some highly qualified practitioners may hold other
18 academic degrees; others may not hold any academic degrees. In such cases,
19 the institution should base appointments on experience, education, and
20 expertise at least equivalent to those required for the master's degree in music
21 or another appropriate field.

22 (4) Academic degrees are a pertinent indicator of the teacher's qualifications for
23 instructing in theoretical, historical, and pedagogical subjects. Creative work,
24 research, and publication are indicators of a teacher's qualifications,
25 productivity, professional awareness, and contribution to various aspects of
26 music and music-related fields.

27 **2. Number and Distribution**

28 **a. Standards**

29 (1) The number and ratio of full- and part-time faculty positions, and their
30 distribution among the specializations must be:

- 31 (a) sufficient to achieve the music unit's purposes;
- 32 (b) appropriate to the size and scope of the music unit's programs; and
- 33 (c) consistent with the nature and requirements of specific programs offered.

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

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

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

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

2 **a. Standards**

- 3 (1) The institution and music unit must have procedures for appointing, evaluating,
4 and advancing music faculty that promote objectivity and that ensure
5 appropriate connections between personnel decisions and purposes, especially
6 as aspirations and purposes concern teaching, creative work, performance,
7 research, scholarship, and service.
- 8 (2) The institution must have procedures for the regular evaluation of all faculty.
- 9
- 10 (3) Creative activity and achievement must be regarded as being equivalent to
11 scholarly efforts and publication in matters of appointment and advancement
12 when the institution has goals and objectives for the preparation of
13 professional composers and performers.

14 **b. Guidelines and Recommendations**

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

30 **4. Loads**

31 **a. Standards**

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

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

- 39 (1) Institutions use a variety of methods for calculating teaching loads. The choice
40 of method is the prerogative of the institution.
- 41 (2) Policies concerning loads should be clearly developed and published with
42 regard to the variety of educational, artistic, and administrative duties

- 1 undertaken by music faculty, and any conversions between clock hours and
2 credit hours.
- 3 (3) Institutions vary significantly in the amount of time they expect faculty to
4 devote to instructional and other responsibilities such as composition and
5 performance, research, and community service. The following statements
6 about two types of instructional responsibilities, therefore, provide indicators,
7 not rules. Classroom instruction in lecture/seminar format is weighted
8 differently from private studio lessons in calculating the teaching component of
9 faculty loads. Normally, the upper limit for a full load for classroom instruction
10 in a lecture/seminar format is approximately 12 clock hours per week; for
11 private studio instruction, approximately 18 clock hours per week.
- 12 (4) Music faculty teaching only classroom/seminar courses should have their load
13 determined in the same way as faculty in other departments of the institution.
- 14 (5) All faculty should have sufficient time for artistic, scholarly, and professional
15 activity in order to maintain excellence and growth in their respective areas of
16 expertise.
- 17 (6) Normally, the teaching loads of those having administrative and/or consultative
18 duties are appropriately reduced.

19 **5. Student/Faculty Ratio**

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

22 **6. Graduate Teaching Assistants**

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

27 **7. Faculty Development**

- 28 a. **Standard.** Institutions and music units must encourage continuing professional
29 development, even if funding is limited.
- 30 b. **Recommendations and Comment**
- 31 (1) Peer mentoring of faculty following their initial appointment is strongly
32 encouraged.
- 33 (2) Sabbatical or other professional leaves; participation in activities that foster
34 exchanges of ideas; cooperative activities and research, scholarship, and course
35 preparation support are encouraged and should be provided for music faculty
36 consistent with support provided to comparable units in the institution.
- 37 (3) Whatever the institution's faculty development policies and mechanisms, the
38 primary initiative for professional growth rests with each faculty member.

39 **8. Support Staff**

- 40 a. **Standard.** Support staff shall be provided commensurate with the music unit's
41 purposes, size, and scope, and its degrees and programs.

1 **b. Guideline.** Normally, these positions are administered by the music unit.

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

3 **1. Standards**

- 4 a. The following facilities shall be provided as appropriate to the student learning
5 purposes, and to the size and scope of (1) the music unit and (2) the degrees and
6 programs offered: classrooms; faculty teaching studios and offices; student practice
7 rooms; ensemble rehearsal rooms; auditoriums for concerts; a music library;
8 computer facilities; storage facilities; and administrative offices.
- 9 b. Space allotted to any music unit function must be adequate for the effective conduct
10 of that function.
- 11 c. The following equipment and technology shall be provided as appropriate to the
12 student learning purposes and to the size and scope of (1) the music unit and (2) the
13 degrees and programs offered: grand pianos; upright pianos; pipe and/or electronic
14 organs; electronic instruments and equipment; recording equipment; audio and video
15 playback equipment for libraries, listening rooms, and classrooms; orchestral and
16 band instruments; computers; supplies; and audio-visual aids.
- 17 d. Facilities, equipment, and technology shall be adequate to support teaching and
18 learning in all curricular offerings and for all faculty and students engaged in them,
19 and be appropriately specialized for advanced work.
- 20 e. Budget plans and provisions shall be made for adequate maintenance of the physical
21 plant and for adequate acquisition, maintenance, and replacement of equipment and
22 technology.
- 23 f. Music units with goals and objectives in disciplines and specializations that require
24 constant updating of equipment and/or technologies must demonstrate their
25 capacity to remain current.
- 26 g. All instructional facilities shall be accessible, safe, and secure, and shall meet the
27 standards of local fire and health codes.
- 28 h. Acoustical treatments appropriate to music facilities shall be provided.
- 29 i. Students enrolled in music unit programs and faculty and staff with employment
30 status in the music unit must be provided basic information about the maintenance
31 of health and safety within the contexts of practice, performance, teaching, and
32 listening.

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

42 For non-majors enrolled in courses offered by the music unit, including performing
43 ensembles, or other curricular offerings of the music unit, topics chosen in addition

1 to the maintenance of hearing health are directly related to health and safety issues
2 associated with their specific area of study or activity in music.

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

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

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

23 **2. Guideline and Recommendations**

24 a. Normally, the music unit maintains a multi-year plan for the regular maintenance of
25 its facilities and upkeep and replacement of equipment and technology. The plan is
26 developed consistent with purposes, the size and scope of the music unit,
27 programs, and prospective changes.

28 b. All facilities, equipment, and technology should produce an environment conducive to
29 learning and be sufficient to enable faculty and students to focus on artistic and
30 academic endeavors.

31 c. Normally, institutions or music programs (1) have policies and protocols that
32 maintain strict distinctions between the provision of general musicians' health
33 information in the music program, and the specific diagnosis and treatment of
34 individuals by licensed medical professionals, and (2) identify for the benefit of
35 students and other personnel as appropriate or as requested, resources that will
36 enable them to make contact with such professionals for specific treatment or other
37 medical care.

38 d. Normally, institutions and music programs develop their specific methods for
39 addressing the maintenance of health and safety in consultation with qualified
40 professionals, for example, licensed medical personnel and/or authoritative sources
41 providing information to students and faculty regarding the maintenance of
42 professional health and the prevention of performance injuries.

1 **G. Library and Learning Resources**

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

4 **1. Overall Requirements**

5 **a. Standards**

- 6 (1) The music unit shall have library, learning, and information resources necessary
7 to fulfill its purposes and appropriate for the size and scope of its operations.
- 8 (2) The institution shall have policies concerned with, but not limited to, the
9 following aspects of library operation:
- 10 (a) Governance and administration;
- 11 (b) Collections and their development;
- 12 (c) Personnel services; and
- 13 (d) Access, facilities, and finances.

14 **b. Recommendations**

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

21 **2. Governance and Administration**

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

28 **3. Collections**

29 **a. Standards**

- 30 (1) The institution must maintain library holdings and/or electronic access to
31 holdings in music of sufficient size and scope to complement the nature and
32 levels of the total instructional program in music, to provide incentive for
33 individual learning, and to support research appropriate for its faculty.
- 34 (2) There shall be evidence that a systematic acquisitions, preservation, and
35 replacement program compatible with appropriate needs has been planned,
36 and that some form of faculty consultation and review is a continuing aspect of
37 this program.
- 38 (3) Materials in all formats required for the study of music, including but not
39 limited to books, periodicals, microforms, audio and video recordings, scores

1 and parts, and electronic access to other databases shall be the basis of the
2 acquisitions, preservation, and replacement program.

3 **b. Recommendation and Comment**

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

11 **4. Personnel**

12 **a. Standard.** The music library shall be staffed by qualified personnel sufficient to
13 meet the various needs of the music unit.

14 **b. Recommendation.** Institutions are encouraged to engage specialized personnel
15 whenever feasible to organize and maintain the music holdings.

16 **5. Services**

17 **a. Standards**

- 18 (1) The institution shall maintain appropriate hours of operation for the library.
- 19 (2) There must be convenient access to the library holdings in music through
20 complete and effective catalogs, indexes, and other appropriate bibliographical
21 tools.
- 22 (3) There must be access to the holdings of other institutions through union
23 catalogs, cooperative network facilities, photoduplication, and interlibrary
24 loan.
- 25 (4) Instruction in the use of the music library shall be provided.

26 **6. Facilities**

27 **a. Standards**

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

32 **b. Guideline.** Normally, facilities are as centralized as possible to provide access to all
33 library holdings devoted to the study of music. For example, scores, recordings, and
34 listening equipment are located in close proximity for effective use in conjunction
35 with one another.

36 **7. Finances**

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

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41

b. Recommendations

- (1) Although fiscal policies may vary among institutions, it is desirable that the allocation for the music library be an explicit element in the institution's library budget. The management of this allocation should be the responsibility of the individual in charge of the music library.
- (2) An organized system of involvement by music faculty and students should exist to advise the librarian in planning short- and long-range fiscal needs most effectively.

8. Non-Degree Granting Institutions

a. Standards

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

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

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

1. Standards

- a. Communications with prospective students and parents must be accurate and presented with integrity.
- b. As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success.
- c. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the music unit, and free of practices that compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution.
- d. Admissions evaluation procedures and advising services must be clearly related to the goals and objectives of the institution's music programs.
- e. Admission to particular programs of music study must be correlated to the institution's ability to provide the requisite coursework and experiences at the appropriate level for all students enrolled.
- f. Retention policies must be:
 - (1) Appropriate to the purposes of the institution's curricular programs;
 - (2) Clearly defined;
 - (3) Published for students and faculty; and
 - (4) Applied with rigor and fairness.

- 1 g. The institution shall inform a student promptly if it is determined that he or she is
2 not acceptable as a candidate for a degree, certificate, or diploma.
- 3 h. The institution shall maintain accurate, up-to-date records of each student's
4 educational progress, including courses taken, grades, repertory studied,
5 performances associated with degree or program requirements, and the results of
6 other appropriate evaluations.
- 7 i. Institutional members shall maintain documents pertinent to the awarding of
8 graduate degrees, including theses, dissertations, compositions, recital programs, and
9 audio recordings.
- 10 j. Advising must address program content, program completion requirements, potential
11 careers or future studies, and music-specific student services consistent with the
12 natures and purposes of music degrees and programs being offered. Institutions must
13 provide students with written documents and advising that describe all
14 requirements and the purposes of their programs.

15 **2. Recommendations**

- 16 a. Students with specific career goals should be engaged in a continuous advisement
17 program related to their area of specialization.
- 18 b. Advisement should reflect concern for the student's goals and should provide
19 assistance with the selection of courses that serve as appropriate preparation for
20 advanced study.
- 21 c. Students should have access to information concerning specialization at the graduate
22 level and available career options in music.

23 **I. Published Materials and Websites**

24 **1. Standards**

- 25 a. Published materials concerning the institution and the music unit shall be clear,
26 accurate, and readily available.
- 27 b. A catalog or similar document(s) shall be published at least biennially and shall cover:
- 28 (1) Purposes.
- 29 (2) Size and scope.
- 30 (3) Curricula.
- 31 (4) Faculty.
- 32 (5) Administrators and trustees.
- 33 (6) Locale.
- 34 (7) Facilities.
- 35 (8) Costs and refund policies.
- 36 (9) Rules and regulations for conduct.
- 37 (10) All quantitative, qualitative, and time requirements for admission, retention,
38 and completion of programs and degrees and other credentials.
- 39 (11) Descriptions for each course offered.

- 1 (12) Academic calendar.
- 2 (13) Grievance and appeals procedures.
- 3 (14) Accreditation status with NASM and other appropriate accrediting agencies.
- 4 c. Basic institutional policies for defining a credit hour must be published and readily
5 available.
- 6 d. The institution shall have transfer of credit policies that (1) are publicly disclosed, and
7 (2) include a statement of the criteria established by the institution regarding the
8 transfer of credit earned at another institution of higher education.
- 9 e. Members of the Association having degree programs in music education and/or music
10 therapy shall state in their catalogs the registration, certification, and/or licensure to
11 which their curricula will lead.
- 12 f. Qualitative, quantitative and time requirements; costs; and academic calendars shall
13 have an evident and appropriate relationship to purposes, curriculum, and subject
14 matters taught.
- 15 g. Program and degree titles shall be consistent with content (see also Standards for
16 Accreditation II.I.2.c.).
- 17 h. When an institution or program offers work that is given academic credit by another
18 institution, the source of the credit and any credential to which it leads must be
19 clearly described.
- 20 i. Through means consistent with its purposes and resources (1) the institution or (2)
21 the music program, either separately or in conjunction with the institution, shall
22 routinely provide reliable data and information to the public concerning the
23 achievement of its purposes.
- 24 j. The institution and the music unit shall have readily available valid documentation
25 for any statements and/or promises regarding such matters as program excellence,
26 educational results, success in placement, and achievements of graduates or
27 faculty.
- 28 k. Any statement connecting any specific degree or program offering with career
29 preparation, career entry, or preparation for advanced study must be consistent
30 with what the degree or program specifically prepares graduates to be able to do
31 immediately upon completion, and therefore with all of the following elements or
32 characteristics for that specific program:
- 33 (1) Published purposes and requirements.
- 34 (2) Degree or program level and type.
- 35 (3) Subject matter content, range, and depth.
- 36 (4) Distributions of curricular and other graduation requirements.
- 37 (5) Scope and levels of observable competency development in graduating
38 students.

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

- 1 l. Published materials must clearly distinguish those programs, courses, services, and
- 2 personnel available every academic year from those available on a less frequent
- 3 basis.

- 4 m. Publications shall not list as current any courses not taught for two consecutive
- 5 years that will not be taught during the third consecutive year.

- 6 n. Catalogs, advertising, and other promotional materials shall clearly differentiate
- 7 existing and approved programs from those that are prospective or under
- 8 consideration.

- 9 **2. Guidelines**

- 10 a. Published materials include Internet websites and any other forms of information
- 11 distribution.

- 12 b. In addition to a standard catalog, music units normally maintain published documents
- 13 of sufficient clarity and detail to facilitate understanding about all aspects of their
- 14 work among administrators, faculty, students, parents, and other constituencies.

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

- 23 **J. Community Involvement**

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

- 26 **K. Comment.** Institutions vary in the intensity of their community involvement according to their various objectives
- 27 and types of program offerings. Usually, music units enjoy reciprocal benefits from cooperating with local
- 28 schools, performing groups, and arts organizations (see Appendix II.A., Section 4.D.). **Articulation with Other**
- 29 **Institutions**

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

- 31 **2. Guideline.** Baccalaureate degree-granting music units are expected to assume joint
- 32 responsibility for working cooperatively to facilitate the articulation between
- 33 community college and four-year college programs: for example, the development of
- 34 validation examinations, state and/or regional articulation committees, and procedures
- 35 for maintaining current information regarding credit and admission policies (see
- 36 Standards for Accreditation III.A.3.).

- 37 **L. Evaluation, Planning, and Projections**

- 38 **1. Standards**

- 39 a. The music unit shall evaluate, plan, and make projections consistent with and
- 40 supportive of its purposes and its size and scope.

- 41 (1) Techniques, procedures, resources, time requirements, and specific
- 42 methodologies used for evaluation, planning, and projections shall be

- 1 developed by the music unit appropriate to the natures of the music
2 disciplines offered at the institution and with a logical and functioning
3 relationship to overall financial conditions impacting the institution.
- 4 (2) The music unit shall ensure that appropriately qualified individuals are
5 involved and appropriate information is available to accomplish the goals and
6 scope of each evaluation, planning, and projections project.
- 7 (3) Each music unit must determine the scope, breadth, and degree of formal
8 systematic attention to the connected activities of evaluation, planning, and
9 projection as it makes decisions pertaining to:
- 10 (a) Purposes;
11 (b) Present and future operational conditions;
12 (c) Resource allocation and development; and
13 (d) Specific programs and services.
- 14 (4) Reviews and evaluations must demonstrate consideration of the functions of
15 study at all levels (graduate, undergraduate, and certificate or diploma
16 programs) and the purposes, structure, content, and results of each specific
17 program of study.
- 18 (5) Evaluation, projection, and planning associated with adding, altering or
19 deleting curricula must address multiple, long-term programmatic and
20 resource issues.
- 21 (6) Evaluation, planning, and projection must be pursued with sufficient
22 intellectual rigor and resource allocations to accomplish the purposes
23 established.
- 24 b. The music unit shall demonstrate that the educational and artistic development of
25 students is first among all evaluative considerations.
- 26 (1) Regular, systematic attention shall be given to evaluating the learning
27 achievements of individual students.
- 28 (2) Individual evaluations shall be analyzed and organized to produce an overall
29 picture of the extent to which the educational and artistic purposes of the
30 music unit are being attained.
- 31 (3) When various levels of programs are offered in the same field of study,
32 differences in expectations about achievement must be specified.
- 33 (4) The music unit shall be able to demonstrate that students completing
34 programs have achieved the artistic and educational levels and competencies
35 outlined in applicable NASM standards.

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

- 37 a. Evaluation, planning, and making projections are a set of connected activities that
38 relate to all aspects of a music unit's work. They include, but go well beyond
39 numbers of students, personnel, or programs; lists of resource needs; or
40 declarations of aspiration. They address strategies and contextual issues consistent
41 with the purposes, size and scope, program offerings, and responsibilities of the
42 music unit.

- 1 b. Evaluations provide analyses of current effectiveness; planning provides systematic
2 approaches to the future; and projections create understanding of potential contexts
3 and conditions.
- 4 c. Internal evaluation and reporting of evaluation of student achievement normally
5 differentiates among (1) levels of quality, and (2) attainments.
- 6 d. Normally, students have regular opportunities to evaluate formally the curricular
7 experiences in which they participate. This is an example of the function indicated
8 in Standards for Accreditation II.L.1.a.(2).
- 9 e. Music units have available a broad range of evaluation techniques such as juries,
10 critiques, course-specific and comprehensive examinations, institutional reviews,
11 peer reviews, and the performance of graduates in various settings. Information
12 gained is used as an integral part of planning and projection efforts. However, the
13 institution and the music unit should ensure and make clear that evaluation,
14 planning, and projections exist to serve the music unit's programs, rather than the
15 reverse. Periodic cost/benefit analyses, in terms of improvements to student
16 learning in music, are strongly encouraged for all music units and externally
17 imposed evaluation systems.
- 18 f. Evaluation, planning, and projections should contribute to a general understanding
19 about the relationships of parts to wholes, both for the music unit and its
20 component programs. They should result in successful management of
21 contingencies, opportunities, and constraints. They should produce realistic short-
22 and long-term decisions. They should ensure a productive relationship between
23 priorities and resource allocations.
- 24 g. Overreliance on quantitative measures is inconsistent with the pursuit of quality in
25 the arts. The higher the level of achievement, the more strongly this pertains.
- 26 **M. Operational Standards for Free-Standing Music Institutions.** Additional operational
27 standards that apply to free-standing music postsecondary institutions may be found in
28 Standards for Accreditation XXI. All institutions to which these standards apply must
29 demonstrate compliance with all applicable standards in Standards for Accreditation XXI.
- 30 **N. Operational Standards for Proprietary Institutions.** Additional operational standards that
31 apply to all proprietary institutions may be found in Standards for Accreditation XXII. All
32 institutions to which these standards apply must demonstrate compliance with all applicable
33 standards in Standards for Accreditation XXII.
- 34 **O. Operational Standards for Branch Campuses, External Programs.** Additional operational
35 standards that apply to branch campuses, extension programs, and other external programs
36 may be found in Appendix I.A. All institutions to which these standards apply must
37 demonstrate compliance with all applicable standards in Appendix I.A.

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

2 **A. Purposes and Protocols**

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

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

12 **2. Standards Applicability**

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

24 **3. Commission Responsibility.** Two-year programs operated by institutions whose primary
25 mission is to offer associate degrees as their highest degree in music and in most other
26 fields indicated in the institution’s published materials will be reviewed by the
27 Commission on Community College Accreditation. Two-year degree-granting programs
28 operated by four-year undergraduate institutions or graduate institutions will be
29 reviewed by the Commission on Accreditation.

30 **B. Standards for the Music Major Transfer Program**

31 **1. Curricular Purpose.** Institutions offering the music major transfer program shall
32 maintain curricular requirements equivalent to the first two years of a four-year
33 baccalaureate program. In this regard, the following shall serve as standards for
34 community colleges. Institutions offering programs intended to transfer to a
35 professional baccalaureate degree must use the *Common Body of Knowledge and Skills*
36 under Standards for Accreditation VIII.B. and the appropriate major under Standards for
37 Accreditation IX. as guidelines.

38 **2. Basic Musicianship**

- 39 a. Basic musicianship is developed in studies that prepare the student to function in a
40 variety of musical roles, both primary and supportive. All music major transfer
41 programs shall therefore provide the following throughout the two-year period:

- 1 (1) Programs for developing skills and basic understanding of musical properties such
2 as rhythm, melody, harmony, timbre, texture, and form. Schools that offer
3 specialized professional programs must ensure that students have opportunities
4 to develop a comprehensive grasp of the interrelationships of these elements as
5 they form a basis for listening, composing, and performing.
- 6 (2) Repeated opportunities for enacting in a variety of ways roles such as listener,
7 performer, composer, and scholar, and by responding to, interpreting, creating,
8 analyzing, and evaluating music.
- 9 (3) A repertory for study that includes various cultures and historical periods.
- 10 b. The competencies suggested by these components might be developed in traditional
11 courses such as sight-singing, ear-training, harmony, keyboard harmony, composition,
12 or music literature, or in studies combining concepts and skills in varying degrees of
13 integration.

14 **3. Performance**

- 15 a. Students shall be required to study performance privately or in classes throughout
16 the two-year period. The studies are intended to develop the highest level of
17 performance on the major instrument and also to develop keyboard competencies.
18 Essential experiences and goals are the following:
- 19 (1) The development of technical skills adequate to meet the needs of artistic self-
20 expression.
- 21 (2) Performance of a cross-section of music from the various styles represented in
22 the complete repertory of the particular performance medium.
- 23 (3) The ability to read at sight.
- 24 (4) Growth in artistry, technical skills, collaborative competence, and knowledge of
25 repertory through regular ensemble experiences.
- 26 b. Students shall be required to participate in at least one chamber or large ensemble
27 each semester throughout the two-year period.

28 **4. Basic Analysis.** Students shall be provided opportunities to develop basic analytical
29 knowledge and skills including an understanding of music in both its cultural and historical
30 contexts. This may be achieved in a multidisciplinary setting or in courses with a music
31 emphasis. Students should be able to place compositions into historical and stylistic
32 perspective.

33 **5. Music Education.** Students expecting to transfer to baccalaureate degree programs in
34 music education shall be provided opportunities to gain background understanding and
35 skills that support upper-division completion of competencies with instruments and the
36 voice essential to the teaching specialization (see Standards for Accreditation IX.).
37 Normally, two-year institutions offer at least one introductory course in music
38 education.

39 **6. General Studies.** The liberal arts component of a student's program shall be selected
40 according to the requirements of each state for the specific colleges to which students
41 will transfer, taking into consideration the NASM guidelines and recommendations for
42 general studies listed under the standards for the various baccalaureate degrees in
43 music.

44 Studies in foreign languages are essential for students majoring in voice performance or in

1 music history and literature (see Standards for Accreditation IX.A.3.b. and D.3.c.).

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

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

6 All such programs must meet applicable operational standards. In addition:

- 7 a. A specific, coherent set of purposes shall be developed and published that include,
8 but are not limited to:
 - 9 (1) Title or basic identification of subject matter, techniques, or issues to be
10 addressed.
 - 11 (2) Specific content, methods, and perspectives used to consider subject matter,
12 techniques, or issues, including expectations regarding:
 - 13 (a) Artistic, intellectual, or disciplinary engagement.
 - 14 (b) Breadth and depth in disciplinary components.
- 15 b. Operational assessments shall reveal consistent achievement of goals and objectives.
- 16 c. Title shall be consistent with content. Published materials shall be clear about the
17 level and length of any degree program.
- 18 d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with
19 regard to levels of competence in specific disciplines central to the artistic or
20 educational purposes and content of the degree.
- 21 e. Guidance, counseling, and mentoring shall be adequate to support the achievement
22 of purposes.
- 23 f. There must be clear descriptions of what students are expected to know and be able
24 to do upon completion consistent with Standards for Accreditation VI.C.1.a., and
25 effective mechanisms for assessing student competencies against these expectations.
- 26 g. Evaluation mechanisms shall be consistent with the goals defined for specific courses,
27 projects, programs, or curricula, and to the specific approach(es) involved.
- 28 h. The institution and music unit shall maintain and publish clear, valid information
29 about any vocational connections or career or job placement agreements claimed by
30 the institution.

31 **2. Program Standards**

- 32 a. A review of each two-year vocational degree program must demonstrate that:
 - 33 (1) Students are achieving a measurable degree of advancement toward fulfillment
34 of specified and stated program purposes including mastery of the content and in
35 at least one of the sets of traditional or innovative techniques that are
36 appropriate to their craft or field of study.
 - 37 (2) Students are developing an effective work process and a coherent set of ideas
38 and goals that are embodied in their work.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33

- (3) Students are developing a significant body of skills sufficient for evaluation, and a level of artistry and/or technical proficiency and/or analytical competence observable in work sufficient to enter the vocational field.
- (4) Institutional performance with respect to operational and general curricular standards in Standards for Accreditation II. and III. supports achievements of the general and program standards in Standards for Accreditation VI.C.1. and 2.
- b. To attain these objectives, it is assumed that work at the introductory level will be followed by increasingly advanced work.

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 NASM 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 music programs for majors or professionals are involved.
- K. Accreditation in music does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus.

1 **Section 2. Guidelines**

- 2 A. Various terminologies are used to describe affiliated entities and activities. The terminology
3 used in Section 1. designates functions and organizational structures. NASM policies and
4 standards are applied according to these functions and organizational structures, irrespective
5 of the terminology used to designate them.
- 6 B. A branch campus is normally considered (1) a separate institution within the same corporate
7 structure as the main campus, and (2) geographically apart from the main campus.
- 8 C. A branch normally offers a complete program leading to an academic credential or provides
9 community education services, and has a significant amount of local responsibility for
10 administrative control and academic affairs.
- 11 D. The branch may publish its own catalog.
- 12 E. An extension ordinarily does not offer a complete program of study leading to an academic
13 credential. Extension activities may include courses in programs offered for credit off-campus
14 or through continuing education, evening, or weekend divisions.
- 15 F. In extension and similar services, on-campus faculty have a substantive role in the design and
16 implementation of programs.

17
18
19
20
21
22
23
24
25
26
27
28
29
30

APPENDIX I.B.

STANDARDS AND GUIDELINES FOR OPERA AND MUSICAL THEATRE PROGRAMS

National Association of Schools of Music National Association of Schools of Theatre

The National Association of Schools of Music and the National Association of Schools of Theatre are the nationally recognized accrediting agencies for their respective disciplines. This set of statements concerning curricular programs combining studies in music and theatre was developed through a joint effort of NASM and NAST after a series of consultations with practitioners and educators. The statements should not be construed as endorsement of specific degree types, but rather reflect an analysis of the fields that utilize a combination of music and theatre skills with special attention to the educational resources supportive of these fields.

Accreditation by NASM or NAST is voluntary. Statements in institutional literature concerning the accreditation of the program shall be accurate and clear to the public. Accreditation by either NASM or NAST shall not be construed to signify accreditation by both parties, nor shall regional accreditation be construed as having provided professional review of such programs.

APPENDIX OUTLINE

Section 1. The Common Body of Knowledge and Skills for Career Entry

- A. Performance Skills
- B. Professional Development

Section 2. Developing the Common Body of Knowledge and Skills in Academic Programs

- A. Objectives
- B. Admission, Retention, Graduation, and Advising
- C. Faculty, Facilities, Equipment, and Library
- D. Coordination among the Music, Theatre, and Movement Components
- E. Performance
- F. The Involvement of Professional Companies

Section 3. General Guidelines: Undergraduate Academic Programs

- A. Degree Types
- B. Opera
- C. Musical Theatre

Section 4. Standards for the Professional Baccalaureate Degree in Voice with an Emphasis in Pre-Professional Studies in Opera

- A. Curricular Structure
- B. Specific Competencies for General Studies
- C. Essential Competencies, Experiences, and Opportunities

Section 5. Standards for the Professional Baccalaureate Degree in Musical Theatre

- A. Musical Theatre Degrees with a Music Emphasis
- B. Musical Theatre Degrees with a Theatre Emphasis
- C. Interdisciplinary Degrees in Musical Theatre

Section 6. General Guidelines: Graduate Academic Programs

- A. Degree Types
- B. Graduate Degrees in Voice Performance and Acting
- C. Graduate Degrees in Opera and Musical Theatre

Section 7. Standards for Graduate Degrees in Opera or Musical Theatre Performance

- A. Master's Degrees
- B. The Master of Fine Arts or Master of Musical Arts in Opera Performance
- C. Doctoral Degrees

1 **Section 1. The Common Body of Knowledge and Skills for Career Entry**

2 Individuals with career aspirations in opera or musical theatre face a wide variety of choices
3 concerning the structure of training that will prepare them for careers as performing
4 professionals. These include degree programs, private study, and apprentice programs in
5 professional companies.

6 While there is no specific structure, format, or schedule of education and training that will be
7 effective in every case, the singer-actor or actor-singer ready to embark on a professional career
8 must possess a body of knowledge and skills. This intellectual and technical expertise may be
9 gained in a variety of ways; however, the practicing professional demonstrates an integration and
10 assimilation of the following:

11 **A. Performance Skills**

- 12 1. Voice production and technique sufficient to present complete roles in full productions.
- 13 2. Vocal interpretation and role preparation skills that enable understanding and
14 performance of roles in a wide variety of styles and formats.
- 15 3. Musicianship, sight-singing competence, and analytic skills.
- 16 4. Theatre skills, acting competence, script analysis, stage movement and related physical
17 skills such as mime, stage combat and fencing, modern dance, ballet, and period stylized
18 dance. Understanding of basic production elements such as make-up, costume, sets and
19 props, and lighting.
- 20 5. Language skills.
- 21 a. For Opera: diction/pronunciation skills in English, Italian, German, and French;
22 reading/speaking proficiency in Italian; and working knowledge of French and
23 German.
- 24 b. For Musical Theatre: diction/pronunciation skills in English and dialects.

25 **B. Professional Development**

- 26 **1. Repertory.** Knowledge of the opera and/or musical theatre repertory, the history of its
27 development, and the relationship of this history to styles of performance.
- 28 **2. Business.** Basic understanding of such elements as self-promotion, knowledge of the
29 structures and practices of performing organizations, portfolio development,
30 management, unions, contracts, tax structures, and professional ethics.
- 31 **3. Audition Technique.**

32 **Section 2. Developing the Common Body of Knowledge and Skills in Academic Programs**

33 Academic institutions provide a wide variety of resources to develop the common body of
34 knowledge and skills. Many institutions will be able to provide curricula and resources appropriate
35 for students at the beginning of their studies. However, relatively few institutions can provide a
36 comprehensive program expected to produce a professional ready for career entry. Most schools
37 will be on the spectrum between these two extremes.

38 Recognizing the wide variety of degree types and program objectives that address needs at various
39 stages in completion of the common body of knowledge and skills, the following standards and

1 guidelines are offered to provide general suggestions for an orderly progression of education and
2 training.

3 **A. Objectives.** Using the common body of knowledge and skills as a guideline, each institution
4 must develop a set of clearly defined and specific objectives for its programs in opera or
5 musical theatre. Institutions offering professional degrees in voice performance should also
6 have statements of their objectives with respect to opera or musical theatre training.

7 All aspects of the opera or musical theatre training programs should be related to these
8 objectives. The objectives themselves must be realistic in terms of the resources available to
9 the institution.

10 **B. Admission, Retention, Graduation, and Advising.** Institutions with comprehensive
11 objectives for the training of actor-singers or singer-actors must have clearly defined
12 requirements for admission, retention, and graduation. A set of juries, examinations, and
13 auditions should be integrated with an intensive advising program. The advising program
14 should be related not only to the student's progress in the academic program, but to
15 progress in development of the common body of knowledge and skills.

16 Quotas for admission should be correlated with the institution's ability to provide
17 performance experience at the appropriate level for all students enrolled in the program.

18 **C. Faculty, Facilities, Equipment, and Library.** In addition to the standards for all degree and
19 diploma programs, institutions with comprehensive objectives in opera or musical theatre
20 must provide:

21 1. Specialized faculty appropriate to the scope and level of the program;

22 2. Complete opera or musical theatre production facilities available and accessible for full
23 productions; and

24 3. Library resources for the study of roles through scores, recordings, and analytical texts.
25 These should cover all standard works.

26 **D. Coordination among the Music, Theatre, and Movement Components.** Institutions must
27 provide opportunities for the development of theatre and movement skills at a level
28 commensurate with the objectives and scope of the opera or musical theatre program.

29 In multipurpose institutions where training in music, acting, and movement is provided by one
30 or more units, or where there is an interdisciplinary structure for the degree program,
31 arrangements for coordination must be evident in the development, operation, and evaluation
32 of the program. These arrangements must extend to the use of facilities as well.

33 **E. Performance.** In an educational setting with professional training objectives, it is essential to
34 provide a cumulative series of performance experiences to mold and integrate the
35 developing components of the common body of knowledge and skills. Institutions seeking to
36 offer training at the early stages will need to provide workshop productions. Training at the
37 intermediate level will involve full productions in which students may participate according
38 to their levels of proficiency. At the most advanced levels, institutions must be able to
39 provide sufficient full productions with orchestra to give degree candidates an opportunity
40 to perform at least one significant role and several minor roles.

41 At all times, the choice and preparation of performance must be directly related to the
42 education of singer-actors or actor-singers. Levels of vocal maturity must be carefully
43 considered in the choice of repertory. It is strongly recommended that institutions institute a
44 system of checks and balances that maintains the appropriate educational focus to the

1 performance program. This might include such systems as repertory committees involving
2 representation beyond the opera/musical theatre faculty directly involved in productions.

3 The performance program should be regarded as an opportunity to synthesize the skills
4 learned by discrete studies in the basic components of opera or musical theatre. A series of
5 performances is not a substitute for formal training in such elements as voice, production,
6 acting and movement, languages, etc. Therefore, the performance schedule for the
7 individual student should not be so intensive that time is not available for the development
8 of basic skills. This is especially important in the early years of education and training.

9 **F. The Involvement of Professional Companies.** Institutions concerned with the education and
10 training of the singer-actor should establish the strongest feasible relationships with
11 professional producing companies. This may include the involvement of company personnel
12 as full-time or part-time faculty, the development of internship arrangements, and the
13 integration of campus residencies in the training program for actor-singers or singer-actors.
14 Long-term planning should be evident to ensure the continuity of the program. In areas
15 where local professional companies are not in existence or relationships are not feasible,
16 long-term plans should be made for the utilization of professional guest artists to
17 supplement regular musical theatre instruction.

18 **Section 3. General Guidelines: Undergraduate Academic Programs**

19 **A. Degree Types**

20 **1. Liberal Arts Degrees.** Usually titled Bachelor of Arts or Bachelor of Science, degrees
21 meeting the standards for a *liberal arts* emphasis normally contain 30–45% content in
22 the major. The primary curricular objective of this program is general studies in the
23 liberal arts. Within the 30–45% of the degree devoted to the major, the objectives of the
24 program will dictate the degree of emphasis that can be placed upon opera or musical
25 theatre training.

26 **2. Professional Degrees.** Usually titled Bachelor of Music or Bachelor of Fine Arts, the
27 *professional* degree normally requires at least 65% content in the major area. The
28 primary curricular objective of the program is basic professional studies in the discipline.
29 Within the 65% or more of the degree devoted to the major, the objectives of the
30 program will dictate the degree of emphasis that can be placed upon opera or musical
31 theatre training.

32 **B. Opera.** The requisite of vocal maturity for intensive training in performance combined with
33 the broad scope of basic skills required for professional practice indicates that the
34 undergraduate degree is inappropriate for a major in opera.

35 Normally, the undergraduate years will focus more on achieving competence in basic
36 components of the common body of knowledge and skills, leaving major performance
37 experience in complete roles to the graduate level and beyond. The professional
38 baccalaureate degree in voice may be organized to provide a pre-opera emphasis. Standards
39 for this degree are provided in Section 4.

40 Degrees in voice and opera are reviewed by NASM during the accreditation process.

41 **C. Musical Theatre.** Professional degrees in musical theatre may be appropriate at the
42 undergraduate level. Standards for this degree may be found in Section 5. Institutions
43 offering areas of emphasis in musical theatre under the music or theatre major of a liberal

1 arts or professional degree should use these standards as guidelines in developing the
2 specifics of this program.

3 Degrees in musical theatre may be reviewed by NASM and/or NAST as appropriate during
4 the accreditation process.

5 **Section 4. Standards for the Professional Baccalaureate Degree in Voice with an Emphasis in**
6 **Pre-Professional Studies in Opera**

7 Baccalaureate degrees in voice performance may be organized with a variety of objectives. Some
8 may emphasize a breadth of vocal experience while others will provide more focus on a
9 particular aspect of the profession.

10 When an institution wishes to offer a focused program preparing singers for advanced studies in
11 opera, the appropriate curricular structure is the Bachelor of Music in Voice Performance with an
12 emphasis in pre-professional studies in opera. When the resources outlined in Section 2. are
13 available at a level to support the program, the offering of such a curriculum is justified.

14 **A. Curricular Structure**

15 **1. Standard.** Curricular structure, content, and time requirements shall enable students to
16 develop the range of knowledge, skills, and competencies expected of those holding a
17 professional baccalaureate degree in voice with an emphasis in pre-professional studies in
18 opera, as indicated below and in Standards for Accreditation VIII.

19 **2. Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines:
20 studies in the major area, including performance studies, ensemble participation, opera
21 workshops and recitals, should comprise 25–35% of the program; supportive courses in
22 music, 20–30%; studies in acting and movement, 15–20%; general studies, 20–30%; and
23 electives, approximately 5%. Studies in music, acting, and movement normally total at
24 least 70% of the curriculum.

25 **B. Specific Competencies for General Studies.** Overviews of history and psychology are useful
26 in opera performance.

27 **C. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all*
28 *degree programs*):

29 1. Achievement of the highest possible level of performance. Studies in voice shall
30 continue throughout the entire degree program.

31 2. Solo and ensemble performance experience in a variety of formal and informal settings.
32 A senior recital is regarded as an essential experience, and a junior recital is
33 recommended.

34 3. Opportunities for advanced studies in sight-singing. Studies in sight-singing should be
35 required for at least two years of the degree program.

36 4. Development of basic skills in acting and movement with emphasis on their applications
37 in opera performance practice.

38 5. The study and use of foreign languages and diction are essential.

39 6. Opportunities for the performance of appropriate operatic roles in full productions with
40 orchestra.

1 **Section 5. Standards for the Professional Baccalaureate Degree in Musical Theatre**

2 Degree programs in musical theatre include studies in music, theatre, and dance. Degree
3 programs may have a primary emphasis in one of the disciplines. Normally, such programs are
4 under the academic jurisdiction of the discipline emphasized. Another plan involves a more equal
5 distribution of studies in the disciplines. Such plans may be administered by an
6 interdepartmental committee or through one of the participating units.

7 Determination of the specific curricular plan and its administrative structure is the prerogative of
8 the institution. The music component of a music theatre degree at an NASM-accredited
9 institution will be reviewed by NASM when that component comprises at least 30% of the total
10 curriculum. The theatre component of a musical theatre degree at an NAST-accredited institution
11 will be reviewed by NAST when that component comprises at least 30% of the curriculum.

12 Use of the title Bachelor of Fine Arts is restricted to programs that closely approximate 65%
13 coursework in one or more of the arts disciplines. Programs with less work in the arts should
14 carry the title Bachelor of Arts or Bachelor of Science.

15 **A. Musical Theatre Degrees with a Music Emphasis**

16 **NOTE:** The text below is duplicated in its entirety in the *NASM Handbook*, Standards for
17 Accreditation IX.J.

18 The standards statements below refer to professional baccalaureate programs in musical
19 theatre where music is the emphasis of the curriculum. Some of the titles applied to these
20 programs are: Bachelor of Music in Musical Theatre; Bachelor of Fine Arts in Musical
21 Theatre. These programs are reviewed for accreditation by NASM.

22 **1. Curricular Structure**

23 **a. Standard.** Curricular structure, content, and time requirements shall enable students
24 to develop the range of knowledge, skills, and competencies expected of those
25 holding a professional baccalaureate degree in musical theatre with an emphasis in
26 music, as indicated below and in the *NASM Handbook*, Standards for Accreditation
27 VIII.

28 **b. Guidelines.** Curricula to accomplish this purpose normally adhere to the following
29 guidelines: studies in the major music area and supportive courses in music shall total
30 at least 50% of the curriculum; studies in theatre and dance, 20–25%; general studies,
31 20–25%; electives, approximately 5% (see Standards for Accreditation III.C.).

32 **2. Specific Guideline for General Studies.** Studies in the career-related business aspects of
33 musical theatre are strongly recommended.

34 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for*
35 *all professional music degree programs*):

36 a. Achievement of the highest possible level of performance as a singer-actor. Studies
37 in voice shall continue throughout the entire degree program.

38 b. Achievement of a high level of skill in sight-singing.

39 c. Thorough development of skills in acting.

40 d. Basic development of dance and movement skills appropriate to musical theatre.

- 1 e. Opportunities for performances in workshop and full productions of musical theatre
- 2 in a variety of formal and informal settings. Performance of a significant role in at
- 3 least one full production during advanced study is regarded as an essential
- 4 experience.
- 5 f. Opportunities for developing repertory and techniques for auditions.

6 **B. Musical Theatre Degrees with a Theatre Emphasis**

7 **NOTE:** The text below is duplicated in its entirety in the NAST *Handbook*, Standards for
 8 Accreditation IX.D.

9 The standards statements below refer to professional baccalaureate programs in musical
 10 theatre where theatre is the emphasis of the curriculum. The title normally applied to this
 11 program is the Bachelor of Fine Arts in Musical Theatre. These programs are reviewed for
 12 accreditation by NAST.

13 **1. Curricular Structure**

- 14 a. **Standard.** Curricular structure, content, and time requirements shall enable students to
- 15 develop the range of knowledge, skills, and competencies expected of those holding a
- 16 professional baccalaureate degree in musical theatre with an emphasis in theatre as
- 17 indicated below and in the NAST *Handbook*, Standards for Accreditation VIII.
- 18 b. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following
- 19 guidelines: studies in the major theatre area and supportive courses in theatre and
- 20 dance shall total at least 50% of the curriculum; studies in music, 20–25%; general
- 21 studies, 20–25%; electives, approximately 5% (see NAST *Handbook*, Standards for
- 22 Accreditation III.C.).

23 **2. Specific Guidelines for General Studies.** Studies in the career-related business aspects of
 24 musical theatre are strongly recommended.

25 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for*
 26 *all professional theatre degree programs*):

- 27 a. Achievement of the highest possible level of performance as an actor-singer. Studies
- 28 in acting shall continue throughout the entire degree program.
- 29 b. Thorough development of skills in acting and skills in dance as appropriate to musical
- 30 theatre.
- 31 c. Thorough development in basic musical skills including voice performance,
- 32 musicianship, and music theory. Studies in voice should continue throughout the
- 33 degree program.
- 34 d. Opportunities to develop a high level of skill in sight-singing.
- 35 e. Opportunities for performance in workshops and full productions of musical theatre
- 36 in a variety of formal and informal settings. Performance of a significant role in at
- 37 least one full production during advanced study is regarded as an essential
- 38 experience.
- 39 f. Opportunities for developing repertory and techniques for auditions.

40 **C. Interdisciplinary Degrees in Musical Theatre.** The standards statements below refer to
 41 professional baccalaureate programs in musical theatre where studies in music, theatre, and

1 dance are combined in an interdisciplinary manner with no particular discipline having
2 significant emphasis. The title most appropriate for such programs is Bachelor of Fine Arts in
3 Musical Theatre. These programs are reviewed by NASM and/or NAST for accreditation
4 under provisions outlined in Section 5., second paragraph.

5 **1. Curricular Structure**

6 **a. Standard.** Curricular structure, content, and time requirements shall enable
7 students to develop the range of knowledge, skills, and competencies expected of
8 those holding a professional baccalaureate interdisciplinary degree in musical
9 theatre.

10 **b. Guidelines.** Curricula to accomplish this purpose normally adhere to the following
11 guidelines: studies in musical theatre including voice and acting, should comprise
12 25–35% of the curriculum; supportive courses in music and theatre, 20–30%;
13 studies in dance and movement, 10–20%; general studies, 20–30%; electives,
14 approximately 5%. Studies in music, acting, and movement normally total at least
15 70% of the curriculum (see *NASM Handbook* and/or *NAST Handbook*, Standards for
16 Accreditation III.C.).

17 **2. Specific Competencies for General Studies.** Studies in the career-related business
18 aspects of musical theatre are strongly recommended.

19 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for*
20 *all degree programs*):

21 a. Achievement of the highest possible level of performance as a singer-actor or actor-
22 singer. Studies in musical theatre shall continue throughout the entire degree
23 program.

24 b. Thorough development of skills in acting.

25 c. Thorough development in basic musical skills including voice performance,
26 musicianship, and music theory.

27 d. Basic development of dance and movement skills appropriate to musical theatre.

28 e. Opportunities to develop a high level of skill in sight-singing.

29 f. Opportunities for performance in workshops and full productions of musical theatre
30 in a variety of formal and informal settings. Performance of a significant role in at
31 least one full production during advanced study is regarded as an essential
32 experience.

33 g. Opportunities for developing repertory and techniques for auditions.

34 **Section 6. General Guidelines: Graduate Academic Programs**

35 **A. Degree Types.** Graduate degree objectives vary widely among institutions. Normally, any
36 graduate degree may be characterized as initial or terminal, general or specific, research-
37 oriented or practice-oriented.

38 Initial graduate degrees usually carry the title Master of Arts, Master of Science, or Master of
39 Music, and require at least 30 semester hours (or 45 quarter hours) beyond the
40 baccalaureate. Terminal graduate degrees usually carry the title Master of Fine Arts, Doctor
41 of Musical Arts, or Doctor of Philosophy, and require at least 60 semester hours (or 90
42 quarter hours) beyond the baccalaureate.

- 1 General degrees are usually offered at the initial level only and provide comprehensive
2 training in a specific discipline. Specific degrees are offered at both levels and provide a
3 specialized focus in a specific component of a larger discipline.
- 4 Research-oriented and practice-oriented degrees are offered in all the categories outlined
5 above. The title Doctor of Philosophy is normally reserved for the terminal research-oriented
6 degree.
- 7 Standards and guidelines for graduate programs in music, theatre, and dance are found in
8 the accreditation standards of NASM, NAST, and NASD, respectively.
- 9 **B. Graduate Degrees in Voice Performance and Acting.** Institutions may offer studies for
10 singer-actors or actor-singers as an area of emphasis in specific graduate degrees with
11 majors in voice performance and/or acting. Within the frameworks of the general music or
12 theatre standards for these degrees, the objective of the program will indicate the degree of
13 emphasis on training in opera or musical theatre.
- 14 **C. Graduate Degrees in Opera and Musical Theatre.** Institutions may offer graduate degrees
15 with majors in opera or musical theatre. In these degree programs, attention should be
16 given to reaching completion of the common body of knowledge and skills.
- 17 Upon completion of a graduate program with a focus in opera or musical theatre
18 performance, the student will have performed appropriate opera or musical theatre roles.

19 **Section 7. Standards for Graduate Degrees in Opera or Musical Theatre Performance**

20 Accreditation of graduate degrees in opera or musical theatre performance are based on the
21 demonstration of appropriate objectives, resources, curricula, admission/retention criteria, and
22 performance policies to ensure that graduates have achieved sufficient preparation in the
23 common body of knowledge and skills for entry into the profession. Opportunities for each
24 candidate to perform at least one significant role and several minor roles in settings that are
25 close approximations of professional circumstances are considered essential.

26 **A. Master's Degrees.** Master's degrees in opera are considered specific master's degrees in
27 music and follow the general standards for such degrees articulated by NASM. These standards
28 require that studies in the major area comprise as much as two-thirds, or at least one-third of
29 the curriculum. The remainder is coursework in supportive areas (see Standards for
30 Accreditation XIV. for standards for the 30 semester hour master's degree in Opera
31 Performance).

32 Master's degrees in musical theatre are considered specific master's degrees in music or
33 theatre and follow the standards for such degrees articulated by NASM or NAST.
34 Interdisciplinary degrees at the graduate level will be treated for accreditation purposes as
35 special cases by NASM and/or NAST as appropriate.

36 **B. The Master of Fine Arts or Master of Musical Arts in Opera Performance**

- 37 **1. Degree Format.** The degree requires at least 60 semester hours of graduate study. A
38 residence requirement of at least two academic years is essential.
- 39 **2. Operational Standards and Guidelines** (*in addition to those for all graduate programs,*
40 *Standards for Accreditation X.–XII.):*
- 41 **a. Admission.** Admission should be limited to only those students who have
42 completed a baccalaureate or master's program in music and who demonstrate
43 sufficient progress in the common body of knowledge and skills for opera/musical

- 1 theatre professionals to project their complete preparation for career entry upon
2 graduation from the program.
- 3 A specific set of examinations must be developed by the institution to generate this
4 assessment.
- 5 Quotas must be established correlated to the institution's ability to provide
6 performance experience in significant roles in full production with orchestra.
- 7 **b. Faculty.** Faculty must be provided who, by professional experience and/or
8 demonstrated teaching competence and/or earned degrees, can be expected to assist
9 the student in fully achieving the common body of skills and knowledge required for
10 career entry.
- 11 Institutions will accomplish this in various ways depending upon their locations and
12 resources. However, it is expected that specialized faculty will be available for each
13 aspect of the common body of knowledge and skills.
- 14 **c. Facilities and Equipment.** In addition to appropriate facilities for music study,
15 complete opera/musical theatre production facilities must be available and accessible
16 throughout the year for full productions.
- 17 **d. Library.** Resources for the study of roles through recordings, scores, and analytical
18 texts must be available. These should cover all standard works.
- 19 **e. Coordination with Theatre Units.** In multipurpose institutions where acting and
20 movement training are provided by the theatre unit, or where there is an
21 interdisciplinary structure for the degree program, arrangements for coordination
22 and cooperation between the music unit and the theatre unit must be evident.
23 This must extend to facilities use as well.

24 **3. Curricular Requirements**

- 25 **a. Program Structure.** Studies in opera, including music, theatre, and diction studies as
26 outlined in the common body of knowledge and skills, shall total at least 55–60% of
27 the curriculum; at least 25–30% of the curriculum must be in courses which
28 integrate the elements of opera performance; other studies in music such as
29 history-literature and theory-analysis comprise at least 15% of the total curriculum.
- 30 **b. Performance Requirements.** Students must present at least two concert-length
31 public performances. At least one of these shall be a significant role in a full opera
32 production with orchestra. These performances may serve as the thesis.
- 33 Institutions should offer the advanced graduate program in opera/musical theatre
34 performance only if students can be afforded the opportunity for regular
35 opera/musical theatre performance experience under faculty supervision in settings
36 that replicate professional preparation and production.
- 37 **c. Guidelines for Curricular Studies.** Advanced studies in sight-singing are required,
38 and advanced studies in musical analysis to assist the learning of roles is strongly
39 recommended.
- 40 Studies in the physiology of voice production are encouraged.
- 41 Coursework and experience that develop understanding and competence in
42 business and professional techniques are strongly recommended.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26

d. Final Comprehensive Examinations and Auditions. A series of comprehensive examinations designated to test professional competence in the common body of knowledge and skills shall be passed as a requirement for graduation.

C. Doctoral Degrees. A doctoral degree indicates the completion of professional preparation. The specific methods for achieving this are the prerogative of the institution under the general standards for graduate degrees applied by NASM and NAST.

APPENDIX I.C.

STANDARDS AND GUIDELINES FOR DEGREES IN SACRED MUSIC AND MUSIC-BASED WORSHIP STUDIES

Section 1. General Information

- A. Introduction.** Musicians with career aspirations as musicians, choir and ensemble directors, worship leaders, or music technicians within religious organizations and settings face a wide variety of education and training choices and sequences to prepare them for their career. These include, but are not limited to, degree programs, private study, individually directed development, work experience, practicum and internship experiences, and various combinations thereof.
- B. Appendix Purpose and Institutional Purposes.** This Appendix provides information regarding the various frameworks for formal postsecondary studies that combine music, sacred music, and religious subjects in requirements for various types of degrees that are centered in music. Within these frameworks, institutions develop specific degree programs based on their specific purposes.
- C. Content Categories.** Institutions have many options for establishing goals for curricula and coursework as they fulfill their specific purposes. Subject areas from which choices are made include, but are not limited to, the following: musicianship; music performance, conducting, composition, theory, history, education, technology and other specializations; music in religious settings; religious studies and practices; associated fields in the arts, humanities, and technology; and general studies.
- D. Institutional Content Choices.** Each institution makes specific curricular content choices. These choices include, but are not limited to, what subjects are to be studied, the amount of time and emphasis each is given, the levels of achievement expected in specific subject and content areas, the relationships among required subject and content areas, and the competency expectations for graduation.
- E. Institutional Content Choices, Degrees, and Titles.** Curricular content choices determine the nature and type of degree offered and how the degree is titled. There must be functioning relationships among purposes, structure and content; and, degree titles, and designations of majors, minors, and areas of emphasis must be consistent with content, including graduation competency expectations (see Standards for Accreditation II.I. and IV.C.).
- F. NASM Standards.** NASM standards provide a framework within which many different sets of purposes, structures, content choices, degrees, and titles can be pursued and used. Each specific set is related to a specific set of standards. All appropriate standards applicable to a particular purpose and its associated content, degree, and title choices must be met. All degree programs must meet standards applicable to their type as outlined in Standards for Accreditation II.–XX.
- Locations of the most fundamental curricular standards applicable to programs involving studies in music, sacred music, and religious studies are provided in Sections 2.–5.
- G. Music-Centered Content.** NASM standards distinguish between music-centered content and other content. Music degrees include significant knowledge and skill-building

1 studies in music-centered content in areas such as music creation, performance;
2 theoretical, historical, and analytical study; and teaching. There is a distinction between
3 music-centered content and other types of content in

4
5 worship, theological, ministry or related fields that may be essential to an overall
6 program of study or be music related, but are not sufficiently music-centered to be
7 designated music studies or courses.

- 8 **H. Music-Centered Degrees and Other Degrees.** NASM supports the inclusion of music
9 requirements or opportunities for music electives in degrees with majors in areas such
10 as theology, ministry, and religious studies. However, these degrees are not music
11 degrees, nor does their content provide or require the knowledge and skill development
12 expected of those holding music degrees.

13 **Section 2. Undergraduate Degree Types and Standards**

- 14 **A. Associate Degrees in Music.** Usually titled Associate of Arts or Associate of Science.
15 Specific structural and curricular standards for associate degrees are found in Standards
16 for Accreditation VI. as guided by the general structural standards for all undergraduate
17 degrees in Standards for Accreditation IV. Institutions offering programs intended to
18 transfer to a professional baccalaureate degree in sacred music or worship studies must
19 use the Common Body of Knowledge and Skills under Standards for Accreditation VIII.B.,
20 and standards for the appropriate major under Standards for Accreditation IX.H. or I.

21 **B. Baccalaureate Degrees in Music**

- 22 **1. Liberal Arts Degrees.** Usually titled Bachelor of Arts in Music or Bachelor of Science in
23 Music. Specific structural, curricular, and content standards for liberal arts degrees in
24 music are found in Standards for Accreditation IV.C.1.–4., and VII. These standards
25 encompass liberal arts degrees in music with elective or required content in sacred
26 music, worship studies, and other religious studies. Required content in such areas is
27 normally structured as a minor, concentration, or area of emphasis within the music
28 major.

29 If applicable to an institution's programs, (a) various structures for combining a
30 liberal arts major in music with studies in related or outside fields—elective study,
31 specific emphasis or minor, double major—are found in Standards for Accreditation
32 IV.C.6.a.; (b) definitions of and standards for multidisciplinary degrees are found in
33 Standards for Accreditation III.I.

34 Standards regarding the relationship between time distributions within degree
35 programs and degree integrity are found in Standards for Accreditation IV.C.1.c.(1).

- 36 **2. Professional Degrees.** Usually titled Bachelor of Music. Specific structural and
37 curricular standards for all professional degrees in music are found in Standards for
38 Accreditation IV.C.1.–3. and 5.; VIII.; and IX. Standards for Accreditation VIII.B. and
39 C. include the common body of knowledge and skills, and results expected of all
40 students graduating with such degrees.

41 Each professional degree has an area of specialization. Standards for Accreditation
42 IX. contains standards for these specializations including (a) the major in sacred
43 music, or (b) the music-centered major in worship studies. These standards are also
44 provided in Sections 3. and 4.

1 If applicable to an institution's programs, (a) various structures for combining a
2 professional degree in music with studies in related or outside fields—elective study,
3 specific emphasis or minor, elective studies in a specific outside field, double majors,
4 and the Bachelor of Musical Arts degree—are found in Standards for Accreditation
5 IV.C.6.b.; (b) definitions of and standards for multidisciplinary degrees are found in
6 Standards for Accreditation III.I.

7 Standards regarding the relationship between time distributions within degree
8 programs and degree integrity are found in Standards for Accreditation IV.C.1.c.(1).

9 **Section 3. Bachelor of Music in Sacred Music**

10 The Bachelor of Music in Sacred Music is a professional undergraduate degree in music intended
11 to prepare professional musicians for work in religious settings. The title encompasses many
12 types of programs with sacred music, music, and general studies in proportions consistent with
13 the degree structure described below. While all such degrees must fulfill general requirements
14 for professional preparation, specific program purposes may vary. Thus, requirements for entry,
15 continuation, and graduation may vary. Basic standards concerning relationships between
16 purposes and other program elements are found in Standards for Accreditation IV.A.

17 Titles used to designate the major may include, but are not limited to, Sacred Music, Church Music,
18 Music and Worship, Worship Leadership, and Music Ministry.

19 **NOTE:** Please refer to Standards for Accreditation IX.H. regarding specific NASM standards and
20 guidelines for the professional undergraduate degree in Sacred Music.

21 **Section 4. Bachelor of Music in Worship Studies**

22 The Bachelor of Music in Worship Studies is a professional undergraduate degree in music. In
23 contrast to the Bachelor of Music in Sacred Music, it includes a specific, significant designated
24 component in worship or theological studies that may be music-related but are not sufficiently
25 music-centered to be designated music studies or courses. It is structured consistent with
26 standards in Standards for Accreditation IV.C.6.b.(2) and (3).

27 Titles for degree programs of this type include, but are not limited to, Bachelor of Music in
28 Worship Studies, Bachelor of Music: Emphasis in Worship Studies, Bachelor of Music: Elective
29 Studies in Theology, and Bachelor of Music in Ministry Studies. For all of these titles, the degree
30 and the terms used to designate the major or emphasis encompass music, associated religious
31 studies, and general studies in proportions consistent with the degree structure described below.
32 As is the case for all programs, titles must be consistent with content.

33 **NOTE:** Please refer to Standards for Accreditation IX.I. regarding specific NASM standards and
34 guidelines for the professional undergraduate degree in Worship Studies.

35 **Section 5. Graduate Degrees**

36 **A. Master's Degrees.** Standards for master's degrees are found in Standards for
37 Accreditation XII. and XIV.A. Standards for the practice-oriented master's degree in
38 Sacred Music are found in Standards for Accreditation XIV.B.8.

39 **B. Doctoral Degrees.** Standards for doctoral degrees are found in Standards for
40 Accreditation XVI.A–C.; and D.1.–3. Standards for the doctoral degree in Sacred Music
41 are found in Standards for Accreditation XVI.D.4.h.

42

APPENDIX I.D.

STANDARDS AND GUIDELINES FOR THE EDUCATION AND TRAINING OF CONDUCTORS: CHORAL, ORCHESTRAL, WIND

These standards and guidelines are applicable to programs with specific published objectives for training professional choral, orchestral, or wind conductors, and may be useful to institutions offering studies in conducting in other contexts.

NOTE: The full set of competencies outlined in Section 1. are normally achieved after years of study, practice, and experience. To place them in an accreditation context for specific degrees or programs, please review general principles for setting requirements associated with various stages of developing these competencies as outlined in Section 2., especially 2.A.

Each institution's objectives with regard to various aspects of the common body of knowledge and skills must be consistent with published levels, purposes, and lengths of its degrees and programs in conducting, and with NASM standards. For example, institutions offering master's or doctoral programs in conducting must meet all applicable NASM standards for those degrees, including those found in Standards for Accreditation XIV.A. and B.3. (master's); Standards for Accreditation XVI.A.–C., and D.4.b. (doctoral); and Section 4. (master's) and Section 5. (doctoral).

APPENDIX OUTLINE:

Section 1. The Common Body of Knowledge and Skills for Career Entry

- A. Musical Skills
- B. Conducting Skills
- C. Background Knowledge

Section 2. Developing the Common Body of Knowledge and Skills in Academic Programs

- A. Objectives
- B. Admission, Retention, Graduation, and Advising
- C. Faculty, Facilities, Equipment, and Library
- D. Performance
- E. The Involvement of Professional Ensembles

Section 3. Baccalaureate Preparation

- A. Basic Competence
- B. Degrees without a Designated Conducting Emphasis
- C. Degrees with a Designated Conducting Emphasis

Section 4. Initial Graduate Degrees in Conducting

- A. Title
- B. Purposes
- C. Master's Standards
- D. All Specific Master's Degrees
- E. Practice-Oriented Degrees

Section 5. Advanced Graduate Degrees in Conducting

- A. General Requirements
- B. Operational Standards and Guidelines
- C. Curricular Requirements

1 **Section 1. The Common Body of Knowledge and Skills for Career Entry**

2 Musicians with career aspirations as choral, orchestral, or wind conductors face a wide variety of
3 choices concerning the structure of training to prepare them for their careers. Among these are
4 degree programs, private study, conducting workshops, and apprentice programs with professional
5 ensembles.

6 While there is no specific structure, format, or schedule of education and training that will be
7 effective in every case, the conductor ready to embark upon a professional career, which may
8 include a variety of conducting responsibilities with various ensembles in different settings, must
9 possess a body of knowledge and skills. This intellectual and technical capability may be gained in a
10 variety of ways; however, the practicing professional demonstrates an assimilation and integration
11 of the skills and knowledge outlined in Section 1.A.–C.

12 For relationships among items in the Common Body of Knowledge and Skills and competency
13 requirements for specific levels of degree and non-degree programs in conducting, first see Section
14 2. Then, as applicable, see:

- 15 • Section 3. Baccalaureate Preparation;
- 16 • Section 4. Initial Graduate Degrees in Conducting, and also Standards for
17 Accreditation XIV.B.3.;
- 18 • Section 5. Advanced Graduate Degrees in Conducting, and also Standards for
19 Accreditation XVI.A., C., and D.4.b., the Doctorate in Conducting; and Standards for
20 Accreditation XIX., Specific Professional Postsecondary Non-Degree-Granting
21 Programs, especially Standards for Accreditation XIX.C., with regard to levels of
22 competency development consistent with program purposes.

23 **A. Musical Skills**

24 **1. Musicianship.** Advanced aural skills to deal with complex problems of intonation,
25 balance, and color, and advanced skills in sight-reading and transposition, especially as
26 applied to the preparation of scores for performance.

27 **2. Instrumental Competence.** Orchestral and wind conductors must have mastery of at
28 least one instrument, and detailed knowledge of all instruments used in orchestral or
29 wind performance. Functional keyboard skills are essential for all conductors; and
30 knowledge of string techniques is essential for orchestral conductors. Knowledge of
31 instruments sufficient to conduct rehearsals and performances with instrumentalists is
32 essential for choral conductors.

33 **3. Vocal Competence.** Choral conductors must have mastery of vocal performance and
34 detailed knowledge of vocal technique and pedagogy. Functional knowledge of choral
35 singing and vocal production is essential for instrumental conductors.

36 **4. Analysis.** Advanced skills in musical analysis based on competence in counterpoint,
37 harmony, composition, orchestration, and the ability to integrate analytical knowledge
38 and skills in the development of artistic interpretations and the preparation of scores for
39 performance.

40 **5. Repertory.** Comprehensive knowledge of the choral, orchestral, and/or wind repertory,
41 including concert music, operas, and oratorios, and a detailed knowledge of scores
42 forming the basic literature of each historical performance period or ensemble type.

1 **B. Conducting Skills**

- 2 1. **Baton Technique.** The ability to maintain continuity of rhythm, line, structure, and
3 interpretive integrity in the overall performance of a work while, at the same time,
4 being able to evoke and control response by gesture at all levels of musical detail.
- 5 2. **Rehearsal Technique.** The ability to fuse analytic knowledge of the structure of a work
6 and an artistic conception developed from that knowledge to sonic realization in
7 minimal rehearsal time. This skill should be evident with all sizes of ensembles, from
8 the coaching of soloists in chamber music to rehearsals with full orchestral, wind,
9 and/or choral forces.

10 **C. Background Knowledge**

- 11 1. Comprehensive knowledge of the history of music and of its relationship to the broader
12 context of the history of civilization.
- 13 2. For choral and orchestral conductors, language and diction skills sufficient to coach
14 singers in French, German, Italian, English, and Latin, as well as general phonetic
15 knowledge that can be related to other languages are essential. For orchestral
16 conductors, skills sufficient to conduct rehearsals in modern European languages are
17 desirable.
- 18 3. Functional knowledge of the business of ensemble life and sufficient interpersonal skills
19 to deal effectively with musicians and such other elements as managements, unions,
20 contracts, professional ethics, audiences, repertory, teaching institutions, and public
21 relations.
- 22 4. Audition and interview techniques.

23 **Section 2. Developing the Common Body of Knowledge and Skills in Academic Programs**

24 Academic institutions provide a wide variety of resources to assist the young conductor in
25 developing the common body of knowledge and skills. Many institutions will be able to provide
26 curricula and resources appropriate for students at the beginning of their studies. However,
27 relatively few institutions can provide a comprehensive program expected to produce a
28 professional ready for career entry. Most schools will be on the spectrum between these two
29 extremes.

30 Recognizing the wide variety of degree types and program objectives that address needs at various
31 stages in completion of the common body of knowledge and skills, the following standards and
32 guidelines are offered to provide general suggestions for an orderly progression of education and
33 training.

34 **A. Objectives.** Using the common body of knowledge and skills as a guideline, each institution
35 must develop a set of clearly defined and specific objectives for its programs in conducting.
36 Institutions offering professional degrees in other areas also should have statements
37 regarding any objectives they have with respect to conductor training.

38 All aspects of the conducting program should be related to these objectives. The objectives
39 themselves must be realistic in terms of the resources available to the institution.

40 **B. Admission, Retention, Graduation, and Advising.** Institutions with comprehensive
41 objectives for the training of choral, orchestral, or wind conductors must have clearly
42 defined requirements for admission, retention, and graduation for each specialization. A set
43 of juries, examinations, and auditions should be integrated with an intensive advising

1 program. The advising program should be related not only to the student’s progress in the
2 academic program, but also to progress in development of the common body of knowledge
3 and skills.

4 Quotas for admission must be correlated to the institution’s ability to provide regular
5 conducting opportunities at the appropriate level for all students enrolled in the program.

6 **C. Faculty, Facilities, Equipment, and Library.** In addition to the standards for all degree and
7 diploma programs, institutions with comprehensive objectives in choral, orchestral, or wind
8 conducting must provide: (1) specialized faculty appropriate to the scope and level of the
9 program; (2) as appropriate to the conducting specialization(s) offered, a complete choral
10 ensemble, symphony orchestra, or wind ensemble or band available and accessible for
11 rehearsals and concerts; (3) library resources for the study of scores, recordings, and analytical
12 texts. These should cover all standard works and a cross-section of lesser-known works,
13 including contemporary compositions.

14 **D. Performance.** In an educational setting having as its objective professional preparation of
15 conductors, it is essential to provide a cumulative series of performance experiences to mold
16 and integrate the developing components of the common body of knowledge and skills.
17 Institutions seeking to offer training at the early stages will need to provide workshop
18 opportunities. Education and training at the intermediate level will involve full rehearsals and
19 concerts in which students participate according to their levels of proficiency. At the most
20 advanced degree levels, institutions must be able to provide sufficient rehearsals and concerts
21 with full ensembles appropriate to their specialization to give degree candidates an
22 opportunity to work as professional conductors in rehearsal and performance.

23 The performance program for conductors should be regarded as an opportunity to
24 synthesize skills learned by discrete studies in the basic components of choral, orchestral,
25 and wind conducting. A series of rehearsals and performances is not a substitute for formal
26 training and mastery of such elements as analysis, repertory, advanced musicianship, etc.
27 Therefore, the performance schedule for the individual student should not be so intensive
28 that time is not available for the development of basic skills. This is especially important in
29 the early years of education and training.

30 **E. The Involvement of Professional Ensembles.** Institutions concerned with the education and
31 training of the orchestral conductor should establish the strongest feasible relationships with
32 professional orchestras. Specialization-appropriate relationships are also desirable in choral
33 and wind conducting programs. This may include involvement of the conducting staff as full- or
34 part-time faculty, development of internship arrangements, and integration of campus
35 residencies in the training program for conductors. Long-term planning should be evident to
36 ensure the continuity of the program.

37 **Section 3. Baccalaureate Preparation**

38 **A. Basic Competence.** Normally, the undergraduate years focus on achieving basic competence
39 in the components of the common body of knowledge and skills.

40 **B. Degrees without a Designated Conducting Emphasis.** A number of Bachelor of Music
41 degrees can fulfill a good proportion of this need whether or not they contain specific
42 coursework in conducting or, in specific cases, make such courses available through
43 advisement. If this type of approach is the institution’s intent and a specifically designated
44 program of undergraduate studies focused on conducting is not mentioned in published
45 materials, Section 3.C. does not apply.

- 1 **C. Degrees with a Designated Conducting Emphasis.** If an institution wishes to offer a focused
2 program and publish it as preparing musicians for advanced studies in conducting, the
3 appropriate curricular structure and title is the Bachelor of Music in either Performance or
4 Composition or Theory with an emphasis in pre-professional studies in conducting. When
5 the resources outlined in Section 2. are available at a level to support the program, the
6 offering of such a curriculum is justified.
- 7 1. The curricular structure for such programs is the same as that required for the degree,
8 Bachelor of Music in Performance, or Composition, or Theory; the general studies
9 component must include the study and use of foreign languages.
- 10 2. A designated emphasis in pre-professional studies in conducting also requires the
11 resources to develop the following essential competencies and provide the following
12 experiences and opportunities in addition to those stated for all degree programs:
- 13 a. Achievement of the highest possible level of competence in the major, whether
14 performance, composition, or theory. Studies in the major area shall continue
15 throughout the entire degree program.
- 16 b. Achievement of an advanced level of musicianship including sight-singing/sight-
17 reading, transposition, and ear-training. Each of these areas shall be required
18 throughout the degree program.
- 19 c. Achievement of an advanced level of analytical skills including harmony,
20 counterpoint, and orchestration. Studies in analysis are required throughout the
21 degree program.
- 22 d. Achievement in keyboard proficiency at least equivalent to that required for
23 completion of the sophomore year in a Bachelor of Music in Performance program,
24 as well as functional ability in score-reading at the keyboard.
- 25 e. Opportunities to develop basic baton technique, to observe rehearsals and
26 performances of professional conductors, to coach singers and chamber musicians,
27 and to conduct portions of rehearsals and concerts.

28 **Section 4. Initial Graduate Degrees in Conducting**

- 29 **A. Title.** The initial graduate degree in conducting usually is titled Master of Music and requires
30 at least 30 semester hours beyond the baccalaureate. The Master of Music is a specific
31 master's degree.
- 32 **B. Purposes.** Institutions must make clear whether their curricula are designed primarily (a) to
33 begin the development of advanced competencies in musicianship and analysis essential for
34 conductors following completion of a standard baccalaureate curriculum in music, or (b) to
35 continue the development of the common body of knowledge and skills based on completion
36 of a pre-conducting program as outlined in Section 3.
- 37 **C. Master's Standards.** Initial Master's of Music degrees in conducting must meet all standards
38 for master's degrees in addition to the standards reprinted in Section 4.D. and E.
- 39 **D. All Specific Master's Degrees** (*see Standards for Accreditation XIV.A.*)
- 40 1. Develop advanced capacities to work independently and make effective artistic and
41 intellectual judgments and professional decisions in the area of specialization.

- 1 2. Demonstrate professional competence in the area of specialization before peers and
2 faculty.
- 3 3. Produce a final project or some equivalent reviewed by more than one faculty member.
4 Normally, a faculty committee monitors progress and certifies completion of degree
5 requirements.
- 6 **E. Practice-Oriented Degrees** (*see Standards for Accreditation XIV.B.*)
- 7 **1. The Master’s Degree in Conducting**
- 8 a. Students demonstrate advanced competencies in conducting. Conducting, analytical
9 studies, score reading, and rehearsal techniques comprise as much as two-thirds or at
10 least one-third of the total curriculum.
- 11 b. Students gain knowledge and skills in one or more fields of music outside the major
12 such as orchestration, history and literature, musicology and ethnomusicology,
13 performance, and composition. Such supportive studies in music that broaden and
14 deepen musical competence comprise at least one-third of the total curriculum.
15 Unless a high level of proficiency is determined by examination, advanced studies in
16 ear training should continue throughout the degree program.
- 17 c. Choral conducting majors must be proficient in vocal pedagogy and in English,
18 German, French, Italian, and Latin diction. They must have general phonetic
19 knowledge and skills that can be related to other languages. They should have
20 language competencies sufficient to understand texts in the repertory.
- 21 d. Students must be afforded the opportunity for regular conducting experience under
22 faculty supervision and with an appropriate ensemble.
- 23 e. As a culminating demonstration of professional capability in the major field, the
24 student must conduct a concert-length public performance or the equivalent.
25

26 **Section 5. Advanced Graduate Degrees in Conducting**

27 **A. General Requirements**

- 28 **1. Degree Titles.** Advanced graduate degrees for orchestral, wind, and choral conductors
29 are titled Master of Musical Arts, Master of Fine Arts, or Doctor of Musical Arts. At least
30 60 semester hours of study beyond the baccalaureate is required for each of these
31 degrees, with the doctorate requiring additional work equivalent to at least three full-
32 time years of graduate study.
- 33 **2. Residence.** A residence requirement of at least two years is essential.
- 34 **3. Doctoral Standards.** Doctoral degrees in conducting must meet NASM standards for all
35 doctoral degrees in addition to the standards outlined below. Standards for
36 Accreditation XVI.D.4.b. are a summary of, and are consistent with, Section 5.B. and C.

37 **B. Operational Standards and Guidelines** (*in addition to the standards and guidelines for all* 38 *graduate programs*):

- 39 **1. Admission.** Admission should be limited to those students who have completed a
40 baccalaureate or master’s program in music and who demonstrate sufficient progress in

1 the common body of knowledge and skills for choral, orchestral, or wind conductors to
2 project their complete preparation for career entry upon graduation from the program.

3 A specific set of examinations must be developed by the institution to generate such an
4 assessment.

5 Quotas must be established correlated to the institution's ability to provide continuous
6 rehearsal and performance experience with full choral, orchestral, or wind ensemble or
7 band as appropriate to the specialization(s) offered and the institution's requirements.

8 **2. Faculty.** Faculty must be provided who, by professional experience and/or demonstrated
9 teaching competence and/or earned degrees, can be expected to assist the student in fully
10 achieving the common body of skills and knowledge required for career entry.

11 Institutions will accomplish this in various ways depending upon their locations and
12 resources. However, it is expected that specialized faculty will be available for each
13 aspect of the common body of knowledge and skills.

14 **3. Facilities and Equipment.** In addition to appropriate facilities for music study, consistent
15 with the specialization(s) offered, a complete choral ensemble, symphony orchestra, or
16 wind ensemble or band must be available and made accessible throughout the year for
17 rehearsals and performances.

18 **4. Library.** Resources for the study of the choral, orchestral, or wind literature through
19 recordings, scores, and analytical texts must be available. These should cover all
20 standard works.

21 **C. Curricular Requirements**

22 **1. Program Structure**

23 a. Program structure, content, and time requirements shall enable students to
24 develop the common body of knowledge and skills for career entry described in
25 Section 1.

26 b. Curricula to accomplish this purpose normally reflect attention to the following
27 structural guidelines, but other formulations may accomplish the same purpose.
28 Studies in music and conducting as outlined in the common body of knowledge and
29 skills comprise at least 55–60% of the total curriculum; consistent with the
30 specialization(s) offered, courses or studies which integrate the elements of choral,
31 or orchestra, or wind performance, 25–30%; other studies in music, such as
32 history/literature and instrumental/vocal performance, 15%.

33 **2. Performance Requirements.** Students shall conduct at least two concert-length public
34 performances. These performances may serve as the thesis.

35 Institutions should offer the advanced graduate program in choral, orchestral, or wind
36 conducting only if students can be afforded the opportunity for regular rehearsal and
37 performance experience under faculty supervision in settings that replicate
38 professional-level preparation and presentation.

39 **3. Guidelines for Curricular Studies.** Advanced studies in analysis and musicianship are
40 required, and advanced studies in music history and literature are strongly recommended.

41 Continued study in modern European languages is encouraged.

1 Coursework and experience that develop understanding and competence in business
2 and professional techniques are strongly recommended.

3 **4. Final Comprehensive Examinations and Auditions.** A series of comprehensive
4 examinations designed to test professional competence in the common body of
5 knowledge and skills shall be passed as a requirement for graduation.

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

1 **APPENDIX I.E.**

2 **STANDARDS AND GUIDELINES FOR STUDIES**
3 **IN MUSIC, BUSINESS, MUSIC INDUSTRY**

4 **APPENDIX OUTLINE**

5 **Section 1. AACSB and NASM Statement on Degree Programs Combining Studies in Music and**
6 **Business**

- 7 A. Introduction
8 B. Accreditation

9 **Section 2. NASM Standards and Guidelines for Undergraduate Programs Combining Studies in**
10 **Music, Business, Music Industry**

- 11 A. Purposes, Principles, Definitions
12 B. Program Types and Curricular Structures for Degrees in Music Combining Studies in
13 Music, Business, Music Industry
14 1. Basic Distinctions
15 2. Liberal Arts Degrees
16 3. Professional Degrees
17 C. Operational Requirements
18 D. Undergraduate Programs in Music Industry
19 1. Scope of the Music Industry
20 2. Common Body of Knowledge and Skills in Music Industry and Business
21 3. Developing the Common Body of Knowledge and Skills in Undergraduate Degree
22 Programs in Music
23 E. Standards for Specific Undergraduate Music Degree Programs Combining Studies in
24 Music, Business, Music Industry
25 F. Standards for a Liberal Arts Degree with a Comprehensive Major in Music Industry

26
27 **Section 1. AACSB and NASM Statement on Degree Programs Combining**
28 **Studies in Music and Business**

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

33 This statement by AACSB and NASM provides a framework for the NASM standards and
34 guidelines below and addresses programs leading to baccalaureate degrees that meet needs
35 in what are generally known as the business aspects of music industry and the arts. The
36 framework includes a brief statement regarding studies at the graduate level.

37 **B. Accreditation**

38 **1. Organizations**

- 39 **a. Music.** The National Association of Schools of Music (NASM) is the nationally
40 recognized accrediting agency for all postsecondary music programs in the United
41 States. NASM was founded in 1924.

- 1 **b. Business.** AACSB International—The Association to Advance Collegiate Schools of
2 Business (AACSB)—is the nationally recognized accrediting agency for degree
3 programs in business administration. AACSB was founded in 1916.
- 4 **c. Commonalities.** For their respective fields, NASM and AACSB:
- 5 (1) Develop criteria and standards for degrees and other credentials, and for the
6 various specializations associated with those degrees.
- 7 (2) Promote excellence and continuous improvement in education at the
8 undergraduate and graduate levels.
- 9 (3) Link the review process to each school’s stated mission and objectives.
- 10 (4) Ensure performance consistent with the school’s mission and AACSB or NASM
11 standards through self-evaluation, and peer review.
- 12 (5) Endorse and support diverse paths to achieving high quality education and
13 provide guidance for continuous improvement in educational programs.
- 14 **d. AACSB and NASM Relationship.** NASM and AACSB have cooperated since 1976 in
15 the development and evolution of statements regarding programs that combine
16 studies in their respective specialized fields. Practitioners and educators have been
17 consulted in the development of these statements. AACSB and NASM agree that this
18 current statement reflects accurately certain policies, standards, and expectations of
19 each organization consistent with its respective area of accreditation responsibility.
- 20 **2. Basic Requirements for Undergraduate Degrees in Music and in Business**
21 **Administration**
- 22 **a. NASM**
- 23 **(1) Official Standards Statements.** NASM standards for all undergraduate degrees
24 in music and music-related fields are outlined in the *NASM Handbook*.
- 25 **(2) Liberal Arts and Professional Music Degrees.** There is a clear distinction
26 between the breadth and depth of music competencies expected for each of
27 the two types of degrees.
- 28 The professional degree, normally titled Bachelor of Music, requires in-depth
29 development across a range of musical subjects (see Standards for
30 Accreditation IV. and VIII.). The liberal arts degree, normally titled Bachelor of
31 Arts or Bachelor of Science, provides more curricular flexibility and more time
32 for requirements and electives in areas other than music (see Standards for
33 Accreditation IV. and VII.). The choice has implications for admission
34 requirements and graduation expectations in music.
- 35 **(3) Review Criterion.** The Bachelor of Music degree, the Bachelor of Arts in Music,
36 and the Bachelor of Science in Music are reviewed for accreditation by NASM.
37 Other baccalaureate degrees in music and music-related fields with more than
38 25% course content in music are eligible to be reviewed by NASM and are
39 reviewed by NASM if their purpose is to prepare music professionals or if music is
40 the primary or home discipline (see Rules of Practice and Procedure, Part II,
41 Article I., Section 3.).

- 1 **b. AACSB**
- 2 **(1) Official Standards Statements.** AACSB standards for Business Administration
3 are outlined in *Eligibility Procedures and Accreditation Standards for Business*
4 *Education*.
- 5 **(2) Undergraduate Degrees.** For degrees in Business Administration, AACSB
6 requires that the school specifies learning goals and demonstrates achievement
7 of learning goals for key general, management-specific, and/or appropriate
8 discipline-specific knowledge and skills that its students achieve in each
9 undergraduate program (see AACSB Standard 16.).
- 10 **(3) Preparation for Undergraduate Study.** Postsecondary study for a business
11 administration degree does not require previous preparation and demonstration
12 of skills in business prior to matriculation.
- 13 **(4) Review Criterion.** The Bachelor of Business Administration and other
14 baccalaureate degrees with more than 25% business courses are subject to
15 review by AACSB as specified in *Eligibility Procedures and Accreditation Standards*
16 *for Business Education*.
- 17 **3. Policies and Positions of AACSB and NASM**
- 18 **a. Program Clarity.** Statements in institutional literature concerning the purposes of
19 degree programs shall be accurate. Degree titles, program descriptions, and content
20 shall in the aggregate both identify and be consistent with the purposes of each
21 program.
- 22 **b. Accreditation Clarity.** Statements and institutional literature concerning the
23 approval of any program shall be accurate and clear to the public. Accreditation by
24 either AACSB or NASM shall not be construed to signify accreditation by both
25 parties, nor shall regional or other institutional accreditation be construed as having
26 provided professional review of degree programs in business or in music.
- 27 **c. Cooperation.** NASM and AACSB encourage cooperation between the business unit
28 and the music unit appropriate to the nature and purposes of any degree program
29 combining studies in the two fields. When the two units share a responsibility in the
30 organization and management of programs, cooperation in the development,
31 operation, and evaluation of the program is essential.
- 32 **d. AACSB and NASM Statement on Graduate Programs**
- 33 **(1)** Specialized graduate programs in music industry or one of its many
34 components may be offered at the graduate level by music units. Normally,
35 these programs do not have the same purposes, and thus are not equivalent to
36 the Master of Business Administration.
- 37 **(2)** Individuals preparing for management careers in music-related fields may
38 consider the Master of Business Administration or the Master of Arts in Arts
39 Administration after completing a baccalaureate program in music with or
40 without a minor in business, or a baccalaureate program in business, preferably
41 with a minor in music. Graduate programs with business courses comprising
42 50% or more of the total coursework will be subject to review by AACSB.

- 1 (3) AACSB and NASM recognize that specialized music or music industry studies
2 may be appropriate in the curricula of master's or other graduate degrees in
3 business administration.

4 **Section 2. NASM Standards and Guidelines for Undergraduate Programs Combining Studies in**
5 **Music, Business, Music Industry**

6 **NOTE:** The standards below are supplements to, not substitutes for, the Standards for
7 Accreditation of the *Handbook* (see Standards for Accreditation II. and III. for operational and
8 program component requirements and subsequent sections according to degree(s) and
9 program(s) offered).

10 **A. Purposes, Principles, Definitions**

11 **1. Purposes**

12 **a. Definition.** Each institution is responsible for developing and defining the purpose
13 for each program it offers that combines studies in music and business, or music
14 industry.

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

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

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

21 **2. Principles and Expectations**

22 **a. Curricular Requirements and Competency Development.** There are many
23 philosophies and approaches to setting curricular requirements for degrees that
24 combine studies in music, business, music industry. Given the natures of these fields,
25 it is important to preserve conditions that support diverse approaches. However,
26 there is a clear correlation between the amount of curricular time devoted to a
27 certain subject or area and the breadth and depth of competence that can be
28 expected in that subject or area when a program of study is completed.

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

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

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

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

40 **d. Involvement of Professionals, Companies, and Organizations.** Institutions are
41 expected to establish the strongest feasible relationships with professionals,
42 companies, and organizations associated with the specific objectives of each

1 program. This may include the involvement of outside personnel as full- or part-
2 time faculty, guest lectures, and organizational field trips.

3 3. Terminology

4 a. **Music Industry.** Usually in the for-profit sector, but at times in the not-for-profit
5 sector, music industry connotes the comprehensive set of business areas and
6 specific enterprises associated with the development, promotion, and sale of
7 services and products in music and entertainment including management and
8 specialized services in the various music and entertainment industries. The terms
9 *music industry*, *music business*, and *music management* are used regularly.

10 b. **Administration or Management in the Music Industry.** Administration or
11 management indicates a responsibility for leadership, direction, or decisions over
12 an entire enterprise or a component part of an enterprise. Administration or
13 management skills imply overall strategic planning, the setting of objectives, and
14 the marshalling of resources to meet objectives. Examples of administration or
15 management careers in the music industry as defined above are publisher, record
16 producer, personal manager, agent, and musical instrument manufacturer.

17 c. **Specialized Business and Technical Services in the Music Industry.** These services
18 are usually of a business or technical nature that are required in the production and
19 delivery of music. Examples of business services are those relating to the
20 accounting, financing, marketing, and distribution of music-related products such as
21 performing rights, auditor, and sales representative. Examples of technical services
22 are those relating to the production of a music-related product such as tour
23 support.

24 B. Program Types and Curricular Structures for Degrees in Music Combining Studies in Music, 25 Business, Music Industry

26 1. Basic Distinctions

27 a. Majors and Minors, Concentrations, and Areas of Emphasis

28 (1) Designating a subject as a major normally indicates that the curriculum
29 requires the equivalent of at least one full undergraduate year of studies in that
30 subject, or 25% of a 120 semester hour curriculum. Majors in specific areas of
31 study may require more curricular time.

32 (2) Minors and areas of emphasis require less time in the subject area and are not
33 designated majors. Normally, coursework in an area of emphasis occupies at
34 least 10% of the total curriculum. Minors or areas of emphasis in specific areas
35 of study may require 15% or more.

36 (3) The term *concentration* is used by some institutions to designate a major, and
37 by others to designate a minor or area of emphasis.

38 (4) Institutions must define and publicize the meanings of such terms and use such
39 terms consistently within specific subject matter areas.

40 b. **General and Specialized Programs.** Some programs that combine studies in music
41 with studies in business and/or music industry are structured to develop a
42 comprehensive set of basic competencies applicable to business in general or the
43 music industry. Other programs seek to focus on one or two specific aspects or
44 specializations within a field.

- 1 **c. Content.** There are clear distinctions among music content, business content, and
2 music industry content. Content in these areas may be connected or integrated in
3 various ways. However, a clear distinction among these areas of content is essential
4 when defining purposes, assigning degree titles, and developing public information
5 about a program.
- 6 **d. Basic Curricular Structures**
- 7 **(1) Liberal Arts Degrees**
- 8 (a) NASM recognizes the Bachelor of Arts and Bachelor of Science as titles
9 appropriate for liberal arts degrees in music.
- 10 (b) Studies in music must comprise at least 30% of the total program. Students
11 are expected to meet the competencies common to all undergraduate
12 liberal arts degrees in music, including specific expectations in musicianship,
13 repertory, and performance. For further standards regarding liberal arts
14 degrees with a major in music, see Standards for Accreditation VII.
- 15 **(2) Professional Degrees**
- 16 (a) NASM recognizes the Bachelor of Music as the professional degree in
17 music. When music is the sole focus, studies in music normally comprise at
18 least 65% of the total program.
- 19 (b) When the Bachelor of Music degree is structured to include a formal
20 program of studies in a specified field—associated with music or an
21 outside field—studies in music must comprise at least 50% of the total
22 program and the associated or outside field at least 15%.
- 23 An associated field has a direct relationship with music, for example: music
24 industry, music marketing, music business, music theatre, music technology,
25 music education, etc.
- 26 An outside field may be related to music, but is not based in music content
27 or practice, for example: economics, accounting, law, computer science,
28 psychology, electrical engineering, etc.
- 29 (c) Graduates are expected to demonstrate competencies in the common body
30 of knowledge and skills expected of all who hold a professional
31 undergraduate degree in music, including, but not limited to, performance,
32 aural skills and analysis, composition and improvisation, repertory and
33 history, and technology. For further standards regarding professional
34 baccalaureate degrees in music, see Standards for Accreditation IX.
- 35 **e. Music Content and Curriculum Structure**
- 36 (1) For the purposes of these standards, music content is defined as studies or
37 experiences that develop knowledge and skills in music. Words used to
38 describe this content at basic levels normally include musicianship,
39 performance, composition and improvisation, and history and repertoires.
- 40 (2) Each type of degree in music—liberal arts (see Section 2.B.1.d.(1)) or
41 professional (see Section 2.B.1.d.(2))—and the details of graduation
42 requirements for degree programs at specific institutions together define levels
43 of competence expected of students in specific areas across a range of musical
44 knowledge and skills.

- 1 (3) These levels of competence in musical content may be achieved through many
2 different arrangements of coursework, course titles, course numbers and
3 disciplinary designation, required projects and experiences, and so forth. These
4 arrangements are means to addressing content and achieving competence;
5 they are not the content or the competencies themselves.
- 6 (4) The percentages indicated in these standards represent the time it normally
7 takes to gain the breadth and depth of knowledge and skills required in a
8 specific area of study for a specific type of degree. The percentages are
9 benchmark indicators of time-on-task needed to acquire competencies in areas
10 of content; they are not the content or the competencies themselves.
- 11 (5) In organizing or reviewing the structure of specific degree programs, the first
12 overall question is the extent to which the requisite levels of competencies can
13 be achieved given the curricular requirements of the program as developed
14 and ordered by the institution. The second overall question is the extent to
15 which the distribution of credits in various disciplinary areas is consistent with
16 the degree type-liberal arts or professional. These questions are posed with
17 regard to the portions of the curriculum assigned to the discipline of music as
18 well as to areas with which music studies may be combined such as business
19 and music industry.
- 20 **f. Preparation for Undergraduate Study.** Postsecondary study for a professional
21 undergraduate degree in music usually requires prior preparation and demonstration
22 of skill in one or more of the above areas, especially performance, prior to
23 matriculation.
- 24 **2. Liberal Arts Degrees.** Programs must meet all NASM standards for the liberal arts
25 degree in music and, in addition, provide one or more of the following opportunities for:
- 26 **a. Elective-Based Programs.** *(Choosing one or more courses in business and/or music*
27 *industry on an elective or individual or honors basis.)*
- 28 The course or courses in these areas are not ordered into curricular requirements
29 for a minor or area of emphasis but chosen from among courses available at the
30 institution. NASM standards associated with such programs are found in the
31 Standards for Accreditation, under headings referring to liberal arts degrees. NASM
32 publications list such programs as a Bachelor of Arts in Music or Bachelor of Science
33 in Music.
- 34 The institution may not advertise such a curricular program as business or music
35 industry.
- 36 **b. Specific Emphasis or Minor.** *(Choosing a pre-determined set of courses in business*
37 *and/or music industry associated with the development of specified knowledge and*
38 *skills where the curricular requirements constitute an area of emphasis or minor*
39 *within the curriculum.)*
- 40 The goals may be general knowledge of or specific concentration in an area of the
41 music industry. NASM standards for such programs are found in Section E. NASM
42 publications list such programs as Bachelor of Arts in Music or Bachelor of Science
43 in Music.
- 44 The institution may advertise music industry or business as an area of emphasis or as
45 a minor, as long as all published materials about the program are consistent with its
46 content.

- 1 **c. Music Industry Emphasis or Minor.** *(Choosing a pre-determined set of courses in*
2 *both music industry and business that begin development of a comprehensive basic*
3 *understanding of the music industry where the curricular requirements constitute an*
4 *area of emphasis or a minor within the curriculum.)*
- 5 NASM standards associated with such programs are found in Section E. NASM
6 publications list such programs as a Bachelor of Arts in Music or Bachelor of Science
7 in Music.
- 8 The institution may advertise music industry as an area of emphasis or as a minor as
9 long as all published materials about the program are consistent with its content.
- 10 **d. Major in Music Industry.** *(Choosing a major in music industry where the institution*
11 *has a pre-determined set of required courses in music industry that occupy at least*
12 *25% of the total of a 120 semester hour curriculum and where supportive basic*
13 *courses in business are also required.)*
- 14 NASM standards for such programs are found in Sections E. and F. NASM
15 publications list such programs as Bachelor of Arts in Music Industry or Bachelor of
16 Science in Music Industry.
- 17 The institution may advertise that it offers a liberal arts degree in music industry.
- 18 **e. Double Major in Music and in Business.** *(Choosing a double major in music and*
19 *business that meets institutional requirements for graduation with both majors.)*
- 20 The student may or may not be required to take courses in music industry. NASM
21 standards associated with such programs are found in Section E. NASM publications
22 list such programs as Bachelor of Arts in Music/Business or Bachelor of Science in
23 Music/Business.
- 24 The institution may advertise that it offers a double major in music and business.
- 25 **3. Professional Degrees.** Programs must meet NASM standards for all professional
26 undergraduate degrees in music. In addition, programs provide one or more of the
27 following opportunities for:
- 28 **a. Elective-Based Programs.** *(Choosing one or more courses in business and/or music*
29 *industry on an elective basis.)*
- 30 The course or courses are not ordered into curricular requirements for a minor or
31 area of emphasis, but chosen from among courses available at the institution. NASM
32 standards associated with such programs are found in the main body of the
33 *Handbook* under sections referring to professional undergraduate degrees. NASM
34 publications list such programs as Bachelor of Music in Performance, Bachelor of
35 Music in Composition, and so forth.
- 36 The institution may not advertise such a curricular program in business or music
37 industry.
- 38 **b. Emphasis in Specific Music Industry Field.** *(Choosing a published curriculum that*
39 *offers opportunities for at least 15% of the total program to involve studies in an*

1 *associated field concerned with the music industry, for example: music industry, music*
2 *promotion, music copyrights and licensing, music marketing, etc.)*

3 When music studies occupy at least 50% of the total curriculum, NASM publications
4 list such programs as Bachelor of Music: Emphasis in [title of 15% area]. NASM
5 standards associated with such programs are found in Section E.

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

8 **c. Elective Studies in Specific Outside Field.** *(Choosing a published curriculum that*
9 *offers opportunities for at least 15% of the total program to involve studies focused*
10 *on the development of general competence in a second discipline. Business,*
11 *economics, and marketing are examples of such a discipline.)*

12 When music studies occupy at least 50% of the total curriculum, the NASM Directory
13 Lists will include such programs as Bachelor of Music with Elective Studies in Business.
14 NASM standards associated with such programs are found in Section E.

15 The institution may advertise a program with that title as long as all published
16 materials about the program are consistent with its content. The institution may
17 not advertise a major program in business or in music business, but it may offer or
18 require students in the program to take one or more courses in the business
19 aspects of music.

20 **d. Double Major in Music and in Business or in Music Industry.** *(Choosing a double*
21 *major that meets institutional requirements for the professional undergraduate*
22 *degree in music and the professional or liberal arts undergraduate degree in*
23 *business.)*

24 Normally, such a program requires four-and-one-half to five full academic years. The
25 NASM Directory Lists will include such programs as Bachelor of Music/Bachelor of
26 Arts in Business, Bachelor of Music/Bachelor of Science in Music Industry, or some
27 similar designation based on degree titles used by the institution. NASM standards
28 associated with the Bachelor of Music degree are found in the main body of the
29 *Handbook*. NASM standards associated with the Bachelor of Science in Music Industry
30 are found in Section F.

31 The institution may advertise that it offers a double major in music and business or
32 music and music industry. For such degrees, the institution may not advertise a
33 curricular emphasis in music industry unless there is a published set of
34 requirements in the field designated as an emphasis that occupy 10–15% of the
35 total program.

36 **C. Operational Requirements**

37 **1. Purposes and Resources.** The specialized goals and objectives of each degree program
38 combining studies in music, business, music industry shall be carefully developed and
39 articulated after in-depth evaluation of the specific resources available to the institution
40 for continuous support of all aspects of the program.

41 **2. Practitioner Consultation.** Any area of specialization or emphasis should be developed
42 in consultation with professional practitioners in that area of specialization.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42

3. Published Materials

- a. Catalog statements and other promotional materials about any program shall present an accurate, detailed description of the program including specific goals and objectives, requirements, and applicable institutional resources.
- b. Any mention of career opportunities available upon completion of the program must be based on documentable facts and provide a realistic set of information.
- c. When listed in the catalog or other publications or on the website, adjunct faculty shall be listed as such.

4. Advising. Advising programs should provide students with a realistic assessment of job opportunities and professional requirements as appropriate to the nature of a student’s program, individual aptitude, professional interest, and academic progress.

5. Faculty. Faculty members assigned to specialized courses in music industry should have had practical field experience in the areas covered by the course.

D. Undergraduate Programs in Music Industry

1. Scope of the Music Industry. There are many sectors of the music industry. These include, but are not limited to artist promotion and management, musical instruments and products, performance, publishing, recorded music, relationships with other aspects of the entertainment industry, copyrights, and intellectual property including licenses and patents. These sectors have many relationships with each other. The music industry requires managers and specialists in many areas of work.

2. Common Body of Knowledge and Skills in Music Industry and Business. Students with career aspirations in the music industry face a wide variety of choices concerning the structure of education and training they will use to prepare them for their careers. These include degree programs (majors, minors, areas of emphasis), individual study, mentorship, internship, and apprenticeship programs in the industry.

While there is no specific structure, format, or schedule of education, training, and experience that will be effective in every case, the student comprehensively prepared to embark upon a professional career possesses a body of knowledge and skills in music industry and business, and is able to demonstrate the ability to integrate and synthesize among the following competencies. It is understood that programs of study may or may not have such comprehensive preparation as their objective (see Section D.3.).

a. Music Industry

- (1) Understanding of the overall function and structure of the music industry.
- (2) Functional knowledge of the marketing, promotion, and merchandising of music products.
- (3) Basic understanding of copyright law, publishing, contracts, and licensing.
- (4) Functional knowledge of artist management, concert promotion, and production.
- (5) Understanding of administrative structures and practices associated with music organizations.
- (6) Functional knowledge of computer and technological applications in the music industry.

- 1 (7) Acquaintance with approaches and means to professional development,
2 including job-seeking strategies, and interview techniques.
- 3 (8) Understanding of entrepreneurship and history of the music industry.
- 4 **b. Business**
- 5 (1) Principles of economics.
- 6 (2) Functional knowledge of accounting.
- 7 (3) Basic understandings of management, marketing, and business law.
- 8 **3. Developing the Common Body of Knowledge and Skills in Undergraduate Degree**
9 **Programs in Music**
- 10 a. Undergraduate academic programs that combine studies in music, business, and
11 music industry have different goals and objectives with respect to competency
12 development in various aspects of the common body of knowledge and skills, and in
13 the extent to which all or a portion of competencies contained in the common body
14 of knowledge and skills are addressed.
- 15 b. Many institutions will be able to provide coursework and experiences that address
16 one or several of these competencies. Fewer institutions will have the development
17 of the entire comprehensive body of knowledge and skills as an objective of their
18 undergraduate program(s).
- 19 c. Portions of the common body of knowledge and skills can be addressed in degree
20 formats outlined in Section 2.B.2. and 3.
- 21 d. The common body of knowledge and skills can be addressed in its entirety in the
22 program outlined below under the rubrics Bachelor of Arts in Music Industry or
23 Bachelor of Science in Music Industry, or in a double major Bachelor of
24 Music/Bachelor of Arts or Bachelor of Science in Music Industry.
- 25 **E. Standards for Specific Undergraduate Music Degree Programs Combining Studies in Music,**
26 **Business, Music Industry.** *(The following standards apply to each program. For specific*
27 *formats regarding majors, minors, and areas of emphasis: liberal arts degrees (see Section*
28 *2.B.2.); professional degrees (see Section 2.B.3.). Standards for a liberal arts degree with a*
29 *comprehensive major in music industry are found in Section 2.F. For specific purposes*
30 *associated with this degree (comprehensive major), see Section 2.F.2. (For liberal arts*
31 *degrees with a major or emphasis in music industry having other purposes, use only the*
32 *standards in Section 2.E.)*
- 33 1. Specific coherent sets of purposes shall be developed and published concerning studies
34 in business and/or music industry that include, but are not limited to:
- 35 a. Sector(s) of the music industry, subject matter, technique(s), or issue(s) to be
36 addressed.
- 37 b. Content, methods, and perspectives used to consider sector(s) of the music
38 industry, subject matter, technique(s), or issue(s).
- 39 c. Expectations regarding breadth and depth of study and competency development.
- 40 d. Aspirations for specific artistic, intellectual, industry, or disciplinary engagement.
- 41 e. Internships and other experiential requirements as applicable.

- 1 f. The level and length of the program.
- 2 2. The program shall meet all requirements for competency development in music
3 consistent with its purposes and structure as either a liberal arts or professional degree
4 in music. NASM standards regarding the liberal arts and professional degree in music are
5 found in the main body of the *Handbook*.
- 6 3. Applicable prerequisites for courses, curricula, or required experiences shall be clearly
7 stated, especially with regard to levels of competence in specific disciplines central to
8 the artistic or educational purposes and content.
- 9 4. There must be clear descriptions of what students are expected to know and be able to do
10 in music and business and/or music industry upon completion. There must be effective
11 mechanisms for assessing student competencies against expectations that include, but are
12 not limited to:
 - 13 a. Achieving a measurable degree of advancement in and fulfillment of specified and
14 stated program purposes.
 - 15 b. Developing an effective work process and a coherent set of ideas and goals which
16 are embodied in their work.
 - 17 c. Developing a significant body of knowledge and skills consistent with the purposes
18 of the program and sufficient for evaluation, and a level of artistry and/or technical
19 proficiency and/or business or scholarly competence observable in work acceptable
20 for public exhibition, publication, or use in one or more sectors of the music
21 industry.
- 22 5. Evaluation mechanisms and any internships or experiential requirements shall be
23 consistent with the goals defined for specific courses, projects, programs, or curricula,
24 and to the specific approach(es) involved.

25 **F. Standards for a Liberal Arts Degree with a Comprehensive Major in Music Industry**

- 26 1. **Purposes.** (*Liberal arts degrees with majors or emphases in music industry having purposes*
27 *other than those listed in Section 2.F.1. are reviewed using the standards in Section 2.E.*
28 *and not the standards in Section 2.F.)*
 - 29 a. This degree program provides a broad range of fundamental collegiate-level studies
30 in music and in music industry.
 - 31 b. The curriculum is intended to develop:
 - 32 (1) Competencies in music consistent with expectations for holders of the liberal
33 arts-oriented degrees, Bachelor of Arts in Music or Bachelor of Science in
34 Music.
 - 35 (2) Basic knowledge of the music industry, its component disciplines and
36 enterprises.
 - 37 (3) Basic understanding in a select number of business subjects.
 - 38 (4) Basic competencies in the liberal arts associated with holders of the degrees,
39 Bachelor of Arts or Bachelor of Science.
 - 40 c. This degree program is not a professional undergraduate degree in music or in
41 business, nor is it a liberal arts degree with a major in business. Such degree
42 programs require significantly more study in music or in business, respectively.

1 d. This degree program is appropriate for undergraduates who seek a basic,
2 comprehensive knowledge and skills foundation for work and growth in the music
3 industry through a collegiate experience that includes the completion of a music
4 degree. Completion carries no guarantee of career entry or future advancement in
5 the music industry.

6 **2. Institutional Responsibilities**

- 7 a. To graduate, students must demonstrate that they have acquired the body of
8 knowledge and skills outlined below under *Essential Competencies*.
- 9 b. Emphases and balances among these competencies in specific degree programs are
10 the prerogative of the institution as long as each competency is required.
- 11 c. For each competency, institutions shall make clear the levels of achievement
12 necessary to graduate. The levels shall be sufficiently high to enable a graduate to
13 function effectively at an entry level in the music industry.
- 14 d. The institution and the music unit are responsible for determining how
15 development of essential competencies will be assigned among various curricular
16 offerings and for determining student evaluation procedures. The standards do not
17 require a course for each competency. The institution and the music unit are
18 encouraged to be creative in developing courses and other formal experiences that
19 engage and integrate several or all of the requisite competencies.

20 **3. Curricular Structure**

- 21 a. Curricular structure, content, and time requirements shall enable students to
22 develop the range of knowledge, skills, and competencies expected of those holding
23 a liberal arts baccalaureate degree in music industry as outlined below.
- 24 b. Curricula to accomplish this purpose normally assign time according to the
25 following guidelines:
- 26 Studies in music comprise at least 30% of the total program; studies in music industry
27 and business, 30–40%; and general studies and electives, 25–40%. The designation
28 *major in music industry* or the equivalent shall be used only if specific studies in music
29 industry comprise at least 25% of the total program.

30 **4. Essential Competencies**

- 31 a. **Music.** Students must demonstrate that they have:
- 32 (1) The ability to hear, identify, and work conceptually and analytically with the
33 elements of music—rhythm, melody, harmony, and structure.
- 34 (2) A basic understanding of compositional processes, aesthetic properties of style,
35 and ways these shape and are shaped by artistic and cultural forces.
- 36 (3) An acquaintance with a wide selection of musical literature, the principal eras,
37 genres, and cultural sources, including, but not limited to, jazz, popular, classical,
38 and world music forms.
- 39 (4) The ability to develop and defend musical judgments.
- 40 (5) A functional proficiency in at least one area of instrumental or vocal
41 performance.

- 1 **b. Music Industry.** Students must demonstrate that they have:
- 2 (1) An overview understanding of the music industry, including the functions and
- 3 organizational structures of its basic component sectors, and the relationships
- 4 of these sectors to each other.
- 5 (2) A working knowledge of the multiple ways the music industry and its sectors
- 6 use principles and techniques of marketing, promotion, management, and
- 7 merchandising, including the development, manufacturing, distribution, and
- 8 retailing of musical products.
- 9 (3) A basic knowledge of the fundamental principles, issues, and systems
- 10 associated with creative and intellectual property, including but not limited to
- 11 copyright, publishing, contracts, licensing, patents, and trademarks.
- 12 (4) A functional knowledge of artist and concert management, including but not
- 13 limited to promotion and production.
- 14 (5) An overview understanding of organizational structures, practices, and
- 15 standard issues associated with music organizations.
- 16 (6) A basic understanding of how computers and information technologies
- 17 influence the business environment, e-commerce, and the decisions of various
- 18 sectors of the music industry.
- 19 (7) A basic knowledge of the major information and data sources that support or
- 20 influence decision-making in the music industry and in business more generally.
- 21 **c. Business.** Students must demonstrate that they have:
- 22 (1) An understanding of the fundamental principles of micro- and macro-
- 23 economics sufficient to apply them to basic economic analysis, evaluation, and
- 24 decision-making.
- 25 (2) A functional knowledge of accounting, including financial and managerial
- 26 accounting.
- 27 (3) A basic understanding of principles, techniques, and common practices in
- 28 business law, management, business ethics, and marketing, including but not
- 29 limited to consumer behavior, market research, publicity, and public relations.
- 30 (4) A basic understanding of international business practices.
- 31 **d. Essential Experiences**
- 32 **(1) Ensemble Performance.** Ensemble participation is required, normally for at
- 33 least four semesters or six quarters. Participation in a variety of ensembles is
- 34 recommended.
- 35 **(2) Team Participation.** There shall be one or more opportunities to (1) work on
- 36 and (2) manage a team in a music industry-related project.
- 37 **(3) Work in the Field.** There shall be an organized internship program under the
- 38 supervision of music industry faculty that involves regular consultation
- 39 between the student and a supervising faculty member.
- 40 **e. General Studies.** Students develop competencies determined by the institution,
- 41 including but not limited to:
- 42 (1) The ability to communicate clearly, including the ability to analyze information
- 43 critically and organize it in effective presentations.

- 1 (2) Mathematical skills sufficient to understand and undertake basic operations
- 2 such as economic analysis, accounting, and marketing studies.
- 3 (3) Basic historical and cultural knowledge and perspective, preferably including
- 4 one or more art forms other than music.
- 5 (4) Basic knowledge in one or more of the social sciences.
- 6 (5) Research skills sufficient to locate, correlate, and apply information and data to
- 7 specific projects.
- 8 **f. Synthesis.** While synthesis is a lifetime process, by the end of undergraduate study
- 9 students should be:
- 10 (1) Integrating knowledge and skills in music, music industry, business, and general
- 11 studies to address issues, projects, and problems in the music industry.
- 12 (2) Making independent, logical evaluations and judgments associated with the
- 13 work of one or more sectors of the music industry.
- 14 (3) Developing the capacity to pose, analyze, and solve problems with an
- 15 understanding of the interrelationships and interdependencies of various
- 16 interests in and influences on the music industry.
- 17 (4) Seeking to develop their knowledge and skills in various aspects of the music
- 18 industry and business more generally through study and personal experience.
- 19
- 20
- 21
- 22
- 23
- 24
- 25
- 26
- 27
- 28
- 29
- 30
- 31
- 32
- 33
- 34
- 35
- 36

APPENDIX I.F.

STANDARDS FOR BACCALAUREATE CURRICULA COMBINING STUDIES IN MUSIC AND ELECTRICAL ENGINEERING

PREPARED BY NASM AND ABET

A. Introduction. This statement concerning curricular programs that combine studies in music and electrical/computer engineering represents the mutual understanding and agreement between the National Association of Schools of Music (NASM) and ABET, Inc.

B. Accreditation

1. Organizations

a. Music. The National Association of Schools of Music (NASM) is the nationally recognized accrediting agency for all postsecondary music programs in the United States. NASM was founded in 1924. NASM develops criteria and standards for degrees and other credentials, and for the various specializations and operational requirements associated with those degrees. NASM evaluates results as evident in student work.

b. Electrical/Computer Engineering. ABET, Inc. is the internationally recognized accrediting agency for postsecondary degree programs in applied science, computing, engineering, and technology. ABET was founded in 1932. ABET develops criteria for programs and for the various specialized and operational requirements associated with those programs, as measured by student outcomes.

c. Commonalities. For their respective fields, NASM and ABET:

- (1) Promote excellence and continuous improvement in education at the undergraduate and graduate levels.
- (2) Link the review process to each school's stated mission and objectives.
- (3) Ensure performance consistent with the school's mission and ABET criteria or NASM standards through self-evaluation and peer review.
- (4) 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 Music and in Electrical/Computer Engineering

a. NASM: Official Standards Statements. NASM standards for all types of undergraduate degrees in music and music-related fields are outlined in the *NASM Handbook*, available at <https://nasm.arts-accredit.org/accreditation/standards-guidelines/handbook>. These standards include patterns for combining studies in music and studies in other fields.

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>.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36

3. Policies and Positions of NASM 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 music and engineering or computer engineering studies are combined, accreditation by either NASM 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 music.

- c. Cooperation.** NASM and ABET will each seek to confirm cooperation between the engineering unit and the music 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.G.

STANDARDS AND GUIDELINES FOR STUDIES IN RECORDING TECHNOLOGY

Section 1. NASM Standards

Recording technology is the means through which sound recording engineers and others produce work in fields such as audio recording, video and film, broadcast, and many other related production applications. There are multiple pathways into each of these fields, including formal and informal education, work experience, and individually directed development. The statements below apply to studies in recording technology at institutions of higher education.

At each institution's prerogative, studies in recording technology may be incorporated into a wide variety of courses and programs on a required or elective basis. These studies may fulfill a variety of purposes. For example, they may be introductory only or intended to develop a comprehensive set of competencies. They may support a program of study in another specialization or be a major curricular focus.

NASM standards provide a framework within which many different purposes can be pursued. Specific purposes are related to specific sets of standards. All appropriate standards applicable to a purpose must be met. The locations of standards usually applicable to establishing and reviewing studies in recording technology are provided below.

- A. For standards that place purposes in the context of the appropriate undergraduate degree pattern, see Standards for Accreditation IV.C.6.
- B. For standards regarding consistency between program offerings and published materials, see Standards for Accreditation II.I., especially II.I.g., j., and k.; and IV.C.6.
- C. Programs that designate recording technology as an emphasis or major area of study must meet applicable standards for all programs of their type as outlined in Standards for Accreditation II.–XX. For all undergraduate programs, see Standards for Accreditation II.–IX. Programs that designate recording technology as a major must also meet all standards in Section 2.B. As appropriate, the curricular structure standard in Section 2.B.7. is replaced with the curricular structure standard applicable to the title, purposes, and structure of the program in Standards for Accreditation IV. and VII. or IX.
- D. For standards titled Majors in or Based on Electronic Media, see *NASM Handbook*, Standards for Accreditation III.J.
- E. For standards and guidelines concerning the combination of music and business studies in preparation for management and support service careers in music-related industries, see *NASM Handbook*, Appendix I.E.

Section 2. The Bachelor of Music with Emphasis in Sound Recording Technology

- A. The requirements for this program are those meeting NASM standards for the professional baccalaureate degree in music under one of the combination curricular options found in Standards for Accreditation IV.C.6.b.

This program is oriented toward the development of professional-level competence in sound recording.

1 These standards are used as applicable to review other types of programs that emphasize or
2 have a focus on sound recording technology. Such applications are based on the purposes and
3 required content of the specific program being reviewed.

4 B. The standards below are in addition to those found in Standards for Accreditation II.–V.
5 and VIII.

6 **1. Admission.** In addition to meeting audition and other requirements specified by NASM
7 and the institution for the professional baccalaureate degree in music, prospective
8 students must have sufficient math knowledge and skills to begin any entry-level courses
9 in math, engineering, or other math-based disciplines that may be required for program
10 completion or that develop competencies necessary for any required upper-level courses
11 in these areas or in recording technology. Normally, entering students need to be able to
12 begin college-level trigonometry. Knowledge of high school mathematics that enables the
13 student to begin college calculus is recommended.

14 **2. Faculty.** Faculty teaching courses and conducting labs in recording technology shall be
15 qualified by demonstrated professional competence and experience. Faculty must have
16 practical professional experience in the content covered by any course they are teaching
17 and be qualified to teach current technology. Demonstrated teaching competence shall be
18 a requirement for continuation.

19 In addition to qualified music and recording technology faculty, the institution shall have
20 faculty qualified to teach any specifically designated math, engineering, or other science-
21 centered course that is required to complete the program. Normally, such faculty shall
22 have an earned doctorate in the field in which they are teaching and hold a faculty
23 position in a school or department in that field.

24 A faculty member shall be designated who has primary responsibility for the program and
25 sufficient assigned time for its operation and development consistent with the size, scope,
26 and requirements of the program. Normally, faculty members designated as program
27 administrators or coordinators have five or more years of professional experience as
28 sound recording engineers.

29 **3. Coordination.** Music-based curricular programs that require specific engineering or math
30 or science courses must be able to demonstrate coordination with professionally
31 credentialed faculties and administrators responsible for teaching those disciplines at a
32 level consistent with the nature and purposes of the recording technology program being
33 offered. If the music unit shares the organization and management of a recording
34 technology program with another unit, cooperation in the development, operation, and
35 evaluation of the program is required.

36 **4. Facilities and Equipment.** In addition to the appropriate facilities for music study and
37 laboratory equipment to support engineering components of the curriculum as may be
38 required for program completion, the institution shall maintain or provide continuous
39 access to one or more professional recording studios for instructional purposes. The
40 number of studios and their configurations and equipment must be commensurate with
41 program enrollment and content requirements and with current professional expectations
42 and practices.

43 A professional recording studio consists of a room in which instruments and sound can be
44 captured in an isolated fashion, free from acoustical and electrical interference; an
45 adjacent room equipped with analog and digital devices used to capture, manipulate, and
46 augment sound; and capabilities for recording, listening to, and judging results in mono,
47 stereo, and surround sound.

- 1 **5. Library and Learning Resources.** In addition to holdings appropriate to the music
2 component, the library should contain or provide access to appropriate texts, technical
3 journals, and periodicals in the fields of recording technology, electrical engineering,
4 and associated technologies that are current in their accuracy and applicability, as well
5 as recordings demonstrating state-of-the-art recording techniques.
- 6 **6. Published Materials and Websites.** In addition to meeting requirements in the *NASM*
7 *Handbook*, Standards for Accreditation II., catalog statements and other promotional
8 materials about the program and its faculty shall be consistent with the professional
9 character of the program and shall present an accurate, detailed description of the
10 program including specific purposes, requirements, and institutional resources. If these
11 materials discuss career opportunities, they shall provide a realistic assessment of those
12 available upon completion of the program. Adjunct faculty shall be listed as such in
13 published materials.
- 14 **7. Curricular Structure**
- 15 **a. Standard.** Curricular structure, content, and time requirements shall enable students
16 to develop the range of knowledge, skills, and competencies expected of those
17 holding a professional baccalaureate degree in music with an emphasis in sound
18 recording technology as indicated below and in Standards for Accreditation VIII.
- 19 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards just
20 indicated normally adhere to the following structural guidelines: studies in the major
21 music area and supportive courses in music should total at least 50% of the
22 curriculum; studies in sound recording, electrical/computer engineering, and
23 associated studies that enable connections among sound recording, science and
24 mathematics, 20–25%; and general studies, normally 15–30%. Courses in electrical
25 engineering, science, and mathematics may also be a part of the general studies
26 component (see Standards for Accreditation III.C. regarding forms of instruction,
27 requirements, and electives).
- 28 **8. Specific Competencies in Sound Recording** (*in addition to those stated for all professional*
29 *undergraduate degrees in music*):
- 30 **a.** Comprehensive capabilities in the basic techniques of audio recording, audio
31 engineering, and studio sound, including but not limited to microphone theory and
32 technique, knowledge of other peripheral equipment, and the ability to solve
33 technical and artistic problems in the preparation of recordings for various purposes
34 and in various settings.
- 35 **b.** Fundamental knowledge of recording equipment and practice and the ability to apply
36 this knowledge in recording situations. This includes, but is not limited to equipment
37 calibration, alignment, and testing, and studio set-up for various types of recordings in
38 various professional settings.
- 39 **c.** Ability to apply knowledge of acoustics and other aspects of the science of sounds and
40 the electrical manipulation of sounds in recording situations.
- 41 **d.** Aural skills sufficient to make accurate and viable recording decisions associated with
42 various applications and proper functioning of equipment.
- 43 **e.** Ability to develop specific recordings of professional quality from concept to technical
44 and artistic process to finished work.

- 1 **9. Specific Standards and Guidelines for Supportive and General Studies** *(in addition to*
2 *those stated for all professional undergraduate degrees in music):*
- 3 a. Consistent with the purposes and requirements of the program, institutions must
4 require studies that support knowledge development in disciplines with direct
5 applications to or connections with the practice of sound recording. These disciplines
6 may include but are not limited to mathematics, electrical or computer engineering,
7 acoustics, or other sciences. Specific content choices, and the specific approaches to
8 or locations of such studies in courses or curricular structures are the prerogative of
9 the institution.
- 10 b. Studies in mathematics, including college calculus if applicable, are required as may
11 be necessary to support the needs of any electrical or computer engineering or other
12 science-based course mandated by the program or the institution.
- 13 c. Studies in communications, business, and expository writing are encouraged.

14 **10. Experiences, Opportunities, and Project Requirements**

- 15 a. Advanced practicums in professional recording studio operation must be provided.
16 Students must have sufficient time in the studio to develop their individual recording
17 skills and to complete required projects.
- 18 b. Experiences throughout the program of recording in studio, concert, and remote
19 situations and settings are essential. Normally, participation in the making of
20 recordings continues throughout the four-year program.
- 21 c. Opportunities to learn and practice recording in a variety of musical genres are
22 strongly recommended.
- 23 d. Internships in industry or the equivalent are strongly recommended.
- 24 e. A final project demonstrating competence as a recording studio technician must be
25 required for graduation.

26 **11. Guidelines**

- 27 a. Normally, the institution maintains an ongoing program of consultation with
28 professional practitioners in recording technology.
- 29 b. Normally, institutions maintain a counseling program to provide students with a
30 realistic assessment of job opportunities and professional requirements as
31 appropriate to individual aptitude, professional interest, and academic progress.
- 32 c. Normally, institutions make a thorough assessment of each student’s performance
33 during internship experiences and use such assessment in the counseling process.

34
35
36
37
38

APPENDIX I.H.

STANDARDS AND GUIDELINES FOR STUDIES IN MUSIC TECHNOLOGY

National Association of Schools of Music

NOTE: The standards and guidelines below address curricular programs that constitute areas of emphasis, minors, majors, or their equivalents in the field of music technology. They supplement standards and guidelines applicable to music technology and all other curricular programs in the *NASM Handbook*, Standards for Accreditation I.–XXII., applicable to accredited institutional membership in NASM.

This Appendix references standards found within the Standards for Accreditation portion of the *Handbook*. References to “Sections” refer to portions of this Appendix, unless another Appendix is specified; all other references to other portions of the *Handbook* are labeled accordingly.

APPENDIX OUTLINE

Section 1. General Information

- A. Music Technology
- B. Scope of Music Technology
- C. Pathways to Competency
- D. Appendix Purpose and Institutional Purposes
- E. Institutional Content Choices
- F. Institutional Content Choices, Degrees, and Titles
- G. NASM Standards
- H. Music-Centered Content
- I. Music-Centered Degrees and Other Degrees

Section 2. Definitions, Concepts, Applicability, Content Relationships

- A. Definitions
- B. Music Technology Curricular Content Categories
- C. Levels of Institutional Engagement
- D. Applicability of Music Technology Standards
- E. Music Technology and Other Music-Centered or Music-Based Content
- F. Music Technology and Technology-Centered Content
- G. Music Technology, Computer Science and Engineering, and Research
- H. Music Technology, Humanities and Social Science Scholarship, and Research
- I. Music, Music Technology, and Arts/Design-Centered Multidisciplinary Multimedia

Section 3. Curricular Programs in Music Technology

- A. Content, Titles, Terminologies, and Program Description
- B. Curricular Components
- C. Music Technology Competency Development Choices, Proportions, and Curricular Structures
- D. Curricular Structures

Section 4. Standards for Specific Curricular Programs

- A. All Music Technology Curricular Programs
- B. Undergraduate Liberal Arts Degrees with a Major in Music Technology
- C. Bachelor of Music in Music Technology
- D. Graduate Curricular Programs in Music Technology
- E. Non-Degree-Granting Programs in Music Technology

Section 5. Operational Standards for Music Technology Curricular Programs

- A. Instructional and Technical Personnel
- B. Resources and Delivery Systems
- C. Coordination

1 **Section 1. General Information**

2 **A. Music Technology**

3 Music technology as a field of study and practice is characterized by integrations and
4 fusions of musical and technological knowledge and skills to produce work for various
5 artistic, commercial, research, educational, and other purposes. Music technology as a
6 term may refer to basic uses of software and other technologies in music applications,
7 or to the inclusion of music in technological applications. As an artistic and academic
8 discipline and as a professional field of practice, music technology encompasses such
9 basic uses or inclusions but only as one of many starting points for pursuing the
10 synthesis of music and technology at advanced levels.

11 Information regarding distinctions and relationships between programs in music
12 technology and programs in areas such as recording technology, music composition,
13 sacred music, music industry, etc., is located in Section 2.E.

14 **B. Scope of Music Technology**

15 The field of music technology is large; its scope, broad with many sectors and
16 specializations. As noted, work in music technology has applications in and contributes
17 to artistic, commercial, research, pedagogical, and other areas of musical endeavor. It
18 also has applications in connecting these musical endeavors to each other, to other
19 endeavors in the arts, sciences, humanities, business, and to the further development of
20 technology. The field of music technology is dynamic. It evolves with changes in and also
21 influences the evolutions of music and technology. Consistent with the nature and
22 scope of the field, the standards below are intended to provide a foundation for creative
23 action and supportive environments in institutions offering a wide variety of curricular
24 programs in music technology.

25 **C. Pathways to Competency**

26 Competencies and proficiencies in music technology may be gained in many ways. These
27 include, but are not limited to, degree programs, apprenticeships, individually directed
28 development, work experiences, and practicum and internship experiences. This
29 Appendix focuses on those pathways that can be defined as organized curricular
30 programs offered by institutions of higher education with specific competency
31 development and completion requirements. Other pathways are respected but not
32 considered in terms of standards and guidelines below.

33 **D. Appendix Purpose and Institutional Purposes**

34 This Appendix provides information regarding various frameworks for postsecondary
35 curricula that combine music and technology in requirements for various types of
36 degrees or programs that are centered in music. Within these frameworks, institutions
37 develop specific degrees or programs in one or more aspects of music technology based
38 on their specific purposes.

39 **E. Institutional Content Choices**

40 Each institution makes specific curricular content choices. These choices are to be
41 consistent with purposes; they include, but are not limited to, what subjects are to be
42 studied, the amount of time and emphasis each is given, the levels of achievement
43 expected in specific subject and content areas, the relationships among required subject
44 and content areas, and the competency expectations for graduation.

1 **F. Institutional Content Choices, Degrees, and Titles**

2 Curricular content choices determine the nature and type of degree offered and how
3 the degree is titled. There must be functioning relationships among purposes, structure
4 and content, and degree titles; and designations of majors, minors, and areas of
5 emphasis must be consistent with content, including graduation competency
6 expectations (see Standards for Accreditation II.I. and IV.C.; and Sections 3.C., D., and
7 4.).

8 **G. NASM Standards**

9 NASM standards provide a framework within which many different sets of purposes,
10 structures, content choices, degrees, and titles can be pursued and used. Each specific
11 set is related to a specific set of standards. All appropriate standards applicable to a
12 particular purpose and its associated content, degree, and title choices must be met. All
13 degree programs must meet standards applicable to their type as outlined in Standards
14 for Accreditation II.–XXII.

15 Locations of the most fundamental curricular standards applicable to programs
16 involving studies in music, music technology, and technological studies are provided in
17 Sections 3. and 4.

18 **H. Music-Centered Content**

19 NASM standards distinguish between music-centered content and other content. Music
20 degrees and programs include significant knowledge and skill-building studies in music-
21 centered content in areas such as music creation, performance; repertoires and genres;
22 theoretical, historical, and analytical study; and teaching. Music technology is associated
23 with these and other music-centered content areas; often it and its component
24 disciplines are themselves music-centered content areas. However, there is a distinction
25 between music-centered content and other types of content in technology and related
26 fields that may be essential to an overall program of music technology study or be
27 music-related in some way, but are not sufficiently music-centered to be designated
28 music studies or courses.

29 **I. Music-Centered Degrees and Other Degrees**

30 NASM supports the inclusion of music (including music technology) requirements or
31 opportunities for music electives in degrees with majors in areas such as technological
32 studies, computer science, and engineering. However, these degrees are not music
33 degrees, nor does their content provide or require the knowledge and skill development
34 expected of those holding music degrees.

35 **Section 2. Definitions, Concepts, Applicability, Content Relationships**

36 **A. Definitions**

37 For the purposes of this Appendix, the following definitions apply:

38 **1. Music Technology** refers to the field identified by its focus on integrations and
39 fusions of music and technology as each is defined below. These integrations and
40 fusions normally manifest themselves in work that creates in or supports one or
41 more areas of musical endeavor. Such music-centered work includes, but is not
42 limited to, production, recording, manipulation, systems design, installation,

1 software and hardware development, and the wide variety of audio fields such as
2 concert and event, film, game, and audio design.

3 For lists of competencies that further define music technology, see Section
4 4.C.2.a.b.

5 The use of technological means is central to music technology, but abilities to use
6 hardware, software, and other technologies associated with music technology do
7 not automatically or necessarily indicate competency in music technology.
8 Technological knowledge is not conflated with general or specialized artistic and
9 musical knowledge. The reverse is also true.

10 Music technology work may stand alone or be incorporated into a product or
11 project involving one or more artistic forms (e.g., concerts, opera, interactive
12 media, plays, dance performances, films), including development of materials for
13 and uses of the Internet, electronic media, and various networks.

14 **2. Technology**, singular or plural, encompasses all types of technology—current, past,
15 and future. However, most uses in this Appendix refer to electronic, digital, and/or
16 emerging technologies used as a means of producing musical or music-associated
17 work.

18 **3. Music** encompasses the many areas of musical action, including their
19 specializations, and the manifestations, practices, and futures-oriented
20 developments associated with those specializations.

21 **4. Performance** encompasses traditional performance areas; performance using
22 established or experimental technology in traditional and nontraditional
23 applications; and performance integrated with composition/improvisation.

24 **5. Production** includes both means and finished work in some aspect of music
25 technology.

26 **6. Curricular Program** indicates a set of courses, projects, or other published
27 requirements for a degree, certificate, diploma, major, minor, area of emphasis,
28 etc. The integrative nature of the field and requirements for professional practice in
29 one or more areas of focus produce competency development expectations for
30 each curricular program.

31 **7. Area of focus** indicates one of the several areas of music technology work and
32 service chosen as a primary focus in a course or curricular program or project. Areas
33 of focus in music technology include, but are not limited to, manipulation and
34 recording of sound, live performance, electroacoustic production, live electronics,
35 audio in its multiple forms (e.g., film, game, video, concert and event, audio design),
36 music pedagogy, research, equipment design and installation, and the development
37 of computer-based tools for music production. A choice regarding area(s) of focus
38 does not preclude attention to other areas of music technology in the curriculum.

39 **B. Music Technology Curricular Content Categories**

40 Curricular programs in music technology address content in areas that include, but are not
41 limited to, the fields of music; technology; music technology; and science, engineering,
42 and math. The breadth, depth, and proportions of specific competency development
43 requirements in these areas vary according to program purposes, including area(s) of
44 focus. However, all such programs are characterized by creative integrations of music and

1 technological knowledge and skills to fulfill a music or music-related purpose (see Section
2 3.B. and Section 4.).

3 **C. Levels of Institutional Engagement**

4 Institutions have many choices about levels of engagement with music technology either
5 in terms of basic applications and inclusions normally addressed in courses, or as a field or
6 discipline normally addressed in curricular programs. They also have many choices
7 regarding the specific focus of each course or curricular program and for establishing a set
8 of competency development requirements consistent with course objectives or curricular
9 program goals. These decisions are the prerogative of each institution. However, each
10 decision about level and type of engagement produces its own set of necessities for
11 success and its own set of relationships with applicable NASM standards.

12 **D. Applicability of Music Technology Standards**

13 The standards below are the basis for accreditation documentation and Commission
14 review when music technology as defined above, has a curricular presence and is
15 specifically designated:

- 16 1. As a minor or area of emphasis within a music degree or non-degree granting music
17 program.
- 18 2. As the major in a music degree on non-degree granting music program.
- 19 3. As a first or second major in a double-major program.
- 20 4. As a primary component in a degree or non-degree granting music program
21 featuring disciplines in combination that require a music major or at least 25%
22 studies in music.
- 23 5. As the primary content of a course, normally only in terms of the relationship of
24 that course to overall curricular structure, or to title/content consistency and other
25 issues of program functionality and public information.

26 **A short applicability test:** Yes, if a curricular program is focused on the field of music
27 technology. Yes, if a curricular program focused on music plus a curricular program in
28 the field of music technology. No, if studies in a particular area of music plus studies in
29 technology that may address elements of music technology, but that are not combined
30 or integrated as indicated in the definition of music technology in Section 2.A.

31 **E. Music Technology and Other Music-Centered or Music-Based Content**

- 32 1. Programs focused in such areas as music composition (see Standards for
33 Accreditation IX.C.), jazz studies (see Standards for Accreditation IX.F.), music
34 education (see Standards for Accreditation IX.O.), sacred music (Standards for
35 Accreditation IX.H.), and music industry (see Appendix I.E.) structured to meet
36 standards previously listed in the NASM *Handbook* are not considered, titled, or
37 reviewed as majors in music technology, even though they may require the use of
38 music technology or music technology content. The reciprocal also applies to
39 programs structured and titled “music technology.”
- 40 2. Professional degree programs focused on recording technology structured to meet
41 the standards in Appendix I.G. of the NASM *Handbook* are not considered, titled, or
42 reviewed as majors in music technology. The same principles regarding
43 consideration, titles, and review apply to other single areas of focus in the field of

1 music technology. Music technology programs may include studies in recording
2 technology, along with other music technology subjects, for example see Appendix
3 I.H., Section 4.C.2.b.(1). Such majors in music technology must meet the curricular
4 standards in Section 4.A. and C., the operational standards in Section 5. and fulfill
5 the purpose, content, and requirements of the program consistent with its title as
6 required in Section 3.

7 3. Various specializations within the field of music technology have natural
8 relationships with the field of music industry. Curricular programming focused and
9 titled as a curricular program in music technology or in music industry may have
10 requirements or elective opportunities in the other area. These requirements or
11 opportunities must preserve the relationships among purpose, content, title, and
12 competency development expectations of each specific curricular program whether
13 focused or titled in music technology or in music industry.

14 4. Curricular programs in various specializations, including, but not limited to those
15 listed in Section 2.E.1. and 2., may provide the preparation necessary to bring
16 specialist expertise to teams that create and produce music technology work,
17 irrespective of the inclusion of specific curricular program requirements in music
18 technology. However, the music technology title or designation is appropriate only
19 for programs or courses with a specific focus on the field of music technology. Titles
20 and designations are based on what programs prepare students to do immediately
21 upon graduation or completion, not how graduates apply or evolve their knowledge
22 and skills to contribute to various forms of work later in their careers.

23 **F. Music Technology and Technology-Centered Content**

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

30 **G. Music Technology, Computer Science and Engineering, and Research**

31 Curricular programs in music technology and other types of music technology content
32 are natural partners with curricular programs in Computer Science and Engineering.
33 These combinations are natural resources for various kinds of innovation-oriented
34 research and development beneficial to the fields and work of all participants.
35 Institutions control the purposes, organization, and management of such combinations,
36 making choices among myriad possibilities for coordination.

37 Standards regarding relationships and distinctions between the accreditation of
38 curricular programs in music and in engineering (ABET) are found in Appendix I.F.
39 Operational standards and guidelines related to coordinated programs from a music
40 technology perspective are found in Section 5.

1 **H. Music Technology, Humanities and Social Science Scholarship, and Research**

2 Some courses or curricular programs may address the field or discipline of music
3 technology from a humanities or social science perspective. Music technology scholarship
4 and research must be clearly delineated by title and description from those that are
5 practice- or performance-based. “Music technology studies” may be appropriate to
6 designate curricular programs. Curricular programs with such a focus are not appropriate
7 for a professional practice-oriented degree, such as the Bachelor of Music in Music
8 Technology or the Bachelor of Music with an Emphasis in Music Technology. Curricular
9 programs that are rooted in humanities or social science perspectives are naturally suited
10 to liberal arts degree programs and research-oriented graduate programs, and to the
11 systems of academic research and scholarship associated with these perspectives.

12 Consistent with curricular program purposes and the standards in Section 4., content,
13 courses, or electives in music technology scholarship and research as described in this
14 section are appropriate in production-oriented undergraduate music technology
15 degrees; and production-oriented content, courses, and electives are appropriate in
16 humanities- and social science-based music technology degrees.

17 **I. Music, Music Technology, and Arts/Design-Centered Multidisciplinary Multimedia**

18 Music and music technology may participate in creative work featuring convergences
19 among two or more arts/design disciplines and digital and emerging technology.

20 Music technology programs may provide an introduction to this work. However, there is
21 a distinction between curricular programs centered in music technology and a multi-
22 arts/design program centered in creative multidisciplinary convergence and
23 technologies.

24 **Section 3. Curricular Programs in Music Technology**

25 **A. Content, Titles, Terminologies, and Program Description**

26 For each music technology curricular program offered by an institution, there must be
27 consistency among content, title, terminology, and program descriptions, and any other
28 information provided to students and the public.

29 **1. Content**

30 As noted, music technology refers to a specific field of integrative work involving
31 music that is enabled by and manifested through applications of digital and other
32 technologies. Curricular programs in music technology address knowledge,
33 understanding, and skill development in music, technology, and music technology,
34 and in integrations associated with and essential to work in the field of music
35 technology.

36 The presence of courses that make connections among musical practices and
37 various types of technology do not necessarily indicate the presence of a curricular
38 program in the integrative field of music technology.

39 For curricular programs, required curricular content linked to competency
40 development expectations are the primary determinants of (a) whether or (b) the
41 extent to which a program is centered in music technology, and (c) what the answer
42 reveals about consistency among titles, terminologies, and program descriptions.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43

2. Titles

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

3. Terminologies

As expected in a constantly evolving field, many terminologies are used but are not exclusive to music technology. A few of the many terminologies that may be associated with content and work in music technology or in closely related areas are: electronic music, computer music, electroacoustic music, music media, media design, media arts, sound design, digital media, audio (e.g., concert and event, film, game, audio design).

Curricular programs with these titles or structures may or may not include requirements in music technology. If included, these music-technology-associated requirements may or may not have sufficient presence or focus to constitute a curricular program (e.g., area of emphasis, minor, or major in music technology). The relationship between content and curricular structure is the key determinant.

4. Course Prefixes, Numbers, Titles, and Content

For any course, content and completion requirements are the primary determinants of its purpose, chief field or focus area, and projected achievement level of students completing the course. Title/content consistency is essential. Course prefixes, numbers, and administrative location may or may not necessarily correlate with course content.

5. Program Descriptions

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

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

B. Curricular Components

Institutions have a large number of options for establishing curricular goals and supporting coursework and competency development requirements. Curricular component categories within which competency development choices are made normally include, but are not limited to:

- 1. Music technology as a comprehensive field and scope of practice.

- 1 2. Music technology as an integration, fusion, or synthesis of music and technological
2 means. Examples include music technology as the basis for production-oriented
3 work in areas such as sound recording, live performance, creation of electroacoustic
4 music or sound, audio for interactive or other media, networked audio, audio
5 installations, music pedagogy, music notation, research, and various combinations
6 of these areas.
- 7 3. Musicianship as a critical component of creative work in various aspects of music
8 technology. Examples include areas such as performance, improvisation,
9 composition, theory, aural acuity.
- 10 4. Technology as fundamental means for producing work in any aspect of music
11 technology. Examples include current and emerging areas such as computer
12 software, hardware, and programming; recording, editing, and performance
13 technologies; interactive and generative media; and multiple technology interfaces
14 and combinations. Technology goals may also include advanced integrations of
15 technologies and music and how to build music technologies.
- 16 5. Science, engineering, math as enabling thought systems for technology and
17 technological applications. Examples include areas such as acoustics, calculus,
18 electronic systems, computer science, electrical or computer engineering.
- 19 6. Problem-solving as a particular set of approaches and expectations for identifying,
20 setting, and solving problems in various aspects of music technology. The level,
21 nature, and complexity of the problems to be solved delineate the program's
22 character and the projected accomplishments of its graduates.
- 23 7. Program focus and specialization as a set of possibilities, ranging from programs
24 that provide a broad foundation as the basis for future specializations to programs
25 that are specifically focused on a particular area of music technology, or parts
26 thereof. Examples include, but are not limited to, production and manipulation of
27 live and recorded music; the production of musical events; design, production,
28 and/or installation of music systems and equipment; development of music
29 technology for instructional purposes, or research purposes; creative
30 experimentation with relationships between music technology and musical artistry.
- 31 8. General education as a specific determination regarding the extent to which
32 elements or composite expectations for education in the humanities, sciences,
33 social sciences, and other arts are included in the program.

34 **C. Music Technology Competency Development Choices, Proportions, and Curricular**
35 **Structures**

36 **1. Choices and Proportions**

37 Institutional choices regarding the development of music technology competencies
38 are placed within the institution's chosen purposes and program framework, e.g., (i)
39 liberal arts or professional undergraduate degrees, or a degree with an
40 experimental structure, (ii) production or scholarship focus or blended
41 concentration, (iii) major, double major, minor, area of emphasis, independent
42 study, etc., (iv) introductory, basic, intermediate, advanced, etc., (v) overview,
43 comprehensive, focused, specialized, etc.

1 Choices of competency requirements must enable students to fulfill the specific
2 purposes and scope of any music technology curricular program for which they are
3 enrolled.

4 **2. Competency Requirements, Levels, and Institutional Prerogatives**

5 The music technology competencies listed in this document may be pursued at
6 basic, intermediate, and advanced levels. The levels are set by the institution for
7 each music technology curricular program offered. Levels and associated
8 graduation or completion competency and other requirements must be consistent
9 with each degree or program’s purposes, objectives, degree title, major, and
10 admission and graduation requirements.

11 The list of competencies in Section 4. or in other relevant sections of the Standards
12 for Accreditation does not preclude any institution’s prerogative to require the
13 development of additional competencies or to state in other terms one or more of
14 the functions indicated in the competency statements below.

15 **D. Curricular Structures**

16 **1. Music Technology Minors, Areas of Emphasis, and Their Equivalents**

17 a. A music technology title indicates that a curricular program develops or
18 requires at least an overview understanding of music technology as a whole
19 field, and addresses not just one or more combinations but rather focuses on
20 the integration of music and technology. Content chosen for this and other
21 purposes demonstrates a clear connection to development in several of the
22 competency areas listed in Section 4.B. and C. as appropriate to the level of the
23 minor or area of emphasis.

24 b. To meet requirements for title/content consistency, minors and areas of
25 emphasis focused primarily on specific elements or components used in music
26 technology are titled with the names of those elements or components, not
27 music technology.

28 c. For standards that place purposes in the context of the appropriate
29 undergraduate degree pattern, see Standards for Accreditation IV.C.

30 d. For standards regarding consistency between program offerings and published
31 materials, see Standards for Accreditation II.I., especially II.I.g., j., and k.; and
32 IV.C.6.

33 e. For standards regarding the relationship between time distributions within
34 degree programs and degree integrity, see Standards for Accreditation
35 IV.C.1.c.(1).

36 **2. Undergraduate Liberal Arts Degrees and Music Technology**

37 Standards for undergraduate liberal arts degrees in music, irrespective of specific
38 purpose, are found in Standards for Accreditation IV.C.1.–4., and VII. Music
39 technology study may be incorporated into liberal arts degrees in music at various
40 levels of engagement. These include single courses that are not considered curricular
41 programs. If applicable to the fulfillment of an institution’s purposes, various
42 structures for combining a liberal arts major in music with studies in a related field
43 such as music technology—elective study, specific emphasis or minor, double major—

1 are found in Standards for Accreditation IV.C.6.a. Curricular standards for a liberal arts
2 degree with a major in music technology are found in Section 4.A. and B.

3 **3. Professional Undergraduate Degrees and Music Technology**

4 Standards for all professional undergraduate degrees in music, irrespective of
5 specialization, are found in Standards for Accreditation IV.C.1.–3., and 5.; and VIII.
6 Standards for specializations are found in Standards for Accreditation IX. Music
7 technology may be incorporated into professional degrees in music at various levels
8 of engagement. These include single courses that are not considered curricular
9 programs. If applicable to the fulfillment of an institution’s purposes, various
10 structures for combining a professional degree in music with studies in a related
11 field such as music technology or its component disciplines—elective study, specific
12 emphasis or minor, elective studies in a specific outside field (e.g., computer
13 programming, electrical engineering), double majors, and the Bachelor of Musical
14 Arts Degree—are found in Standards for Accreditation IV.C.6.b. Standards for a
15 professional degree with a major in music technology are found in Section 4.A.–C.

16 **4. Graduate Curricula**

17 See Section 4.D.

18 **5. Experimental Degree Structures**

19 Experimentation in degree structures, content, and knowledge and skills
20 development systems may be appropriate for some undergraduate music
21 technology programs. However, music technology competency development
22 requirements for graduation must be consistent with published program objectives,
23 degree titles, and time distributions (see Standards for Accreditation III.M.
24 and IV.C.1.c.).

25 **6. Relationships to Other Curricula**

26 Music technology competencies and courses may be required in degrees with
27 various other majors in music or in other fields. Such requirements do not
28 constitute a major in music technology, although they may or may not constitute a
29 minor or area of emphasis.

30 **Section 4. Standards for Specific Curricular Programs**

31 **A. All Music Technology Curricular Programs**

32 **NOTE:** The standards below are in addition to and reviewed in terms of applicable
33 standards in Standards for Accreditation II.–XXII., and in Appendix I.H.

34 For each music technology curricular program (e.g., area of emphasis, minor, major)
35 developed by an institution:

- 36 1. A specific set of purposes must be developed and published that include, but are
37 not limited to, the following. Please note that due to the broad scope of the music
38 technology field, clarity regarding purposes, area(s) of focus, and specific goals is
39 essential.
- 40 a. Titles and basic identification of subject matter, techniques, technologies,
41 disciplines, issues to be addressed, and music technology program size, scope,
42 and areas of focus.

- 1 b. Specific content, methods, and perspectives used to consider subject matter,
2 techniques, technologies, disciplines, or issues to be addressed, including but
3 not limited to expectations regarding:
- 4 (1) Specific content and the specific perspective(s) and means for engaging it.
5 (2) Breadth and depth in various disciplinary and music technology
6 components.
7 (3) The development of problem setting and solving capabilities.
8 (4) Ability to juxtapose, combine, apply, integrate, or synthesize the disciplines
9 involved.
- 10 See Sections 2.C., 3.A.4., and 3.C.
- 11 2. Curricular and other program structures and requirements shall be consistent with
12 purposes, goals, objectives, and program level, and shall be published.
- 13 For minors, areas of emphasis, and their equivalents, see Section 3.D.1, and for
14 reference, the competencies listed for liberal arts and professional degrees below.
- 15 For liberal arts degrees, see Sections 3.D.2. and 4.B. if a music technology major.
16 For professional undergraduate degrees, see Sections 3.D.3. and 4.C. if a music
17 technology major.
18 For graduate programs, see Section 4.D.
- 19 3. Operations must reveal coherent achievement of goals and objectives.
- 20 4. Terminology must reflect accurately the type(s) of disciplines or disciplinary
21 combinations represented or used, and any music technology areas or applications
22 that are the focus of the program.
- 23 5. Degree and program titles and descriptions must be consistent with associated
24 curricular content and completion requirements. Published materials shall be clear
25 about the status of any curricular program with respect to constituting a major, a
26 minor, area of emphasis, field for independent study, etc.
- 27 6. Institutions must establish enrollment or admissions policies for music technology
28 programs consistent with the nature and expectations of program offerings.
29 Students shall be admitted only to programs for which they show prospects of
30 success. For general NASM standards regarding admission, see Standards for
31 Accreditation V. and XI. Standards for Accreditation V. contains standards applicable
32 to open enrollment programs, transfer of credits, advanced standing, and so forth.
- 33 7. Applicable prerequisites for courses or curricula must be clearly stated, especially
34 with regard to levels of competence in specific disciplines or technologies central to
35 the artistic or educational purposes and content of the program. The same is true
36 for any entry-level courses in math, engineering, or math-based disciplines that may
37 be required for program completion or that develop competencies necessary for
38 any required upper-level courses in these areas or in music technology, or its
39 technological components. The institution must have means for assessing the
40 extent to which prospective students meet these requirements before they are
41 accepted or enrolled.

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

29 **B. Undergraduate Liberal Arts Degrees with a Major in Music Technology**

30 In addition to music and other competencies addressed in Standards for Accreditation
31 VII. applicable to all liberal arts degrees, the major in music technology requires:

- 32 1. Basic understanding of music technology as an integrated field. This includes, but is
33 not limited to, informational knowledge about the scope of music technology; the
34 multiple components, concepts, and applications of music technology; and the
35 conceptualization, development, production, and distribution processes associated
36 with one or more specific music technology areas or applications.
- 37 2. An understanding of fundamental science, engineering, and math content
38 underlying acoustics and electronic technologies employed in music technology.
- 39 3. Ability to integrate and synthesize basic musical and technological knowledge and
40 skills in the conceptualization of music technology projects.
- 41 4. Musical and technological capabilities to produce basic-level work in at least one
42 area of integrative music technology, or to produce undergraduate-level research
43 or scholarly work in integrative music technology.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39

Other requirements in music technology may be established by an institution. Studies and requirements from among those listed in Section 4.C.2. will serve as guidelines as appropriate to program purposes and areas of focus. Recommendations for General Studies are found in Section 4.C.2.c.

Institutions offering liberal arts degrees titled Bachelor of Science in Music Technology are strongly encouraged to require a specific set of college-level courses led by specialist faculty in science, technology, engineering, math, and specializations in these areas that are applicable to music technology. These courses are normally part of the required or elective general studies component for such degrees.

C. Bachelor of Music in Music Technology

<p>NOTE: The text below is duplicated in its entirety in Standards for Accreditation IX.G.</p>

Music technology is a field of study and practice characterized by integrations and fusions of musical and technological knowledge and skills to produce work for various artistic, commercial, research, educational, and other purposes. In this field, digital and emerging technology serves as the primary tool, medium, or environment for musical and music-related work.

Music and technology have a long a fruitful relationship. Old and new technology is interwoven into various aspects of our musical heritage. The study and use of technological means are found in various music courses and in the work of various music specializations.

Music technology, as defined above, may also be an emphasis in Bachelor of Music programs with other majors (see Standards for Accreditation II.I.1.g. and IV.C.6.b.; and Section 3.D.3.). In these cases, NASM standards for the major area of specialization will apply; however, the standards for the Bachelor of Music in Music Technology will serve as guidelines as appropriate in the evaluation of student work and the articulation of goals and objectives of the emphasis and overall curriculum.

The Bachelor of Music in Music Technology, however, is intended to produce professional competence in the integration of music and technology in one or more areas of the music technology field, and basic competence in one or more additional areas. The degree requires development of a professional level of competence in music. When an institution has sufficient qualified music and music technology faculty, appropriate technological resources, and is otherwise equipped to offer the kinds of comprehensive music, technology, and music technology courses and curricula that develop these competencies, the offering of the Bachelor of Music degree with a major in music technology is justified.

For further standards and other information regarding music technology, see Appendix I.H.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45

1. Curricular Structure

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music technology as indicated below and in Standards for Accreditation VIII.

- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in the music technology area, including music-centered technology applications in the area(s) of focus, should comprise 25–35% of the total program; supportive courses in music (including basic musicianship studies and performance) and technology, 25–35%; general studies, 25–35%. Studies in the major area and supportive courses in music and technology normally total at least 65% of the curriculum (see Standards for Accreditation III.C. regarding forms of instruction, requirements, and electives).

2. Essential Competency Areas, Experiences, Opportunities, and Requirements (*in addition to those stated for all professional undergraduate degrees in music*):

NOTE: The following standards refer to music technology as a field, and to areas of music technology. Areas of music technology include, but are not limited to, manipulation and recording of sound, live performance, electroacoustic production, live electronics, audio in its multiple forms (e.g., film, game, video, concert and event, audio design, etc.), music pedagogy, research, equipment design and installation, and the development of computer-based tools for music production.

No institution can develop professional-level competency in all of these areas in the context of a professional undergraduate program. Therefore, each institution offering the Bachelor of Music in Music Technology must meet the standards below where indicated in terms of music technology in general, and otherwise in terms of one or more specific areas of music technology chosen by the institution as its area(s) of focus in music technology.

Students must develop a professional level of competency in at least one specific area, and a basic level of competency in a second area. Experiences, opportunities, requirements, and supporting resources must also be compatible with the specific focus area(s) chosen.

The competencies outlined may be developed in various ways. The list of competencies below should not be construed as requiring a separate course for each competency.

a. Essential Competencies

- (1) Basic understanding of the scope, integrative nature, and various functions of music technology as a field, including acquaintance with various applications of music technology in music, technological development, research, pedagogy, and in other fields.

- (2) Knowledge of and ability to use various terminologies and procedures in music technology, music, and technology, and their combinations as employed in and associated with the work of music technology. This includes, but is not limited to, their respective vocabularies of practice, ways

- 1 work is conceptualized, developed, synthesized, and finalized, and phases of
2 production, presentation, and/or distribution.
- 3 (3) Ability to solve music technology problems, including (a) problem
4 identification, information gathering, solution development, and testing, and
5 (b) knowledge and skill to produce case-specific decisions about what is
6 useful, usable, effective, and desirable during the course of music technology
7 project development and production.
- 8 (4) Ability to describe and respond to the needs or expectations of users,
9 audiences, and/or contexts associated with doing professional work in two
10 or more areas of music technology.
- 11 (5) Advanced capabilities in specific areas of musicianship consistent with the
12 music technology areas that constitute the degree program’s focus. Aural
13 skills are essential. Abilities to apply advanced knowledge of the properties
14 of musical structures and processes to solving music technology problems
15 are essential.
- 16 (6) Fundamental knowledge of current technologies and technological
17 principles widely applicable to music technology, including but not limited
18 to those associated with recording, manipulating, and presenting music
19 and sound, signal flow and processing, music communication protocols,
20 synthesis and interface technologies, sound synthesis, and interactive and
21 generative media.
- 22 (7) The ability to use industry standard technologies at a professional level to
23 achieve goals and objectives associated with specific areas of music
24 technology (e.g., Section 4.C.2.b.). These goals may be in terms such as
25 mastery of production techniques, artistic expression, support for work in
26 other fields, relationships with other technologies and media, and so forth.
- 27 (8) Ability to apply knowledge of fundamental science, engineering, and math
28 concepts and other aspects of the science of sounds and the electrical
29 manipulations of sounds in music technology situations.
- 30 (9) Basic understanding of connections among music, technology, music
31 technology, and culture, including the evolution of music technology, the
32 impact of technology on music and culture, technological influences on
33 multiple musical styles, including contemporary styles, and their cultural
34 contexts, and information and means for projecting future possibilities in
35 music technology; and basic understanding of these connections with
36 regard to current and emerging Internet- and network-based programs,
37 services, and environments related to the creation, sharing, and
38 distribution of music.
- 39 (10) Knowledge of the basic principles, laws, regulations, and ethical
40 considerations and practices associated with music technology and
41 intellectual property as it is both acquired and created by individuals
42 working in the music technology program.
- 43 (11) Comprehensive capabilities to use and integrate the above competencies
44 in at least one area of music technology to produce professional-level work
45 in at least one area, and basic-level work in a second area.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50

b. Relevant Competencies for Area Programs *(in addition to those stated above for all music technology programs, and those stated in Standards for Accreditation VIII. for all professional degree programs):*

- (1) In music technology programs with specific orientation to **recording, manipulation, and live performance**, competencies include, but are not limited to, advanced knowledge and technical competence in using industry-standard recording and other types of music technology studios and equipment; expertise in the use of music, digital, and other technological interfaces; high levels of aural and music analysis skills; ability to apply scientific knowledge of acoustics, electrical advanced capabilities in audio recording and sound manipulation; capabilities in audio engineering, studio sound, and live performance sound.
- (2) In music technology programs with specific orientations to creative production of **electroacoustic music and live electronics**, competencies include, but are not limited to, advanced knowledge and technical competence in using and creating with technologies, protocols, and techniques associated with analog and digital instruments and various forms of synthesis; interfaces; programming language(s); interactive and generative media; and networks of digital and other instruments; and, the ability to conceive, create, develop, and produce real-time and recorded performances using digital and emerging technologies. Competence in using and creating with various keyboard-based and/or non-keyboard-based controllers and user interfaces is essential. An understanding of compositional principles, logics, narrative structures, and strategies is required.
- (3) In music technology programs with specific orientations to one or more **audio applications**, competencies include, but are not limited to, knowledge of the nature, purpose, and the way work is created for the application and the roles of music technology to conceptualization, development, and production; advanced knowledge of and ability to use industry-standard technology, equipment, labs, and studios to produce work in or for the application; the ability to apply science, computer engineering, and software development skills associated with the application. Experiences should include working together in teams that replicate, insofar as possible, professional working patterns associated with the application.
- (4) In music technology programs with specific orientations to music technology in **education**, competencies include, but are not limited to, advanced knowledge of and ability to use technological means to conceive and develop specific products associated with instruction and evaluation; the ability to create interactive applications for educational purposes; thorough understanding of the elements, natures, and content of musical instruction in areas such as aural perception, music theory, music history, music teacher preparation, composition, and improvisation, and their relationships to the capabilities of current and emerging technology.
- (5) In music technology programs with specific orientations to **psychology-based research**, competencies include, but are not limited to, advanced knowledge of and ability to use technological means for capturing records of behaviors, conducting measurements and assessments, and producing analyses in fields such as acoustics and psychoacoustics, the neuroscience

- 1 of music, music perception, music cognition, and music performance.
 2 Fundamental understanding of the natures and content of research areas
 3 and protocols in two or more of these fields is essential. Experiences
 4 should include using technology in research settings for research purposes.
- 5 (6) In music technology programs with specific orientations to **engineering and**
 6 **the creation of technological means**, competencies include, but are not
 7 limited to, basic knowledge of the science, engineering, and math disciplines
 8 integral to the conceptualization, design, development, and production of
 9 music technology software, hardware, and equipment. A sample set of these
 10 fields includes acoustics, acoustical engineering, electrical engineering,
 11 computer science and technology, digital sound processing, and the
 12 mathematics required to learn and apply the content of these fields.
 13 Advanced knowledge of two or more specific fields of music work in terms of
 14 software, hardware, and equipment needs is essential. The ability to
 15 conceive and design viable basic solutions to one or more kinds of
 16 engineering problems is essential. For standards regarding the
 17 representation of music and music technology programs with engineering
 18 content, see Appendix I.F. and Sections 2.G., 3.A., and Standards for
 19 Accreditation II.I.
- 20 (7) For music technology programs with **other areas of focus**, competency
 21 expectations must be consistent with the content, process, technologies,
 22 and product expectations and other requirements associated with
 23 professional work in that area.
- 24 **c. Specific Standards, Competencies, and Guidelines for Supportive and General**
 25 **Studies** *(in addition to those stated for all professional undergraduate degrees*
 26 *in music):*
- 27 (1) Consistent with the purposes and requirements of the program,
 28 institutions must require studies that support knowledge development in
 29 disciplines with direct applications to or connections with the practice of
 30 music technology. These disciplines may include, but are not limited to,
 31 mathematics, electrical or computer engineering, acoustics, or other
 32 sciences. Specific content choices, and the specific approaches to or
 33 locations of such studies in courses or curricular structures are the
 34 prerogative of the institution.
- 35 (2) Studies in mathematics, including college calculus if applicable, are
 36 required as may be necessary to support the needs of any electrical or
 37 computer engineering or other science-based course mandated by the
 38 program or the institution.
- 39 (3) Studies in areas such as acoustics, computer science, engineering, physics,
 40 music business/industry, digital/interactive media, sound design,
 41 broadcast journalism, mass communication, film studies, cultural studies,
 42 mathematics, and expository writing is strongly recommended.
- 43 **d. Experiences, Opportunities, and Project Requirements**
- 44 (1) Regular access to instruction and evaluation by faculty with the
 45 educational and professional backgrounds in music technology and
 46 associated disciplines to develop the competencies listed above, both in
 47 general and in the music technology areas that are the focus of the degree.

1 sections of the NASM Standards for Accreditation. Definitions, descriptions, and
2 principles outlined in Appendix I.H. above are also applicable to graduate curricular
3 programs in music technology.

4 All graduate curricular programs in music technology must be able to demonstrate
5 logical and functioning relationships among purposes, curricular structure, content,
6 expectations for competency development, and completion requirements.

7 Graduate programs offer a range of possibilities for music technology. Terminal degree
8 programs with majors in music technology must require high professional levels of
9 competence in the creation and production of work in music technology, or in
10 scholarship or research focused on music technology.

11 Programs with majors in other fields requiring a set of studies in music technology may
12 focus on graduate-level introductory or intermediate-level studies in music technology.

13 One or two courses in music technology may be appropriate as requirements or
14 electives in various types of graduate programs, but not be structured to constitute a
15 curricular program in music technology.

16 The competencies listed in Section 4.C. are developed to ever-higher levels of
17 proficiency and integration as study and experience in music technology progress.
18 Beyond basic levels, these competency statements normally evolve into other
19 competency formulations developed and used by the institution as the basis for
20 completion requirements at the graduate level.

21 Graduate programs focused on the creation and production of work in music technology
22 must be supported by the significant technological infrastructure and staff necessary to
23 remain current within the field of music technology. Resources include digital and
24 emerging technologies associated with work in music technology.

25 Standards for master's degrees are found in Standards for Accreditation XII. and XIV.A.
26 Standards for doctoral degrees are found in Standards for Accreditation XVI.A.–C., and
27 D.1.–3.

28 **E. Non-Degree-Granting Programs in Music Technology**

29 General standards for non-degree-granting programs are found in Standards for
30 Accreditation XVII.–XIX.

31 **Section 5. Operational Standards for Music Technology Curricular Programs**

32 The standards below are in addition to comprehensive standards stated in Standards for
33 Accreditation II. and III. applicable to all curricular offerings in music technology.

34 **A. Instructional and Technical Personnel** *(in addition to those stated in Standards for* 35 *Accreditation II.E.)*

36 1. The aggregate credential, experience, and achievement qualifications of faculty and
37 staff for music technology and its various disciplines and components depend in
38 large part on the nature of work in music technology, the institution's specific goals
39 for achievement in one or more specific areas of music technology, and the nature
40 of the institution's requirements for faculty in music, music technology, and other
41 related disciplines. Music technology expertise is often gained through applications
42 of interest, aptitude, and experimentation that develop capabilities for work in

- 1 music technology. Formal academic credentials alone may not indicate the
2 qualifications needed.
- 3 Qualifications normally include the ability to:
- 4 a. Bring deep expertise and technical facility in some relevant body of content to
5 integrative music technology efforts and programs.
 - 6 b. Explain and otherwise articulate or notate artistic, musical, technical, and
7 integrative concepts and issues, especially to students.
 - 8 c. Research and effectively communicate complex ideas associated with work in
9 the music technology area(s) of focus addressed by the curricular programs of
10 the institution.
 - 11 d. Teach: sponsor, guide, and assist the development of student competencies
12 and projects in music technology.
 - 13 e. Nurture and manage music technology projects of various types and sizes.

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

- 17 2. Instructional and technical personnel supporting and/or administering work in
18 music technology need to possess:
 - 19 a. Expertise in music technology.
 - 20 b. Advanced knowledge and skills in music and musicianship.
 - 21 c. An understanding of the meanings, usages, and concepts of professional
22 applications in preferably several fields of technology and related fields
23 consistent with the purpose, nature, and areas of music technology addressed
24 by the program.
- 25 3. Faculty teaching music technology courses and overseeing associated student project
26 development or conducting labs in music technology must be qualified by
27 demonstrated professional competence and experience. Faculty must have practical
28 professional experience in the content covered by and the technology essential to any
29 course they are teaching and remain current with professional applications of
30 evolving technologies. Demonstrated teaching experience shall be a requirement for
31 continuation.
- 32 4. In addition to qualified music technology faculty, the institution shall have faculty
33 qualified to teach any specifically designated course in any discipline or area required
34 to complete the curricular program that addresses an element or component of the
35 music technology curriculum.

36 If such requirements include any math, engineering, or other science-centered
37 course, normally faculty teaching such courses shall have an earned doctorate in
38 the field in which they are teaching and hold a faculty position in a school or
39 department in that field.

- 40 5. If an institution offers a major in music technology, a faculty member or
41 administrators shall be designated who has primary responsibility for the program
42 and sufficient assigned time for its operation and development consistent with the

1 size, scope, and requirements of the program. Normally, faculty members designated
2 as program administrators or coordinators have several years of experience in music
3 technology.

4 6. Professional development and support are important for faculty associated with
5 music technology programs. Some faculty may need to be engaged in professional
6 development outside their home discipline, and perhaps even outside traditional
7 academic professional development activity.

8 7. Technical staff resources must be sufficient to support teaching, practice, projects,
9 and other program activities in areas that include, but are not limited to,
10 technologies, facilities, and maintenance. The level of technical staff support must be
11 consistent with program purposes, size, scope, and curricular requirements.

12 **B. Resources and Delivery Systems** *(in addition to those stated in Standards for*
13 *Accreditation II.F. and II.G.)*

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

16 1. Resource acquisition systems to assemble technologies and other resources used for
17 specific elements of curricular programs in music technology, including associated
18 projects.

19 2. Teaching spaces, workspaces, and studios with proper acoustics and acoustical
20 control, furnished with up-to-date technologies and equipment for student
21 experimentation and work in music technology and, as applicable, rehearsal halls,
22 demonstration sites, performance venues, and digital workspaces. The number of
23 teaching spaces, workspaces, and studios and their configurations must be
24 commensurate with program enrollment and content requirements and with
25 professional expectations and practices in the areas of focus in music technology
26 offered by the institution.

27 3. Intellectual Resources

28 a. In addition to the usual resources, music technology programs need to access
29 music and sound libraries, both those they acquire and those that are created by
30 individuals working in the programs. These become part of the raw materials of
31 work in music technology.

32 b. Participants in music technology programs need access to the range of current
33 work in this field, including but not limited to appropriate texts, journals, and
34 periodicals in the fields of music technology, electrical engineering, and
35 associated technologies that are current in their accuracy and applicability, as
36 well as documentation in various forms and means of state-of-the-art music
37 technology work.

38 c. Resource issues include appropriate hardware and software, and fees for
39 licensing and royalties.

40 d. Issues related to copyright, fair use, and legal aspects of the use of digital
41 assets—acquired or created—need to be addressed.

42 e. Mechanisms for archiving music technology work are strongly recommended.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30

C. Coordination

Music-based curricular programs that require specific engineering or math or science courses must be able to demonstrate coordination with professionally credentialed faculties and administrators responsible for teaching those disciplines at a level consistent with the nature of purposes of the music technology program being offered. If the music unit shares the organization and management of a music technology program with another unit, cooperation in the development, operation, and evaluation of the program is required.

APPENDIX I.I.

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

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.I. 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.I. is a standards statement developed and used by four arts accrediting organizations (NASAD, NASD, NASM, and NAST), institutions offering curricular programs eligible for review under these standards and holding accredited institutional Membership in one or more of the organizations above are not required to seek accreditation from the other organizations as a condition of any single association’s approval of any program eligible for single accreditation review under these standards. In principle, the Commissions of each association act separately. The four arts accrediting organizations have provisions for multidisciplinary consideration of these programs in accreditation reviews under certain conditions (see Section 2.H.).

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

5. Standards References. This Appendix references various standards within the Standards for Accreditation portion of the respective association’s *Handbook* (NASAD, NASD, NASM, or

NAST) and are labeled accordingly. References to "Sections" refer to portions of this Appendix, unless another Appendix is specified.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44

APPENDIX OUTLINE:

Section I. Information

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

Section 2. Standards and Guidelines

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

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

Section 1. Information

A. Introduction

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

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

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

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

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

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

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

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

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

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

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

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

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

34 **B. Appendix Purposes**

35 This Appendix is intended to:

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

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

14 C. Definitions and Concepts

15 For the purposes of this Appendix:

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

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

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

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

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

- 38 2. **Arts/design, or arts** encompasses all of the individual performing and visual arts and all
39 of the various design fields and includes those disciplines, manifestations, and practices
40 that combine arts (e.g., dance, music, theatre, visual arts, film) or design elements in
41 traditional or new forms. The terms indicate a set of creative disciplinary areas from
42 which choices about inclusion are made on a project-to-project basis. The terms do not

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

25 **D. Institutional Purposes**

- 26 1. Institutions interested in pursuing CMCT activity have many choices about levels of
27 engagement. One fundamental choice is whether to support (a) projects, (b) curricular
28 programs, or (c) both.
- 29 Decisions regarding the scope of involvement with CMCT activity are the prerogative of
30 each institution. However, each decision produces its own set of necessities for success.
- 31 2. Levels of CMCT engagement in creative production and/or scholarship include but are
32 not limited to:
- 33 a. Projects (singly or in series).
- 34 b. Coursework and/or experiences, elective or required, open or limited by admission
35 criteria.
- 36 c. Curricular programs in the primary arts/design area, other arts/design areas, or
37 other fields with required CMCT content, as coursework, emphases, or minors.
- 38 d. Curricular programs leading to degrees or other credentials with majors in
39 arts/design CMCT.
- 40 These may be based administratively in (1) art/design, dance, music, theatre, or other
41 arts/design areas, (2) a consortium of several arts/design disciplines, or (3) institutes or

1 similar administrative entities involving the arts and/or design, engineering, technology,
2 business, and other disciplines.

3 3. Types of projects, courses, or curricula offered at various levels of capacity and
4 complexity may include, but are not limited to:

5 a. Orientations to or surveys of CMCT.

6 b. Conception, development, and production of CMCT work.

7 c. Research, scholarship, and publication associated with CMCT.

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

9 **1. Projects**

10 a. Projects may be stand-alone, extracurricular, or associated with courses or curricular
11 programs.

12 b. Project choices are driven by personnel, aspirations, expertise, resources, and
13 conditions in each institution, including the ability to establish and sustain creative
14 environments and project teams.

15 c. Stand-alone and extracurricular projects are encouraged but are not subject to
16 review or listing by the arts accrediting associations.

17 **2. Curricular Programs**

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

23 a. Various means for producing multi-dimensional communications, products,
24 environments, and interactions, including the structures and properties inherent in
25 various disciplines and media (e.g., spatial, temporal, and/or algorithmic).

26 b. Differing viewpoints of users, audiences, clients, and/or artists in other fields,
27 designers, and professionals in other sectors and fields.

28 c. Current and emerging knowledge and technologies.

29 d. Differing perspectives and conceptions of technology as a tool, a medium, and/or
30 an environment.

31 e. Research and scholarship about or associated with CMCT.

32 f. CMCT concepts and applications in other disciplinary practices or as a freestanding
33 endeavor.

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

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

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

6 **Section 2. Standards and Guidelines**

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

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

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

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

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

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

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

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

- 41 1. Content, techniques, and technologies used as elements in CMCT are often applied and
42 studied in arts/design contexts that are not fundamentally or primarily multidisciplinary.

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

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

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

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

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

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

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

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

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

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

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

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

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

10 **F. Related Arts Accreditation Standards**

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

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

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

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

31 **G. Administrative Home**

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

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

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

42 Commission jurisdictions are determined primarily on relationships among purpose, content,
43 and nature of work required in specific curricular programs. Degrees or other offerings that
44 are (1) based in a specific arts or design discipline—visual arts, design, dance, music,

1 theatre—and (2) include a curricular program in CMCT or (3) that require a significant
2 presence for that discipline in a multidisciplinary format associated with CMCT are reviewed
3 by the arts accreditor for that discipline as outlined in its various standards, many of which
4 are referenced in Section 2.J.

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

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

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

20 I. Content, Titles, Terminologies, and Program Descriptions

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

25 1. Content

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

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

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

37 2. Titles

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

41 Title/content consistency determinations with regard to CMCT start with content—the
42 thing being done, in part because titles in current use may be consistent with curricular
43 content or programs that have elements of CMCT, but that do not address or that are

1 not centered on CMCT sufficiently to warrant designating CMCT as an area of emphasis
2 or a major or some other type of curricular program.

3 **3. Terminologies**

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

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

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

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

20 **4. Program Descriptions**

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

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

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

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

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

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

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

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

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

8 5. *Liberal Arts Undergraduate Degrees in CMCT*

9 These degrees must:

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

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

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

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

18 6. *Professional Undergraduate Degrees in CMCT*

19 These degrees must:

20 a. Apportion time to the three curricular areas designated major (CMCT), supportive
21 studies in the major, and general studies consistent with standards and guidelines for
22 other professional degrees in the arts and design disciplines.

23 b. Require that the major (CMCT) occupy at least 65% in order to develop requisite
24 competencies and engage in essential experiences and opportunities listed in
25 Section 2.M.

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

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

32 **1. Standards**

33 a. Curricular structure, content, and time requirements shall enable students to
34 develop the range of knowledge, skills, and competencies expected of those
35 completing a specific area of emphasis, minor, or a degree or other credential in
36 CMCT.

37 b. Institutions interested in offering CMCT emphases or minors within single-discipline
38 majors in arts/design or other fields use structural standards for that single
39 discipline and a major as a framework for the inclusion of CMCT content (e.g., B.F.A.
40 in Stage Management with an Emphasis in CMCT; B.M. in Composition with an
41 Emphasis in CMCT).

1 **2. Guidelines**

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

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

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

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

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

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

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

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

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

- 1 **5. Professional Undergraduate Degrees with a Major in CMCT.** All competencies listed in
2 Section 2.M.1. are required for graduation from a professional arts-/design-labeled
3 undergraduate degree (e.g., B.F.A., B.M.) with a major in or focused primarily on the
4 production of CMCT work, and/or titled a major in CMCT, irrespective of the particular
5 terms or label used by the institution to indicate CMCT.
- 6 **6. Experimental Degree Structures.** Experimentation in degree structures, content, and
7 knowledge and skills development systems may be appropriate for some undergraduate
8 CMCT programs. However, CMCT competency development requirements for
9 graduation must be consistent with published program objectives and time distributions
10 (see Standards for Accreditation III.M. and IV.C.1.c.).
- 11 **7. Other Applications.** Whether centered in art/design, dance, music, theatre, or in other
12 fields, one or more of the competencies listed below may be required to achieve the
13 production and/or informational and/or scholarly objectives of individuals or programs.

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

15 **1. Competencies**

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

18 a. Basic informational knowledge regarding:

- 19 (1) The vocabulary of practice, including the ability to articulate what basic terms
20 and concepts mean in:
- 21 (a) At least one arts/design discipline (e.g., art/design, dance, music, theatre,
22 film).
- 23 (b) At least one and usually several other arts/design and/or other creative
24 disciplines.
- 25 (c) Appropriately related technology.
- 26 (d) Multiple media forms and technologies associated with CMCT.
- 27 (2) Fundamental generative processes—the way work is created in the various arts
28 and design forms, in technology, and in CMCT. Includes basic components,
29 disciplines, and integrations; materials and techniques; creative
30 patterns/processes; problem-solving; and formal relationships.
- 31 (3) Notational systems—the natures of notational systems (etching, scoring,
32 pseudo-coding, mapping) and what they do in the various arts and in
33 technology.
- 34 (4) Editing systems—procedures, processes, and criteria for synthesizing and
35 determining final compositional, design, or technical procedures.
- 36 (5) Phases of production, exhibition, and distribution—sequences for the art
37 forms, for design, for other disciplines involved, for technology, and for
38 multimedia.
- 39 (6) Fundamental business practices and contexts associated with production,
40 exhibition, and distribution for various types of CMCT.

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

- 1 (c) The ability to analyze and synthesize relevant aspects of human interaction
2 in various contexts (e.g., physical, cognitive, cultural, social, political,
3 economic, etc.).
- 4 (2) Knowledge of the basic principles, laws, regulations, and ethical considerations
5 and practices associated with CMCT and intellectual property as it is both
6 acquired and created by individuals working in the programs.
- 7 (3) Knowledge of history, theory, and criticism with respect to CMCT and related
8 areas such as film, video, technology, media, sonic arts, and digital arts and
9 design.

10 **2. Opportunities and Experiences**

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

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

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

- 2 1. Work in convergent fields is inherently collaborative and synthesizes content, resources,
3 and methods from many disciplines.
- 4 2. General studies requirements should correlate with the overall goals and objectives of
5 each curricular program. Studies in areas such as writing, film studies, arts and design
6 disciplines outside the student’s home discipline, cultural studies, performance studies,
7 history of technology, communication theory, cognitive psychology, human factors,
8 computer science, and business are recommended.

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

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

12 **1. Instructional and Technical Personnel**

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

21 Qualifications normally include the ability to:

- 22 (1) Bring deep expertise and technical facility in some relevant body of content to
23 collaborative efforts and programs.
- 24 (2) Explain and otherwise articulate or notate artistic and technical concepts and
25 issues, especially to those in other fields.
- 26 (3) Research and effectively communicate complex ideas associated with creative
27 work developed through the collaborative process.
- 28 (4) Teach: sponsor, guide, assist; and mentor the development of student
29 competencies and projects in CMCT.
- 30 (5) Build, participate in, and oversee multidisciplinary teams.
- 31 (6) Nurture and manage CMCT projects of various types and sizes.

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

- 35 b. Instructional and technical personnel supporting and/or administering CMCT work
36 need to possess:

- 37 (1) Expertise in multiple media forms.
- 38 (2) Some level of familiarity with related disciplines outside of the arts.
- 39 (3) An understanding of the meanings and usages of various words and concepts in
40 preferably several fields of technology, media forms, and related fields
41 consistent with the purpose and nature of the project or program.

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

31 **2. Coordination and Coordinated Programs**

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

1 **3. Resources and Delivery Systems**

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

4 a. Resource acquisition systems to assemble technologies and other resources used
5 for specific 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
8 ways, but working together).

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

10 (3) Systems integration (artistic [e.g., composition, choreography, playwriting or
11 narrative, 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
15 student-owned equipment.

16 Working spaces include, but are not limited to, locations featuring computers and
17 other technologies, as well as studios, scene shops, rehearsal halls, demonstration
18 sites, performance 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
21 need to access image, video, sound, and other libraries and assets, both those
22 they acquire and those that are created by individuals working in the programs.
23 These become part of the raw materials of CMCT work.

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

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

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

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

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

34 **4. Time and Credit Allocations**

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

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

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

9 Within the frameworks established in the various arts accreditation standards, decisions
10 regarding 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
13 associated with the institution must be primarily responsible for quality definitions and
14 quality assurance consistent 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
17 emergent nature and the rapid expansion of digital and other technologies and the
18 complexity produced by mixtures of the assessment approaches consistent with the
19 natures of the various arts and design disciplines, traditional academic assessment
20 criteria and ways of thinking may need to be adjusted to CMCT-specific criteria
21 consistent with the institution’s specific goals for achievement in CMCT. Evaluation
22 systems for students and programs need to be associated with maintaining a creative
23 conceptual space in order to facilitate work rather than stifle it.

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

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

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

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

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

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

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

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

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

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

13 Q. Standards for Specific Curricular Programs

14 NOTE: The standards below are in addition to and reviewed in terms of applicable 15 standards in Standards for Accreditation II.–XXII.; and in Appendix I.I., Section 2.

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

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

- 1 offerings. Students shall be admitted only to CMCT programs for which they show
 2 prospects of success. Evaluations of potential for success in a professionally oriented,
 3 production-focused major in CMCT normally involve considerations that go beyond
 4 those associated with a single art form, design discipline, or technology area. These
 5 considerations may include, but are not limited to, the integrative nature of CMCT and
 6 the diverse and emerging skill sets and artistic practices associated with CMCT (see also
 7 Standards for Accreditation V., XI., and XVIII.).
- 8 7. Applicable prerequisites for courses or curricula must be clearly stated, especially with
 9 regard to levels of competence in specific disciplines or technologies central to the
 10 artistic or educational purposes and content of the program. The same is true for any
 11 entry-level courses in math, engineering, or math-based disciplines that may be
 12 required for program completion or that develop competencies necessary for any
 13 required upper-level courses in these areas or in CMCT, or its technological
 14 components. The institution must have means for assessing the extent to which
 15 prospective students meet these requirements before they are accepted or enrolled.
- 16 8. The institution must determine and publish any technical competency and equipment
 17 requirements for each program or course. The institution must have means for
 18 assessing the extent to which prospective students meet these requirements before
 19 they are accepted or enrolled.
- 20 9. Programs involving distance learning must meet accreditation standards regarding such
 21 programs (see Standards for Accreditation III.H.). This includes programs delivered
 22 robotically through interactive tutorials as well as those led by specific faculty members.
- 23 10. There must be clear descriptions of what the institution expects students to know and
 24 be able to do upon completion, and effective mechanisms for assessing student
 25 competencies against these expectations. Depending on the nature of the program,
 26 expectations and competencies are related to one, several, or all of the areas outlined in
 27 Section 2.M. The levels of the competencies expected shall be consistent with the
 28 purpose, focus, and level of the degree or program offered.
- 29 11. For professionally oriented degree or non-degree programs, these expectations must
 30 include, but are not limited to:
- 31 a. Achieving a measurable degree of advancement in and fulfillment of specified and
 32 stated program purposes including mastery in the content outlined in
 33 Section 2.M.1. and in at least one of the sets of established or innovative
 34 techniques appropriate to CMCT.
- 35 b. Developing an effective work process and a coherent set of ideas and goals that are
 36 embodied in their work.
- 37 c. Developing a significant body of knowledge and skills sufficient for evaluation and a
 38 level of technical proficiency and/or scholarly competence in artistic and/or design
 39 applications that are observable in work acceptable for public exhibition or
 40 publication.
- 41 12. Evaluation mechanisms must be consistent with the goals defined for specific courses,
 42 projects, programs, or curricula, and to the collaborative approach(es) involved.
- 43
 44