

# Addendum to the Handbook 2007–2008

## NATIONAL ASSOCIATION OF SCHOOLS OF THEATRE

April 2009

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The amendments to the *NAST Handbook 2007-2008* presented in this document were ratified by the Membership on Friday, March 27, 2009.

## STANDARDS FOR ACCREDITATION

### NAST Handbook 2007-2008, Section Edition – page 43

#### Section I. Basic Criteria for Membership

##### A. Degree-Granting Institutions

###### *Amend item 4. as follows:*

4. Institutions offering one or more graduate programs as their only degree programs shall have graduated at least two students from at least one graduate program that meets all applicable standards, and shows evidence of continuing enrollment. If institutions offer undergraduate and graduate programs, graduate programs must have graduate students matriculated or in residence, or have received Plan Approval from the Commission on Accreditation.

### NAST Handbook 2007-2008, Second Edition – page 87

#### Section IX. Specific Professional Baccalaureate Degrees in Theatre

##### *Replace current item D. with the following:*

- D. Bachelor of Fine Arts in Musical Theatre.** The standards statements below refer to professional baccalaureate programs in musical theatre where theatre is the emphasis of the curriculum. The title normally applied to this program is the Bachelor of Fine Arts in Musical Theatre. These programs are reviewed for accreditation by NAST. *For standards for the professional baccalaureate degree in musical theatre where music is the emphasis, see Appendix I.B.*

##### **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 musical theatre with an emphasis in theatre as indicated below and in Section VIII. of the *NAST Handbook* titled “All Professional Baccalaureate Degrees in Theatre.”
  - b. Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major theatre area and supportive courses in theatre and dance shall total at least 50% of the curriculum; studies in music, 20-25%; general studies, 20-25%; electives, approximately 5%. See Section III.C., “Forms of Instruction, Requirements, and Electives” in the *NAST Handbook*.
- 2. Specific Guidelines for General Studies.** Studies in the career-related business aspects of musical theatre are strongly recommended.

- 3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all professional theatre degree programs*)
- a. Achievement of the highest possible level of performance as an actor-singer. Studies in acting shall continue throughout the entire degree program.
  - b. Thorough development in basic theatrical and movement skills such as mime, stage combat, and dance as appropriate to musical theatre.
  - c. Thorough development in basic musical skills including voice performance, musicianship, and music theory. Studies in voice should continue throughout the degree program.
  - d. Opportunities to develop a high level of skill in sight-singing.
  - e. Opportunities for performance in workshops and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.
  - f. Opportunities for developing repertory and techniques for auditions.

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**Section IX. Specific Professional Baccalaureate Degrees in Theatre**

*Add new item E. as follows:*

**E. Bachelor of Fine Arts in Stage Management**

**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 stage management.
  - b. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major area, including basic stage management and/or technical training, should comprise 30% to 40% of the total program; supportive courses in theatre, 20% to 30%; general studies, 25% to 35%; and elective areas of study, 10% to 15%. Elective courses should remain the free choice of the student. Studies in the major area and supportive courses in theatre normally total at least 65% of the curriculum.
- 2. Specific Recommendations for General Studies.** Such areas as psychology; foreign languages, especially modern romance languages or German; accounting; personal finance; history; management; and first aid/wellness/safety are strongly recommended. Studies in dance also are recommended since dance movement, choreography, and blocking are often aspects of productions.
- 3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*).
- a. Comprehensive understanding of the basic elements of theatrical production through exposure and experience, including but not limited to scenic design and construction; properties design and construction; costume design and construction; lighting design, hang and focus; sound design and mixing; crew operations in all areas; acting; and directing.
  - b. Thorough familiarity with the life-cycle of a production, and the responsibilities of a Stage Manager at each stage, including the design and rehearsal process as well as the run, close, and strike; interaction with all non-production areas including house management, marketing, public

relations, and development; and the role of the Stage Manager in communication and collaboration with production and non-production oriented departments in day to day and emergency situations.

- c. Understanding of the structure of cue calling including dramatic, rhythmic and musical beats and pauses, and experience calling a show in performance. Basic skills in music reading and rhythmic understanding through either vocal or instrumental performance are strongly recommended.
- d. Knowledge of a typical professional production hierarchy, including the participants at each level, the relationship of each to the Stage Manager, and the responsibilities usually associated with job titles.
- e. Ability to read and analyze a work for production, including work in text-, music- movement-based, or other genres. Both study and experience are important in developing this competency.
- f. Ability to read and interpret production paperwork and drawings, including but not limited to schedules; scenic ground plans, sections, elevations, and construction drawings; light plots, hook-ups, and magic sheets; costume renderings and plots; and sound plots.
- g. Knowledge of rehearsal preparation and management, including but not limited to floor taping, reading scale rules, room set up, blocking notation, and development of stage management "kits."
- h. Experience with the Stage Manager/Assistant Stage Manager relationship, by working both as an Assistant Stage Manager and as a Stage Manager with an Assistant Stage Manager.
- i. Multiple organizational and communication skills, including the ability to speak and write competently, legibly, and accurately. Studies in personnel management, inter-personal relations, and public speaking are recommended.
- j. Ability to use computers, including software for word processing and spreadsheets, databases and presentations, and scheduling and calendaring.
- k. Basic knowledge of performing arts unions [including but not limited to Actors Equity Association, International Alliance of Theatrical Stage Employees/United Scenic Artists, American Guild of Musical Artists, American Federation of Musicians, and the Society of Stage Directors and Choreographers].
- l. Exposure to live performance throughout the degree program, including but not limited to observing as audience members or crew members, or through shadowing a variety of live performance forms including but not limited to plays, operas, musicals, and dance. Observation of professional organizations and Stage Managers either resident or touring and professional internships are strongly encouraged.
- m. Experience with evaluation, including annual self-review and annual written department/faculty review.

***Reletter current item E. to F.***

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## Appendix I.B. Standards and Guidelines for Opera and Musical Theatre Programs

NAST Handbook 2007-2008, Second Edition-pages 126-134

(See Note 4)

*Please note:* Appendix I.B., Standards and Guidelines for Opera and Musical Theatre Programs is a joint statement between NAST and the National Association of Schools of Music. Therefore, some of the amendments below deal specifically with music degrees that are reviewed and approved by NASM. It is important to review all changes presented here against the original text in the *NAST Handbook 2007-2008, Second Edition*.

### Pages 126-127

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

*Amend the first sentence of the first paragraph as follows:*

Individuals with career aspirations in opera or musical theatre face a wide variety of choices concerning the structure of training that will prepare them for careers as performing professionals.

*Amend the first sentence of the second paragraph as follows:*

While there is no specific structure, format, or schedule of education and training that will be effective...

#### **A. Performance Skills**

*Amend the first sentence of the fourth paragraph as follows:*

4. Theatre skills, acting competence, script analysis, stage movement and related physical skills such as mime, stage combat and fencing, modern dance, ballet, and period stylized dance.

#### **B. Professional Development**

*Retitle this subsection as above, and amend the second paragraph as follows:*

2. **Business.** Basic understanding of such elements as self promotion, knowledge of the structures and practices of performing organizations, portfolio development, management, unions, contracts, tax structures, and professional ethics.

### Page 128

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

#### **D. Coordination Among the Music, Theatre, and Movement Components**

*Amend the first sentence of the second paragraph as follows:*

In multipurpose institutions where training in music, acting, and movement is provided by one or more units, or where there is an interdisciplinary structure for the degree program, arrangements for coordination must be evident in the development, operation, and evaluation of the program.

## **E. Performance**

*Amend the beginning of the first sentence of the first paragraph as follows:*

In an educational setting with professional training objectives, it is essential...

*Amend the beginning of the final sentence of the first paragraph as follows:*

At the most advanced levels, institutions must...

## **F. The Involvement of Professional Companies**

*Insert the following sentence at the end of this section:*

In areas where local professional companies are not in existence or relationships are not feasible, long-term plans should be made for the utilization of professional guest artists to supplement regular musical theatre instruction.

### **Page 129**

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

##### **B. Specific Competencies for General Studies**

*Strike current language and replace with the following:*

Overviews of history and psychology are useful in opera performance.

### **Page 130**

##### **C. Essential Competencies, Experiences, and Opportunities**

*Add new item 5:*

5. The study and use of foreign languages and diction are essential. *(This applies only to degrees in Opera Performance).*

*Re-number existing item 5. as item 6.*

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

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

##### **2. Specific Guidelines for General Studies**

*Amend as follows:*

Studies in the career-related business aspects of musical theatre are strongly recommended.

##### **3. Essential Competencies, Experiences, and Opportunities**

*Amend item c. as follows:*

- c. Thorough development in basic theatrical skills such as acting, mime, and stage combat.

### **Page 131**

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

##### **2. Specific Guidelines for General Studies**

*Amend as follows:*

Studies in the career-related business aspects of musical theatre are strongly recommended.

### **3. Essential Competencies, Experiences, and Opportunities**

*Amend item b. as follows:*

- b. Thorough development in basic theatrical and movement skills such as mime, stage combat, and dance as appropriate to musical theatre.

*(Please note this editorial change: Section 5.A. of Appendix I.B. will be duplicated in its entirety [and as edited here] in Section IX. of the NASM Handbook, Standards for Accreditation. Section 5.B. of this Appendix will be duplicated in its entirety [and as edited here] in Section IX. of the NAST Handbook, Standards for Accreditation.)*

#### **Page 132**

### **C. Interdisciplinary Degree in Musical Theatre**

#### **2. Specific Guidelines for General Studies**

*Amend as follows:*

Studies in the career-related business aspects of musical theatre are strongly recommended.

### **3. Essential Competencies, Experiences, and Opportunities**

*Amend item b. as follows:*

- b. Thorough development in basic theatrical skills such as acting, mime, and stage combat.

#### **Pages 133-134**

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

#### **A. Master's Degrees**

*Amend the first paragraph in this section as follows:*

Master's degrees in opera are considered specific master's degrees in music and follow the general standards for such degrees articulated by NASM. These standards require that studies in the major area comprise as much as two-thirds, or at least one-third of the curriculum. The remainder is course work in supportive areas.

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

##### **3. Curricular Requirements**

##### **b. Performance Requirements**

*Amend the first sentence in the first paragraph in this section as follows:*

Students must present at least two concert-length public performances.

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## Appendix I.C. Studies in Theatre, Business, Arts or Theatre Administration, or the Entertainment Industry

This revision as presented here will replace the current Appendix I.C. found in the NAST Handbook 2007-2008, Second Edition-pages 135-138.

(See Note 5)

### Section 1. AACSB and NAST Statement on Degree Programs Combining Studies in Theatre and Business

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

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

### B. Accreditation

#### 1. Organizations

- a. Theatre.** The National Association of Schools of Theatre (NAST) is the nationally recognized accrediting agency for all postsecondary theatre programs in the United States. NAST was founded in 1965.
- b. Business.** AACSB International – The Association to Advance Collegiate Schools of Business (AACSB) is the nationally recognized accrediting agency for degree programs in business administration. AACSB was founded in 1916.
- c. Commonalities.** For their respective fields, NAST and AACSB:
  - (1) Develop criteria and standards for degrees and other credentials, and for the various specializations associated with those degrees.
  - (2) Promote excellence and continuous improvement in education at the undergraduate and graduate levels.
  - (3) Link the review process to each school's stated mission and objectives.
  - (4) Ensure performance consistent with the school's mission and AACSB or NAST standards through self-evaluation, and peer review.
  - (5) Endorse and support diverse paths to achieving high quality education and provide guidance for continuous improvement in educational programs.
- d. AACSB and NAST Relationship.** NAST and AACSB cooperate in the development and evolution of statements regarding programs that combine studies in their respective specialized fields. Practitioners and educators have been consulted in the development of these statements. AACSB and NAST agree that this current statement reflects accurately certain policies, standards, and expectations of each organization consistent with its respective area of accreditation responsibility.

## 2. Basic Requirements for Undergraduate Degrees in Theatre and in Business Administration

### a. NAST

- (1) **Official Standards Statements.** NAST standards for all undergraduate degrees in theatre and theatre-related fields are outlined in the *NAST Handbook*.
- (2) **Liberal Arts and Professional Theatre Degrees.** There is a clear distinction between the breadth and depth of theatre competencies expected for each of the two types of degrees.

The professional degree, normally titled *Bachelor of Fine Arts*, requires in-depth development across a range of theatre-related subjects. See Sections IV., VIII., and IX. of the Standards for Accreditation. The liberal arts degree, normally titled *Bachelor of Arts* or *Bachelor of Science*, provides more curricular flexibility and more time for requirements and electives in areas other than theatre. See Sections IV. and VII. of the Standards for Accreditation. The choice has implications for admission requirements and graduation expectations in theatre.

- (3) **Review Criterion.** The Bachelor of Fine Arts degree, the Bachelor of Arts in Theatre, and the Bachelor of Science in Theatre are reviewed for accreditation by NAST. Other baccalaureate degrees in theatre and theatre-related fields with more than 25% course content in theatre are eligible to be reviewed by NAST and are reviewed by NAST if their purpose is to prepare theatre professionals or if theatre is the primary or home discipline (see NAST Rules of Practice and Procedure, Article I., Section 3.).

### b. AACSB

- (1) **Official Standards Statements.** AACSB standards for Business Administration are outlined in *Eligibility Procedures and Accreditation Standards for Business Education*.
- (2) **Undergraduate Degrees.** For degrees in Business Administration, AACSB requires that the school specifies learning goals and demonstrates achievement of learning goals for key general, management-specific, and/or appropriate discipline-specific knowledge and skills that its students achieve in each undergraduate program (See AACSB Standard 16.).
- (3) **Preparation for Undergraduate Study.** Postsecondary study for a business administration degree does not require previous preparation and demonstration of skills in business prior to matriculation.
- (4) **Review Criterion.** The Bachelor of Business Administration and other baccalaureate degrees with more than 25% business courses are subject to review by AACSB as specified in *Eligibility Procedures and Accreditation Standards for Business Education*.

## 3. Policies and Positions of AACSB and NAST

- 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. Accreditation by either AACSB or NAST 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 business or in theatre.
- c. **Cooperation.** NAST and AACSB encourage cooperation between the business unit and the theatre 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 is essential.

#### **d. AACSB and NAST Statement on Graduate Programs**

- (1) Specialized graduate programs in the business or management of theatre or the arts or one of its many components may be offered at the graduate level by theatre units. Normally, these programs do not have the same purposes, and thus are not equivalent to the Master of Business Administration.
- (2) Individuals preparing for management careers in theatre-related fields may consider the Master of Business Administration or the Master of Arts in Arts Administration after completing a baccalaureate program in theatre with or without a minor in business, or a baccalaureate program in business, preferably with a minor in theatre. Graduate programs with business courses comprising 50% or more of the total course work will be subject to review by AACSB.
- (3) AACSB and NAST recognize that specialized theatre studies may be appropriate in the curricula of master's or other graduate degrees in business administration.

## **Section 2. Standards and Guidelines for Undergraduate Programs Combining Studies in Theatre, Business, Theatre or Arts Management, or the Entertainment Industry**

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

### **A. Purposes, Principles, Definitions**

#### **1. Purposes**

- a. Definition.** Each institution is responsible for developing and defining the purpose for each program it offers that combines studies in theatre, business, theatre or arts management, or the entertainment industry.
- b. Relationships: Purposes, Content, and Requirements**
  - (1) Each institution is responsible for developing logical and functioning relationships among the purposes, structure, and content of each program offered.
  - (2) For each program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

#### **2. Principles and Expectations**

- a. Curricular Requirements and Competency Development.** There are many philosophies and approaches to setting curricular requirements for degrees that combine studies in theatre, business, theatre or arts management or the entertainment industry. Given the natures of these fields, it is important to preserve conditions that support diverse approaches. However, there is a clear correlation between the amount of curricular time devoted to a certain subject or area and the breadth and depth of competence that can be expected in that subject or area when a program of study is completed.
- b. Time on Task, Curricular Proportions**
  - (1) Curricular structures and requirements associated with specific degree programs must provide sufficient time on task to produce the competencies projected and expected.
  - (2) Curricular proportions indicated as benchmarks in the standards below represent the amounts of time normally needed to reach the levels of achievement expected for graduation.
- c. Internships and Practical Training.** Consistent with the intensity of the career preparation objectives for specific degree programs, degree requirements should include workshops, guest lectures, attendance at conferences and seminars, and internships or other work experiences.

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

**3. Terminology.** There is a wide array of areas of study and career choices that may encompass work combining theatre and business. The terminology below is provided to aid in defining possible career paths or areas of study when theatre and business are combined. The terms used below may vary greatly in the amount of theatre content involved, from simple exposure to intensive skill development and study. Listings below should not be construed to be only major areas of study, but rather content areas within the purview of programs of study that combine theatre and business as reviewed by NAST.

**a. Arts Administration or Management.** Usually in the not-for-profit sector, arts administration connotes management and support services in cultural agencies, institutions, or activities directly concerned with artists and their work. Examples of careers in arts administration are: arts council director, arts center director, agent, publisher, and development officer.

**b. Theatre Administration.** Usually in the not-for-profit and for-profit sectors, theatre administration connotes management and support services in theatre necessary to support productions, work in the administrative areas of theatre, or to work in outreach situations with audiences, donors, or investors. Examples of careers in theatre administration are: producer, administrative director, artistic director, theatre manager, marketing director, development director, and finance director.

**c. Business Administration or Management.** Indicates a responsibility for leadership, direction, and decisions over an entire enterprise or a component part of an enterprise. Business administration or management skills imply overall strategic planning, the setting of objectives, and the marshalling of resources to meet objectives. Business administration or management approaches and techniques are often aspects of arts or theatre administration or management. Often, using the terminology of business administration rather than arts administration indicates a focus in business or marketing over involvement in artistic planning and usually does not have direct involvement with artists or artistic productions.

**d. Support Services.** Support services are those of a business or technical nature required in the production and delivery of theatre. Examples of business services are those relating to the accounting, financing, marketing, and distribution of theatre and theatre-related products, such as performing rights auditor and sales representative. Examples of technical services are those relating to the production of the theatre-related product, such as technician, editor, and copyright lawyer.

## **B. Program Types and Curricular Structures for Degrees in Theatre Combining Studies in Theatre, Business, Theatre or Arts Management, or the Entertainment Industry**

### **1. Basic Distinctions**

#### **a. Majors and Minors, Concentrations, and Areas of Emphasis**

- (1) Designating a subject as a major normally indicates that the curriculum requires the equivalent of at least one full undergraduate year of studies in that subject, or 25% of a 120 semester hour curriculum. Majors in specific areas of study may require more curricular time.
- (2) Minors and areas of emphasis require less time in the subject area and are not designated majors. Normally, course work in an area of emphasis occupies at least 10% of the total curriculum. Minors or areas of emphasis in specific areas of study may require 15% or more.
- (3) The term *concentration* is used by some institutions to designate a major, and by others to designate a minor or area of emphasis.
- (4) Institutions must define and publicize the meanings of such terms and use such terms consistently within specific subject matter areas.

- b. General and Specialized Programs.** Some programs that combine studies in theatre with studies in business and/or theatre or arts management are structured to develop a comprehensive set of basic competencies applicable to business in general or administration and management in the arts. Other programs seek to focus on one or two specific aspects or specializations within a field.
- c. Content.** There are clear distinctions among theatre content, business content, and content in such areas as theatre management, arts administration, or the entertainment industries. Content in these areas may be connected or integrated in various ways. However, a clear distinction among these areas of content is essential when defining purposes, assigning degree titles, and developing public information about a program.

**d. Basic Curricular Structures**

**(1) Liberal Arts Degrees**

- (a) NAST recognizes the *Bachelor of Arts* and *Bachelor of Science* as titles appropriate for liberal arts degrees in theatre.
- (b) Studies in theatre must comprise at least 30% of the total program. Students are expected to meet the competencies common to all undergraduate liberal arts degrees in theatre, including specific expectations in theatre studies and performance. For further standards regarding liberal arts degrees with a major in theatre, see Section VII. of the Standards for Accreditation.

**(2) Professional Degrees**

- (a) NAST recognizes the Bachelor of Fine Arts as the professional degree in theatre. When theatre is the sole focus, studies in theatre normally comprise at least 65% of the total program.
- (b) When the Bachelor of Fine Arts degree is structured to include a formal program of studies in a specified field—associated with theatre or an outside field—studies in theatre must comprise at least 50% of the total program and the associated or outside field at least 15%.

An associated field has a direct relationship with theatre, for example: entertainment industry, theatre marketing, arts management, musical theatre, etc.

An outside field may be related to theatre, but is not based in theatre content or practice, for example: economics, accounting, law, computer science, psychology, electrical engineering, etc.

- (c) Graduates are expected to demonstrate competencies in the common body of knowledge and skills expected of all who hold a professional undergraduate degree in theatre, including, but not limited to, production, repertory, theoretical and historical studies, and technology. For further standards regarding professional baccalaureate degrees in theatre, see Section IX. of the NAST Standards for Accreditation.

**e. Theatre Content and Curriculum Structure**

- (1) For the purposes of these standards, theatre content is defined as studies or experiences that develop knowledge and skills in theatre. Words used to describe this content at basic levels normally include performance, production, repertory, theory, history and technology.
- (2) Each type of degree in theatre—liberal arts (see item B.1.d.(1) above) or professional (see item B.1.d.(2) above)—and the details of graduation requirements for degree programs at specific institutions together define levels of competence expected of students in specific areas across a range of theatre knowledge and skills.
- (3) These levels of competence in theatre content may be achieved through many different arrangements of course work, course titles, course numbers and disciplinary designation, required

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

- (4) The percentages indicated in these standards represent the time it normally takes to gain the breadth and depth of knowledge and skills required in a specific area of study for a specific type of degree. The percentages are benchmark indicators of time-on-task needed to acquire competencies in areas of content; they are not the content or the competencies themselves.
  - (5) In organizing or reviewing the structure of specific degree programs, the first overall question is the extent to which the requisite levels of competencies can be achieved given the curricular requirements of the program as developed and ordered by the institution. The second overall question is the extent to which the distribution of credits in various disciplinary areas is consistent with the degree type-liberal arts or professional. These questions are posed with regard to the portions of the curriculum assigned to the discipline of theatre as well as to areas with which theatre studies may be combined such as business and management in various aspects of theatre, the arts, and the entertainment industry.
- f. Preparation for Undergraduate Study.** Postsecondary study for a professional undergraduate degree in theatre often requires prior preparation and demonstration of skill in one or more of the above areas, especially performance, prior to matriculation.
- 2. Liberal Arts Degrees.** Programs must meet all NAST standards for the liberal arts degree in theatre and, in addition, provide one or more of the following opportunities for:

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

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

The institution may not advertise such a curricular program as business, theatre management, arts management, etc.

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

The goals may be general knowledge of or specific concentration in an area of theatre or arts management, etc. NAST standards for such programs are found in Section E. of this Appendix. NAST publications list such programs as Bachelor of Arts in Theatre or Bachelor of Science in Theatre.

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

- c. Double Major in Theatre and in Business.** *(Choosing a double major in theatre and business that meets institutional requirements for graduation with both majors.)*

The student may or may not be required to take courses in theatre or arts management, etc. NAST standards associated with such programs are found in Section E. of this Appendix. NAST publications list such programs as Bachelor of Arts in Theatre/Business or Bachelor of Science in Theatre/Business.

The institution may advertise that it offers a double major in theatre and business.

3. **Professional Degrees.** Programs must meet NAST standards for all professional undergraduate degrees in theatre. In addition, programs provide one or more of the following opportunities for:

- a. **Elective-Based Programs.** *(Choosing one or more courses in business and/or theatre or arts management or the entertainment industry on an elective basis.)*

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

The institution may not advertise such a curricular program in business or theatre administration.

- b. **Elective Studies in Specific Associate or Outside Field.** *(Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies focused on the development of general competence in an associated field or in a second discipline. Business, economics, and marketing are examples of such a discipline.)*

When theatre studies occupy at least 50% of the total curriculum, NAST publications lists such programs as Bachelor of Fine Arts in [major field] with Elective Studies in [associated field or second discipline]. NAST standards associated with such programs are found in Section E. of this Appendix.

The institution may advertise a program with that title as long as all published materials about the program are consistent with its content. The institution may not advertise a major program in business or in theatre or arts management or the entertainment industry, but it may offer or require students in the program to take one or more courses in the business aspects of theatre.

- c. **Double Major in Theatre and in Business or a related outside field.** *(Choosing a double major that meets institutional requirements for the professional undergraduate degree in theatre and the professional or liberal arts undergraduate degree in business, economics, marketing, etc.)*

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

The institution may advertise that it offers a double major in theatre and business, etc. For such degrees, the institution may not advertise a curricular emphasis in theatre or arts management or the entertainment industry unless there is a published set of requirements in the field designated as an emphasis that occupy 10-15% of the total program. See item B.1.a.(2) of this Appendix.

### C. Operational Requirements

1. **Purposes and Resources.** The specialized goals and objectives of each degree program combining studies in theatre, business, theatre or arts management or the entertainment industry shall be carefully developed and articulated after in-depth evaluation of the specific resources available to the institution for continuous support of all aspects of the program.
2. **Practitioner Consultation.** Any area of specialization or emphasis should be developed in consultation with professional practitioners in that area of specialization.
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 Web site, 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 theatre or arts management or the entertainment industry should have had practical field experience in the areas covered by the course.

**D. Undergraduate Programs with content in Theatre or Arts Management or the Entertainment Industry**

1. **Common Body of Knowledge and Skills in Theatre or Arts Management or the Entertainment Industry and Business.** Students with career aspirations in the fields noted above 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 management and/or 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 management of one or more specific sectors and business, and is able to demonstrate the ability to integrate and synthesize among the following competencies. It is understood that most programs of study will not have such comprehensive preparation as their objective (see item D.2. below).

**a. Theatre or Arts Management or the Entertainment Industry.**

- (1) An overview understanding of the management or industry field, including the functions and organizational structures of its basic component sectors, and the relationships of these sectors to each other.
- (2) A working knowledge of the multiple ways the management or industry field and its sectors use principles and techniques of marketing, fundraising, promotion, management, and merchandising, including the development, manufacturing, distribution, financing, and retailing of theatre products.
- (3) A basic knowledge of the fundamental principles, issues, and systems associated with creative and intellectual property, including but not limited to copyright, publishing, contracts, licensing, patents, and trademarks.
- (4) A functional knowledge of artist and production management, including but not limited to promotion, union relationships and regulations, human resources and personnel issues, and production.
- (5) An overview understanding of organizational structures, practices, and standard issues associated with theatre, arts, and/or entertainment organizations.
- (6) A basic understanding of how computers and information technologies influence the business environment, e-commerce, and the decisions of various sectors of the management or industry field.
- (7) A basic knowledge of the major contextual and environmental factors as well as the major information and data sources that support or influence decision-making in the management or industry field and in business more generally.

**b. Business**

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

**c. Audience Development & Marketing**

- (1) An understanding of the fundamental principles of marketing, public relations, promotions, media, journalism, audience retention and development, subscription sales, telemarketing and community relations.
- (2) A functional knowledge of Web-based communications, marketing, audience outreach, sales and systems.

**d. Institutional Advancement, Development & Fundraising**

- (1) An understanding of Board development, institutional advancement, communications, and community-based development activities.
- (2) A functional knowledge of fundraising; annual campaigns; grant writing; event planning; and individual, corporate, business, and foundation funding.

**2. Developing the Common Body of Knowledge and Skills in Undergraduate Degree Programs in Theatre**

- a. Undergraduate academic programs that combine studies in theatre, business, theatre or arts administration, or the entertainment industry have different goals and objectives with respect to competency development in various aspects of the common body of knowledge and skills, and in the extent to which all or a portion of competencies contained in the common body of knowledge and skills are addressed.
- b. Many institutions will be able to provide course work and experiences that address one or several of these competencies. Fewer institutions will have the development of the entire comprehensive body of knowledge and skills as an objective of their undergraduate program(s).
- c. Portions of the common body of knowledge and skills can be addressed in degree formats outlined in items B.2. and 3. above.
- d. The common body of knowledge and skills can be addressed in its entirety in a specially designed program.

**E. Standards for Specific Undergraduate Theatre Degree Programs Combining Studies in Theatre, Business, Theatre or Arts Management or the Entertainment Industry.** *(The following standards apply to each program. For specific formats regarding majors, minors, and areas of emphasis: liberal arts degrees – see Section 2., item B.2. of this Appendix; professional degrees – Section 2., item B.3. of this Appendix.)*

1. Specific coherent sets of purposes shall be developed and published concerning studies in business and/or theatre or arts administration or the entertainment industry that include, but are not limited to:
  - a. sector(s) of theatre or arts administration or the entertainment industry, subject matter, technique(s), or issue(s) to be addressed;

- b. content, methods, and perspectives used to consider sector(s) of theatre or arts administration or the entertainment industry, subject matter, technique(s), or issue(s);
  - c. expectations regarding breadth and depth of study and competency development;
  - d. aspirations for specific artistic, managerial, intellectual, industry, or disciplinary engagement;
  - e. internships and other experiential requirements as applicable; and
  - f. the level and length of the program.
2. The program shall meet all requirements for competency development in theatre consistent with its purposes and structure as either a liberal arts or professional degree in theatre. NAST standards regarding the liberal arts and professional degree in theatre are found in the main body of the *Handbook*.
3. Applicable prerequisites for courses, curricula, or required experiences shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content.
4. There must be clear descriptions of what students are expected to know and be able to do in theatre and business and/or theatre or arts administration or the entertainment industry upon completion. There must be effective mechanisms for assessing student competencies against expectations that include, but are not limited to:
  - a. achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes;
  - b. developing an effective work process and a coherent set of ideas and goals which are embodied in their work; and
  - c. developing a significant body of knowledge and skills consistent with the purposes of the program and sufficient for evaluation, and a level of artistry and/or technical proficiency and/or business or scholarly competence observable in work acceptable for public exhibition, publication, or use in one or more sectors of theatre or arts administration or the entertainment industry.
5. Evaluation mechanisms and any internships or experiential requirements shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.

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