The NAST Membership approved the revisions to the Standards for Accreditation set forth below on Friday, March 22, 2013. The change to the Rules of Practice and Procedure was ratified by the NAST Board of Directors on Wednesday, March 20, 2013.

### RULES OF PRACTICE AND PROCEDURE

— Action by the NAST Board of Directors —

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Rules of Practice and Procedure

**Article I. Institutional Membership**

**Section 1. Accreditation**

Amend the last item under “The basic goals of accreditation” in paragraph 6 as follows:

§ To endeavor to protect institutions against encroachments which might jeopardize their educational effectiveness or their freedom to make academic and associated decisions.

### STANDARDS FOR ACCREDITATION

— Action by the NAST Membership —

**NAST Handbook 2012-13 – page 75**

III. Theatre Program Components

**H. Distance or Correspondence Learning**

Add new item 5. as follows:

5. **Notification Rule.** A special notification rule applies to institutions that participate in the USDE Title IV program for which NAST is the designated institutional accreditor. See Standards for Accreditation, item XIX, Section 2.D.

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IX. Specific Professional Baccalaureate Degrees in Theatre

**B. Bachelor of Fine Arts in Design/Technology**

Amend entire section as follows:

**B. Bachelor of Fine Arts in Design/Technology**

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 design/technology as indicated below and in the Standards for Accreditation, Section VIII.

   b. **Guidelines.** Curricula to accomplish this purpose that meet the standards indicated normally adhere to the following structural guidelines: studies in the major area, including basic design and/or technical training, should comprise 30-40% of the total program; supportive courses in theatre, 20-30%; general studies, 25-35%. Studies in the major area and supportive courses in theatre
normally total at least 65% of the curriculum. See Section III.C. “Forms of Instruction, Requirements, and Electives” of the NAST Handbook.

2. Specific Recommendations for General Studies. Studies in mathematics, physics, textiles, and electrical engineering; other art and media disciplines; history, cultural studies; and computer science are especially appropriate.

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

   a. Ability to conceptualize and realize a design aesthetic consistent with the overall artistic concepts of a production.

   b. Ability to understand and articulate basic elements and principles of design theory.

   c. Ability to understand and articulate basic elements and principles of composition related to line, shape, color, texture, and sound.

   d. Understanding of the aesthetic use of color.

   e. Understanding of the aesthetic use of sound.

   f. Ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.

   g. Ability to produce and communicate design ideas with freehand drawings.

   h. Ability to provide formalized, accurate production models and drawings by hand and/or through the use of current industry standard software programs.

   i. Fundamental knowledge of the total design process, including the progression of raw materials through multiple design “shops” and the roles that various craftspeople play in the creation of a finished product.

   j. Fundamental knowledge of décor, architecture, furniture, dress, crafts, and art as they relate to various historical periods.

   k. Ability to demonstrate an understanding of basic engineering principles (electrical, mechanical, and/or structural) as they relate to chosen design specializations.

   l. Knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.

   m. Preparation and presentation of a professional résumé and a portfolio of design- and technology-related work that demonstrate one’s abilities, strengths, processes, and experiences.

   n. Opportunities for experience in the design/technology aspects of theatre in a variety of formal and informal settings throughout the entire degree program, including an opportunity to design and/or create the technology for at least one fully realized production that will be presented before an audience prior to graduation.

In addition to the basic competencies listed above, each student will develop selected competencies required for any specific Design/Technology emphasis or program being pursued, i.e., lighting design, costume design, scene design, sound design, technical direction, production management, costume technology.
Addendum to the NAST Handbook 2012-13

XIII. Admission to Graduate Study

Add second sentence to item B. as follows:

Through auditions, portfolio reviews, transcript documentation, theatre major degree completion, and/or other means determined by the institution, all students admitted initially to graduate study in theatre shall demonstrate prior achievement in terms of their readiness to undertake graduate studies in their major field. See Standards for Accreditation, Section VII. or VIII.

XV. Specific Terminal Degrees

B. Specific Master of Fine Arts Degrees

9. The Master of Fine Arts in Theatre Technology (Design, Costume, or Sound)

Replace item XV.B.9. with the following:

9. The Master of Fine Arts in Theatre Technology (General)

Purpose. The Master of Fine Arts in Theatre Technology (General) degree title is appropriate for graduate-level programs that prepare the student as an advanced professional theatrical practitioner in theatre technology. This degree program may be especially appropriate for students interested in pursuing opportunities as scene shop supervisors, scenic technologists, property masters, master electricians, stagehands, sound engineers, automation engineers, projection engineers, or costume shop supervisors.

a. The graduate must demonstrate advanced professional competence in theatre technology including, but not limited to:

(1) The ability to construct, automate, or paint scenery; construct properties; and implement the lighting, sound, or projections required for a full production.

(2) Knowledge and skills in production drafting, computer-aided drafting, materials, construction techniques, stage rigging, electrical, sound, and projection engineering, and scene painting.

(3) Thorough knowledge of health and safety practices and regulations associated with theatrical productions and performances.

(4) Advanced knowledge and abilities in developing settings, properties, lighting, sound, projections, and costumes for productions covering a range of styles, periods, and types of theatre/dance/film/entertainment, and utilization of techniques for production of a full range of theatrical techniques.

(5) The ability to work with theatre professionals in their processes of production.

b. The student must be responsible for designing and implementing significant aspects of theatre technology for at least two fully realized productions during the period of study. This may include, but not be limited to, mounting the scenic design, implementing the properties, completing the scenic painting, and/or implementing the sound, lighting, projection, or costume design.

c. The program must include requirements and opportunities to realize the expectations in items a. and b. immediately above as well as those in Section XV.A., items 2., 3., 4., and 7.

Insert the following new items 10., 11., and 12. within Section XV.B.:

10. The Master of Fine Arts in Technical Direction

Purpose. The Master of Fine Arts in Technical Direction degree title is appropriate for graduate-level programs that prepare the student as an advanced professional theatrical practitioner in technical direction, combining various elements and specializations within the field of theatre technology. This degree program
may be especially appropriate for students interested in pursuing opportunities as technical directors or theatrical project managers.

a. The graduate must demonstrate advanced professional competence in technical direction including, but not limited to: *(Note to readers: the following items were reordered, and #2, previously #4, was revised slightly.)*

1. The ability to supervise the safe construction of scenery and properties within the scope of allocated/budgeted materials, labor/time, and space.

2. The ability to understand various elements related to (a) theatrical design; (b) the set up and operation of lighting components and systems; (c) the use of sound reinforcement and playback systems; (d) methods of scenic art and construction; (e) rigging and motor systems; (f) fluid power systems (pneumatics and hydraulics) and motion control; and (g) mechanical, structural, and electrical engineering. The ability to work with these elements as appropriate to specific productions is essential.

3. The ability to read and direct personnel based on computer-aided technical drawings.

4. Personnel management, including the ability to safely supervise and, when appropriate, schedule the work of personnel within and across various theatrical shops.

5. The ability to work with theatre professionals in their processes of production.

6. The ability to articulate and apply federal, state, and local health and safety practices and regulations associated with production and performance including, but not limited to, appropriate Occupational Safety and Health Administration (OSHA) regulations and the National Fire Protection Association (NFPA) Life Safety Code.

7. Facilities management, including a) the ability to oversee the daily operations and maintenance of various theatrical shops; and b) the ability to maintain a working schedule of work done in, and outside requests to use, various shops and theatrical facilities.

b. The graduate must demonstrate basic competence in the following areas of design and technology including, but not limited to:


2. Sewing.

3. Technical research.

4. Welding.

c. The student must successfully serve as the technical director for at least two fully realized productions during the period of study, at least one of which must be fully mounted for the public.

d. The program must include requirements and opportunities to realize the expectations in a., b., and c. immediately above as well as those in Section XV.A., items 2., 3., 4., and 7.

11. The Master of Fine Arts in Production Management

**Purpose.** The Master of Fine Arts in Production Management degree title is appropriate for graduate-level programs that prepare the student as an advanced professional theatrical practitioner in production management. This degree program may be especially appropriate for students interested in pursuing opportunities as production managers or theatrical or entertainment-related project managers.
a. The graduate must demonstrate advanced professional competence in production management including, but not limited to:

(1) The ability to coordinate the planning and implementation of all technical production areas for a fully mounted production.

(2) The ability to coordinate and schedule all production-oriented personnel.

(3) The ability to manage, and in some cases create, budgets for productions, including those for various shops.

(4) Time management with regard to production deadlines.

(5) The ability to work with theatre professionals in their processes of production.

b. The graduate must demonstrate basic competence in the following areas of design and technology including, but not limited to:

(1) Construction techniques and materials related to scenery, properties, lighting, sound, and costumes.

(2) Ability to read, understand, and create scale drawings.

(3) Rigging elements and systems.

(4) Electrical, lighting, sound, and projection systems.

(5) Health and safety practices and regulations associated with production and performance.

c. The student must oversee the mounting of all production areas including scenery, painting, properties, costumes, lighting, sound, projection, and makeup for at least two fully realized productions during the period of study, at least one of which must be fully mounted for the public.

d. The program must include requirements and opportunities to realize the expectations in a. b., and c. immediately above as well as those in Section XV.A., items 2., 3., 4., and 7.

12. The Master of Fine Arts in Costume Technology

**Purpose.** The Master of Fine Arts in Costume Technology degree title is appropriate for graduate-level programs that prepare the student as an advanced professional practitioner in costume technology. This degree program may be especially appropriate for students interested in pursuing opportunities as costume technicians, fabric painters and/or dyers, cutters, drapers, stitchers, costume crafters, milliners, or hair and makeup technicians.

a. The graduate must demonstrate advanced professional competence in costume technology including, but not limited to:

(1) The ability to both supervise and assist in the production of costumes for productions covering a range of styles, periods, and types of theatre and entertainment.

(2) The ability to create and read freehand and/or computer-aided patterns.

(3) Costume construction techniques including, but not limited to fabric manipulation, painting, dyeing, cutting, draping, stitching.

(4) Health and safety practices and regulations associated with fabric modification, costume construction, and makeup application and removal.

(5) A working knowledge of OSHA regulations as they relate to the safe handling, storage, and cleanup of hazardous dyes, solvents, and other chemicals used in costume shops.
(6) The ability to work with costume designers and other theatre professionals in their processes of production.

b. The graduate must demonstrate basic competence in the following areas of design and technology including, but not limited to:

(1) The creation of costume crafts.

(2) Knowledge and skills in millinery.

(3) Hair and makeup techniques including the ability to style and care for wigs and facial hair accessories and the ability to attach and remove facial prosthetics.

c. The student must supervise and/or execute the construction of all costume and makeup elements for at least two fully realized productions during the period of study, at least one of which must be fully mounted for the public.

d. The program must include requirements and opportunities to realize the expectations in a., b., and c. immediately above as well as those in Section XV.A., items 2., 3., 4., and 7.

Renumber current items 10. – 13. to 13. – 16.

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XIX. Specific Operational Standards for All Institutions of Higher Education for which NAST is the Designated Institutional Accreditor

Section 2. Procedural Requirements

Insert new item D. as follows:

D. Notification Rule. As a USDE recognized accrediting agency, NAST is required to report to the U.S. Secretary of Education enrollment information under the following circumstances if the institution offers distance or correspondence education: an increase in headcount enrollment for the institution of fifty percent or more within the HEADS Data Survey, compiled by NAST. If the fifty-percent threshold is reached or exceeded, this fact is provided to the Secretary within thirty days of the close of the HEADS project each year. The institution will also be notified at the same time NAST notifies the Secretary, except in cases where provisions of Article IV., Section 10. of the Rules of Practice and Procedure are applicable.

Reletter remaining items.

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