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National Association of Schools of Theatre

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HANDBOOK  
2005-2006

The information contained in the NAST *Handbook 2005-2006* is current as of April 2005. The text incorporates all revisions ratified by the NAST Board of Directors and Membership during the 2004 and 2005 Annual Meetings.

Readers are encouraged to consult the [NAST web site](#) for the latest information concerning policies, procedures, and proposed and/or approved standards revisions.

Institutions undergoing review for accreditation or reaccreditation should refer to NAST's web site for the most recent guidance and procedures for self-study and preparations for an on-site review. Information and all applicable forms and procedures documents can be found within the section titled "Membership Procedures."

Additional print copies of the *Handbook* may be ordered at a charge of \$10 per copy, including shipping and handling, from the [NAST web site](#), or a PDF version may be accessed and/or printed at no charge, at <http://nast.arts-accredit.org/index.jsp?page=Books>.

**NATIONAL OFFICE:**  
**National Association of Schools of Theatre**  
**11250 Roger Bacon Drive, Suite 21**  
**Reston, Virginia 20190-5248**

Telephone:  
**(703) 437-0700**

Facsimile:  
**(703) 437-6312**

E-mail:  
**[info@arts-accredit.org](mailto:info@arts-accredit.org)**

Web Site:  
**<http://nast.arts-accredit.org>**

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# FOREWORD

The National Association of Schools of Theatre was founded in 1965 to improve educational practices and maintain high professional standards in theatre education. Included in the membership are outstanding independent schools, universities, and colleges that teach theatre. The National Association of Schools of Theatre has been designated by the U.S. Department of Education as the agency responsible for the accreditation of all theatre curricula. NAST has also been recognized by the Council on Higher Education Accreditation and is a member of the Association of Specialized and Professional Accreditors.

NAST cooperates with the six regional associations in the process of accreditation and, in the field of teacher education, with the National Council for Accreditation of Teacher Education. NAST consults with the American Alliance for Theatre and Education, the Association for Theatre in Higher Education, and similar organizations in the development of NAST standards and guidelines for accreditation.

The Association accepts for Membership only institutions established for the purpose of educating individuals in theatre. Member institutions must consistently adhere to sound educational policies and practices.

To provide an overview of its approach, NAST provides the following statement on artistic and academic quality.

In the contexts of educational institutions, artistic and academic quality is:

- Developed primarily by individual students, faculty, and administrators.
- Produced by focusing on one or more disciplines, bodies of content, or processes.
- Enabled by fundamental capabilities, clear purposes, high aspirations, and sufficient time and supporting resources.
- Exemplified in a work or works in one or more disciplines.
- Evaluated in terms of past and current exemplary work in one or more fields.
- Present institutionally and programmatically when individuals achieve at high levels consistently over long periods.

Accreditation and other services of NAST support artistic and academic excellence with:

- Threshold standards that define the fundamentals of quality and thus provide a framework supporting specific institutional and individual purposes.
- Review procedures that evaluate relationships among purposes, theatre and other disciplines, capabilities, aspirations, and resources in the context of each institution's mission and achievements.
- An approach that encourages connections and integrations between artistic and academic achievement.
- A philosophy that promotes creativity in the definition, pursuit, and evaluation of artistic and academic quality.

# CONSTITUTION

## ARTICLE I NAME

The name of the Association shall be “National Association of Schools of Theatre.”

## ARTICLE II OBJECTIVES

The Association is established to develop a closer relationship among schools and programs of theatre for the purpose of examining and improving practices and professional standards in theatre education and training. The specific objectives are as follows:

1. To establish a national forum to stimulate the understanding and acceptance of the educational disciplines inherent in the creative arts in higher education in the United States.
2. To establish reasonable standards centered on the knowledge and skills necessary to develop academic and professional competence at various program levels.
3. To foster the development of instruction of the highest quality while simultaneously encouraging varied and experimental approaches to the teaching of theatre.
4. To evaluate, through the processes of voluntary accreditation, schools of theatre and programs of theatre instruction in terms of their quality and the results they achieve, as judged by experienced examiners.
5. To assure students and parents that accredited theatre programs provide competent teachers, adequate plant and equipment, and sound curricula, and are capable of attaining their stated objectives.
6. To counsel and assist institutions in developing their programs and to encourage self-evaluation and continuing studies toward improvement.
7. To invite and encourage the cooperation of professional theatre groups and individuals of reputation in the field of theatre in the formulation of appropriate curricula and standards.
8. To maintain a national voice to be heard in matters pertaining to theatre, particularly as they would affect member institutions and their stated objectives.

## ARTICLE III MEMBERSHIP

Accredited institutional membership shall be open to institutions in the United States meeting the qualifications and requirements of the Association. Each institutional member shall have one vote and shall designate a voting delegate to the Association. Individual membership shall be available to all individuals interested in the activities of the Association. Individual members have no vote.

**ARTICLE IV  
DUES**

To meet the expenses of the Association, an annual fee shall be paid by each member, the amount to be determined by the Board of Directors.

**ARTICLE V  
GOVERNMENT**

The government of the Association shall be vested in the Board of Directors and the Officers of the Association. The Officers shall be the President, Vice President, Secretary, Treasurer and Executive Director. The Board shall have a minimum of nine members including the Officers.

**ARTICLE VI  
COMMISSIONS AND COMMITTEES**

**Section 1.** There shall be a Commission on Accreditation.

**Section 2.** There shall be a Committee on Nominations.

**Section 3.** Other Committees and Commissions may be established to carry on the programs of the Association.

**ARTICLE VII  
ELECTIONS**

There shall be an annual election with a slate of nominees to be prepared by the Committee on Nominations.

**ARTICLE VIII  
MEETINGS**

There shall be an annual meeting of the Association and an annual meeting of the Board of Directors, and such special meetings of the Association, its Board of Directors, and Commissions and Committees as may be deemed appropriate.

**ARTICLE IX  
LEGAL STATUS OF THE ASSOCIATION**

NAST is incorporated as a not-for-profit corporation in the State of New York. The Association was granted corporate status by the State of New York on May 22, 1979, which Certificate of Incorporation is on file in the NAST National Office in Reston, Virginia.

Tax-exempt status under Section 501(c)(3) of the Internal Revenue Code was awarded the Association by the Department of the Treasury, Internal Revenue Service, in correspondence dated September 26, 1981. Under this exemption, donors may deduct contributions to NAST as provided for in Section 170 of the Internal Revenue Code, and bequests, legacies, devises, transfers or gifts to NAST are deductible for federal estate and gift tax purposes relative to Sections 2055, 2106, and 2522 of the Code.

**ARTICLE X  
DISPOSITION OF ASSETS**

In the event that this Association should ever be dissolved and cease to exist, the Officers shall have the power and are hereby authorized to dispose for cash of all property and securities belonging to the Association. The amount of such cash less necessary expenses shall be added to any existing bank balance on hand. The total sum shall at the discretion of the Officers holding office at the time of dissolution be spent for some education project in the field of theatre, this action to be taken within approximately one year from date of dissolution. If during this period of one year, one or more of the Officers should cease to function for any reason, the remaining Officers are hereby authorized and directed to elect a new Officer or Officers from representatives of member institutions at the time of said dissolution.

**ARTICLE XI  
AMENDMENTS**

The Constitution of the Association may be amended by a two-thirds vote of the delegates present at an annual meeting at which a quorum is present, provided a written notice of the proposed amendment, with Board review and recommendation, be sent to all institutional members at least four weeks before the said meeting.

# BYLAWS

## ARTICLE I MEMBERSHIP

**Section 1. Membership.** Institutions meeting Association standards for accreditation shall be accorded membership following review under applicable NAST procedures.

It is the policy of the Association to re-examine accredited institutional members on a regular cycle, the period of which shall not exceed ten years. However, the Commission on Accreditation has the authority to require re-examination at any time upon prior notification to the institution.

Institutions eligible to apply for membership include independent theatre schools, colleges, universities, two-year institutions, non-degree-granting institutions, and institutions offering graduate work only.

- a. Associate Membership.** Associate Membership may be granted to baccalaureate and/or graduate degree-granting institutions, community/junior colleges, and non-degree-granting institutions applying for the first time that meet all curricular standards and a substantial portion of all other standards of the Association, and show promise of being able to meet completely the Association's standards applicable to theatre curricula offered by the institution. Accreditation with Associate Membership is valid for up to five years. At the end of this period, such institutions will be required to satisfy all criteria for Membership in the Association.
- b. Membership.** Membership is granted to institutions meeting all of the standards of the Association. Institutions approved for Membership are granted five-year periods of accreditation. At the end of five years, such institutions are expected to apply for renewal of Membership. Institutions approved for renewal of Membership are granted ten-year periods of accreditation.

**Section 2. Individual Membership.** Individuals, theatre professionals, or educators who, through their teaching and professional activity or through their interest in accredited membership for their institutions, may both derive benefit from the Association and contribute to its effective operation, shall be accorded Individual Membership upon completion of the application process and the payment of a membership fee. Such members may serve on *ad hoc* committees. Individual members have no vote.

### Section 3. Special Statuses

- a. Administrative Warning Status.** Institutions failing to (1) pay dues or meet other financial commitments, (2) file annual reports, (3) apply for accreditation re-evaluation after due notice, (4) provide any timely response to requests of the Commission on Accreditation or the Committee on Ethics, or (5) maintain administrative requirements of the NAST Code of Ethics or the NAST Rules of Practice and Procedure may be placed on administrative warning by the Commission on Accreditation. Before this action is taken, the Commission shall send a show-cause letter requesting (1) remediation of the problem, or (2) an explanation of why administrative warning should not be invoked. Administrative warning status may extend from one to twelve

months, and is removed as soon as the administrative issue is resolved. Failure to resolve the issue may result in revocation of Membership.

Administrative warning status is not a negative action and is not published. Institutions with administrative warning status retain accredited institutional Membership and thus do not lose their voting or other rights and responsibilities.

- b. Probationary Status.** Any accredited member (1) failing to maintain the required standards, (2) failing to respond satisfactorily to the requests of the Commission on Accreditation, or (3) found to be in violation of qualitative aspects of the Code of Ethics or Rules of Practice and Procedure may be placed on probation with notice of right to request reconsideration. The probationary period shall extend not fewer than five months or more than five years, the specific period to be determined by the Commission at each time such action is taken. A self-evaluation and visitation may be required for the removal of probation. Probationary status is not published until the probationary period extends beyond one year; however, notice of probation is forwarded to the U.S. Secretary of Education within 30 days, and thus becomes public in cases where NAST serves as the designated institutional accreditor. Institutions on probation do not lose their accredited status, nor their voting or other rights and responsibilities.
- c. Suspension of Accreditation Status.** This status can be applied only to independent institutions of higher education for which NAST is the designated institutional accreditor. It cannot be applied to institutions with regional or other nationally recognized institutional accreditation. Automatic suspension of accreditation will occur under the following circumstances:

  - 1. The filing of Chapter 11 or Chapter 7 bankruptcy proceedings by the institution;
  - 2. Change in ownership or major change in control without previous notice as stipulated in NAST policies, standards, and procedures for such institutions;
  - 3. The establishment without prior notice of a branch campus or other entity offering degrees and programs eligible for accreditation by NAST, or significant expansion of affiliative uses of the institution's name without prior notice.

Following automatic suspension, accreditation may be reinstated only upon application to, and approval by, the Commission on Accreditation. Because this suspension results without action or prior approval on the part of the Commission, this change in status does not constitute formal withdrawal of accreditation, and thus is not a negative action that is subject to review of adverse decision or to appeal.

It is expected that institutions with automatic suspension status will regain their accredited status at the earliest feasible time, or resign from the Association. Failure to move expeditiously, or to establish an appropriate timeline for renewing accredited status, will result in revocation of Membership. Revocation of Membership is not automatic and must be approved by the Commission on Accreditation. Failure to move from suspended accreditation status to regular accreditation status within a period not to exceed the earlier of six months or the expiration of the institution's current accreditation period will cause the Commission to consider revocation of Membership.

When evidence concerning remediation of the reasons for automatic suspension is submitted and judged adequate by the Commission, reinstatement of accreditation is made, along with time and other stipulations for future reviews. If Commission action is not taken by the expiration of the previous grant of accreditation, the institution must then follow procedures for initiating accreditation.

Automatic suspension is not published, but notice is forwarded to the U.S. Secretary of Education if the suspension lasts more than 29 days. Institutions with automatic suspension status are suspended as members of the Association, and thus lose their voting rights during the suspension period.

**Section 4. Automatic Review.** If any accredited member institution of the Association is dropped from the approved list by the U.S. Department of Education, the state Board of Education, or the accredited list of its regional or other institutional accrediting agency, it shall have its status reviewed by the Commission on Accreditation. Additional conditions for automatic review applied to institutions for which NAST is the designated institutional accreditor are found in Appendix I.A, "Specific Operational Standards for All Institutions of Higher Education for Which NAST Is the Designated Institutional Accreditor." If, as the result of such automatic review, Membership in the Association is revoked, the institution may be reinstated only after an application has been approved by the Commission on Accreditation through regular NAST procedures for renewal of Membership.

**Section 5. Revocation of Membership.** Member institutions failing to maintain the required standards, or failing to respond appropriately to administrative warning status, suspension of accreditation status, or probationary status, may have their Membership revoked by vote of the Commission on Accreditation, with notice of right to request for reconsideration and right to appeal. Such schools may apply for reinstatement through the usual Membership procedures of the Association. A request for readmission to Membership will not be considered until two years have elapsed and until any previous financial obligations of the applicant institution to the Association have been satisfied. Final action to revoke Membership is published and notice is forwarded to the U.S. Secretary of Education within 30 days of final action.

**Section 6. Requests for Reconsideration and Appeals.** The Association shall provide recourse procedures for accreditation and other decisions as outlined in Articles VIII through X of the Rules of Practice and Procedure.

## **ARTICLE II DUES**

**Section 1.** Annual dues for all members are payable immediately upon notification of election to membership, and thereafter annually on July 1.

**Section 2.** Notice of non-payment of dues shall be sent to delinquent members on November 15 of each year. If the dues of any member remain unpaid on February 15 next following, said membership may be terminated. Resignation shall not be accepted from delinquents.

**Section 3.** The fiscal year of the Association shall be from July 1 of one year through June 30 of the following year.

## **ARTICLE III GOVERNANCE**

**Section 1. Officers.** The Officers shall be a President, Vice President, Secretary, Treasurer, and the Executive Director, *ex officio*. Except for the Executive Director, the Officers shall be official representatives from institutions with Membership as defined in Article I, Section 1, of the Bylaws.

### **Section 2. Duties of Officers**

- a. *President.* The President shall act as the chief executive officer of the Association, shall have power to appoint committees not otherwise provided for by the Constitution and Bylaws, and shall preside at all general meetings of the Association and Board of Directors. The President shall be an *ex-officio* member of all Standing Committees. The President shall be an alternate signer of Association checks and shall serve with the Treasurer and Executive Director as the Finance Committee of the Association.
- b. *Vice President.* The Vice President shall, in the event of death or resignation of the President, immediately become the President and shall serve as such and shall exercise all the powers and authority of the President until the next annual meeting. The Vice President shall assume the office and duties of the President for any period during which the President is temporarily unable to fulfill the functions of his office. Normally, the Vice President shall be nominated for the office of President at the conclusion of his or her term as Vice President.
- c. *Secretary.* The Secretary shall take the minutes of the Annual Meeting and Board meetings of the Association. The Secretary shall perform all other duties specified by and inherent in the provisions of the Constitution, Bylaws, and Rules of Practice and Procedure.
- d. *Treasurer.* The Treasurer shall be responsible to the Board for proper stewardship of the funds of the Association. The Treasurer shall be bonded and shall present a report based on the past fiscal year to the Association at each Annual Meeting or at any other time a report may be requested by the Board of Directors. In conjunction with the Executive Director, the Treasurer shall prepare the proposed annual budget, arrange for a yearly audit of the books by a Certified Public Accountant, and be responsible for an itemized account of all receipts, expenditures, and investments. The Treasurer shall perform all other duties pertaining to this office.

The Treasurer shall serve with the President and Executive Director as a Finance Committee to act for the Board of Directors in any financial emergency requiring prompt settlement.

### **Section 3. Board of Directors**

- a. The Officers, the Chair of the Commission on Accreditation, two public members, and four directors who are official representatives of member institutions elected by the membership from a slate of nominees provided by the Committee on Nominations, together with the Immediate Past President, shall constitute the Board of Directors. Each member shall be at least 18 years of age. No two individuals may, at the time of election, be from the same institution. The Board shall have Directors from institutions with professional degree programs such as the Bachelor of Fine Arts or Master of Fine

Arts; liberal arts and/or academic degree programs such as the Bachelor of Arts, Master of Arts, or Doctor of Philosophy; and professional training that may or may not result in the awarding of a certificate. With the exception of the public members, the Board shall be appropriately balanced to represent a variety of theatre backgrounds and perspectives.

The public members of the Board shall represent the public interest. During meetings of the Board, public members shall have full privileges of the floor and full voting powers. Public members shall be appointed by the President in consultation with the Executive Committee of the Board (see item e. below). The terms of public members shall be one year and may be renewed upon the recommendation of the Executive Committee. Public members shall serve no more than six consecutive years.

The Executive Director of the Association shall be an ex-officio, non-voting member of the Board of Directors. In order to achieve appropriate coordination, officers or designated representatives of other theatre organizations may, from time to time, at the discretion of the Board, be invited to sit with the Board as ex-officio and non-voting members.

- b. A majority of the members of the Board of Directors shall constitute a quorum thereof. Action of the Board of Directors shall be by majority vote of those present at all meetings at which a quorum exists.
- c. The Secretary of the Association shall be the Secretary of the Board of Directors.
- d. The Board of Directors shall:
  1. Exercise the executive functions of the Association.
  2. Establish and approve the Rules of Practice and Procedure.
  3. Have control and management of the affairs, funds, and properties of the Association not otherwise provided for.
  4. Establish dues and fees.
  5. Monitor the effectiveness of the Constitution, Bylaws, Code of Ethics, Rules of Practice and Procedure, and Standards for Accreditation, and approve procedures for their revision as appropriate from time to time.
  6. Act upon reports, actions, and suggestions concerned with Association policies, procedures and accreditation standards proposed by various committees before they are presented to the Association for final action.
  7. Establish written procedures for hearing an appeal of a decision by the Commission on Accreditation if that decision denies or revokes or terminates accredited institutional Membership.
  8. Implement the needs of the membership, recognizing the diversity as well as the common objectives of all members.
  9. Fix the time and place of meetings not otherwise provided for, act on proposals presented by Committees, and fill vacancies among the Officers and Board of Directors, with the exception of the office of President, which shall be filled by the Vice President, such appointees to hold office until the next annual meeting election.

10. Be responsible for meeting with and maintaining close continuing relationships with other agencies concerned with accreditation. The Executive Director, President, and Vice President shall be particularly charged with this responsibility.
- e. There shall be an Executive Committee of the Board consisting of five (5) voting members: the President, the Vice President, the Secretary, the Treasurer, and the Chair of the Commission on Accreditation. The Executive Director shall be an ex-officio, non-voting member of the Executive Committee. The Executive Committee shall be empowered to take all action authorized by the Board on behalf of or concerning the Corporation as might be necessary between meetings of the Board, except as limited by the laws of the State of New York, the Certificate of Incorporation of this Corporation, or these Bylaws. A majority vote of the full membership of the Executive Committee shall be required for the taking of any action by it. At each regular meeting of the Board of Directors, the Executive Committee shall submit a report of the actions taken by it since its last previous report to the full Board, which report shall be considered and ratified by the Board.

#### **ARTICLE IV COMMISSION ON ACCREDITATION**

**Section 1. Membership.** The Commission on Accreditation shall have ten voting members including the Chair. With the exception of the public members, Commission members shall be elected by the voting members of the Association from among individuals officially representing member institutions. With the exception of the public members, the Commission shall be appropriately balanced to represent a variety of theatre backgrounds and perspectives. Commission members should have had experience as visiting evaluators. In making nominations for the Commission, the Committee on Nominations shall take into consideration the need for balance among various types of institutions.

- a. *Chair.* The Chair shall be an official representative of an institution with Membership in the Association as defined in Article I, Section 1, of the Bylaws. The Chair shall be elected for a three-year term. The Chair should have served one or more terms on the Commission, and the term as Chair shall be in addition to time already served as a Commission member.
- b. *Public Members.* There shall be two public members to represent the public interest. The public members shall have full privileges of the floor and full voting powers. The public members shall be appointed annually by the President in consultation with the Executive Committee of the Board of Directors. Public members shall serve no more than six consecutive years. Once appointed, the public members have no reporting responsibility to the President or to the Executive Committee regarding the work of the Commission. The public members must keep the confidentiality required of all Commission members (see concluding paragraph of this Section 1).
- c. *Representatives.* In addition to the Chair, there shall be seven members of the Commission; each shall be the official representative of an institution with membership in the Association as defined in Article I, Section 1, of the Bylaws. The Commission shall have members from institutions with professional degree programs such as the Bachelor of Fine Arts or Master of Fine Arts; liberal arts and/or academic degree programs such as the Bachelor of Arts, Master of Arts, or Doctor of Philosophy; and professional training that may or may not result in the awarding of a certificate.

Members shall serve three-year terms on a staggered basis so that no more than three are to be elected each year to full terms.

- d. *Recorder.* The Executive Director or his agent shall serve as the Recorder of the Commission. The Recorder of the Commission shall have no vote.

Though the above procedure ensures a broad range of individual and institutional perspectives, once elected, members of the Commission shall act as individuals in accordance with the standards, policies, procedures, and autonomy of the Association. In conducting the business of the Commission, they shall not serve as representatives of types of institutions or other organizations, however defined. They shall hold in confidence the actions of the Commission and the discussions leading to them.

**Section 2. Vacancies.** A vacancy in the office of Chair of the Commission shall be filled by majority vote of the Board of Directors. A vacancy occurring elsewhere in the Commission shall be filled by presidential appointment. Any incumbent so elected or appointed shall serve until the next Annual Meeting election.

**Section 3. Authority.** The Commission shall apply the accreditation and membership standards of the Association. It shall determine qualifications of institutions desiring membership, accreditation or reaccreditation, and, after thorough examination in accordance with Association procedures, take action on behalf of the Association. It shall also have the power to investigate the maintenance of standards and the observance of published commitments in any member institution. The Commission shall cooperate with regional and national accrediting associations and agencies concerned with accreditation.

## ARTICLE V STANDING COMMITTEES

The Standing Committees of the Association shall be as follows:

- a. Committee on Nominations
- b. Committee on Ethics

**Section 1. Committee on Nominations.** The Committee shall consist of five voting members and one non-voting consultant member as follows: (1) a chair and two other voting members appointed annually by the Board of Directors, (2) two voting members elected annually by the membership, and (3) the immediate Past President of NAST, ex officio and non-voting.

Voting members of the Committee on Nominations must be official representatives of member institutions and shall be representative of different geographical areas, disciplines, and types of institutions.

The Committee shall prepare a slate of nominees for offices to be filled each year and present the slate for vote by the membership at the Annual Meeting of the Association. The Committee shall seek nominations from the membership, providing information about open offices, length of terms, and eligibility for re-election. The Committee shall take all advice into account, but having done so, shall have the independence and responsibility to develop a proposed slate based on its best judgment. Judgment shall be exercised with regard to such issues as expertise, suitability, continuity, maximizing opportunities for service, representation, and the role of NAST as an accreditation organization.

Members of the Committee shall be considered ineligible for nomination to elected office by the Committee on which they are serving.

**Section 2. Committee on Ethics.** The Committee shall consist of three members as follows: a Chair elected by a majority of voting members of the Association and two members appointed by the Board of Directors. The Executive Director or his agent shall be the Recorder for the Committee on Ethics. The Recorder shall have no vote. The Committee shall act on all questions regarding any violations and penalties for violations of any Article of the Code of Ethics by members of the Association, it being understood that before any final action or penalty can be imposed upon a member, the action of the Committee on Ethics must be approved by the Commission on Accreditation, this as outlined in Article VII, Section 1, of the Rules of Practice and Procedure.

The infraction of any Article of the Code of Ethics shall be reported to the Executive Director, such report including specific charges and evidence in support thereof. The Executive Director shall then follow the Procedures for Reviewing Complaints Against Member Institutions of the National Association of Schools of Theatre (Article VII, Rules of Practice and Procedure).

## **ARTICLE VI ELECTIONS AND APPOINTMENTS**

**Section 1. Duties of the Committee on Nominations.** In advance of the Annual Meeting, the Committee on Nominations shall submit a slate of nominees to the Executive Director as provided for in the Bylaws of the Association.

The Executive Director shall forward the slate to the voting delegate of each member institution four weeks prior to the election, and shall provide copies of the slate and biographical information concerning the candidates at the Annual Meeting.

The Chair of the Committee on Nominations shall conduct the election. Nominations shall be accepted from the floor.

**Section 2. Terms of Office.** The President, Vice President, Treasurer, and Secretary shall be elected for three-year terms. Terms begin following the close of each Annual Meeting. The President and Vice President may not succeed themselves. The Treasurer and Secretary may serve a maximum of two consecutive terms. An Officer may be re-elected to the same office after a lapse of at least one term.

Commission members shall be elected for three-year terms. A member other than the Chair may serve a maximum of two consecutive terms. (The two-term limitation applies only to consecutive terms.)

Board members shall be elected for three-year terms. A member other than the President or Vice President may serve a maximum of two consecutive terms. (The two-term limitation applies only to consecutive terms.)

The Chair and voting members of the Committee on Nominations serve one-year terms. Members and the Chair may not succeed themselves, but a member may be appointed Chair in a succeeding year. (The one-term limitation applies only to consecutive terms.) The consultant member of the Committee on Nominations is the immediate Past President, who serves in an ex-officio, non-voting role throughout his or her term as immediate Past President.

The Chair and members of the Committee on Ethics shall serve three-year terms. They may serve a maximum of one term. (The one-term limitation applies only to consecutive terms.)

An unexpired term of office shall normally be filled by election by the membership-at-large at the next Annual Meeting. The President may temporarily fill any vacancy by appointment until the next Annual Meeting. The President may also appoint temporary substitutes for a given Commission meeting when a member must be absent.

No individual shall hold more than one office or chairmanship concurrently except as stipulated in the Bylaws.

By majority vote, the Board of Directors shall have the power to declare vacant any office in which the incumbent is unable for any reason to act effectively, or is disqualified under the Bylaws.

**Section 3. Committees.** Standing and ad hoc committee members and chairs shall be appointed by the President except as stipulated in Article V of the Bylaws. Such terms of office shall be for the year of appointment unless renewed by the President.

## **ARTICLE VII MEETINGS**

### **Section 1. Membership Meetings**

- a. *Annual Meeting.* The Annual Meeting of the Association normally shall be held during the third or fourth week of March on a date and at a time and place to be determined by the Board of Directors, for the purpose of elections, and for the transaction of other such business as may be brought before the meeting. The Board of Directors is empowered to designate a different time if such seems to be to the best interest of the Association. An appropriate registration fee may be assessed, the amount to be approved by the Board.

A member institution failing to send an official representative to two (2) successive annual meetings may be placed on probation or have its Membership revoked by majority vote of the Commission on Accreditation. Written appeal may be made to the Commission, which shall have discretionary power after a hearing to reinstate the institution whose Membership has been revoked.

- b. *Special Meetings.* Special meetings of the members may be called at any time by a majority of the Board of Directors or by the President. In any case, such meetings may be convened by the members entitled to cast ten percent of the total number of votes entitled to be cast at such meeting, who may, in writing, demand the call of a special meeting specifying the date and month thereof, which shall not be less than two nor more than three months from the date of such written demand. The Executive Director of the Corporation upon receiving the written request shall promptly give notice of such meeting, and if he fails to do so within five business days thereafter, any member signing such request may give such notice. At any special meeting, only business related to the purpose or purposes set forth in the notice thereof may be transacted.
- c. *Notice of Meetings.* Written notice of meetings of members shall be given whenever members are to take any action at a meeting. Such notice shall state the place, date and hour of the meeting, and unless it is the Annual Meeting, indicate that it is being issued

by or at the discretion of the person or persons calling the meeting. Notice of a special meeting shall also state the purpose or purposes for which the meeting is called. A copy of the notice of any meeting shall be given, personally or by First Class mail, not less than ten days or more than thirty days before the date of the meeting, to each full member. If mailed, such notice is deemed given when deposited in the United States mail, with postage thereon prepaid, directed to the member institution at its address as it appears on the roll of members, or, if the member shall have filed with the Executive Director of the Corporation a written request that such notices to the member be mailed to some other address, then directed to the member at such other address.

- d. *Record Date.* For the purpose of determining the members entitled to notice of or to vote at any meeting of members or any adjournment thereof, or for the purpose of any other action, the Board shall fix, in advance, a date as the record date for any such determination of members entitled to vote. Such date shall not be more than thirty nor less than fourteen days before the date of the meeting, nor more than thirty days prior to any other action.
- e. *Quorum.* Except as may be otherwise required by laws of the State of New York, the Certificate of Incorporation, or these Bylaws, a majority of the members entitled to vote thereat, present in person or by proxy, shall constitute a quorum at a meeting of members for the transaction of any business.
- f. *Member Action.* Voting shall be on an institutional member basis only, each member being entitled to a single representative, with one (1) vote. At all meetings of members all resolutions shall be passed by a majority of the votes cast by members entitled to vote thereon present in person or by proxy, except as otherwise provided by the laws of the State of New York, or the Certificate of Incorporation or these Bylaws.
- g. *Adjourned Meetings.* Any meetings of members may be adjourned to a designated time and place by a vote of a majority of the members present in person or by proxy and entitled to vote, even though less than a quorum is so present. No notice of such an adjourned meeting need be given, other than by announcement at the meeting, and any business may be transacted at the adjourned meeting which might have been transacted at the meeting as originally called. However, if after the adjournment the Board fixes a new record date for the adjourned meeting, a notice of the adjourned meeting shall be given to each member of record on the new record date entitled to notice under Section 1 of this Article VII.
- h. *Action by Written Consent of Members.* Whenever, by any provision of statute or of the Certificate of Incorporation or of these Bylaws, members are required or permitted to take any action by vote, such action may be taken without a meeting, on written consent, setting forth the action so taken, signed by all the members who would have been entitled to vote upon the action if such meeting were held.

## **Section 2. Board of Directors Meeting**

- a. *Annual Meeting.* The annual meeting of the Board of Directors shall take place during the Annual Meeting of the Association.
- b. *Regular Meeting.* Other regular meetings of the Board of Directors shall be held as fixed by the Board.

- c. *Special Meetings.* Special meetings of the Board of Directors may be called at any time and place by the President or any two of the Directors. At least four days' notice of special meetings shall be given to each Director. At special meetings only such business may be transacted as has been stated in the call for the meeting.
- d. *Notice of Meetings.* Notice of any regular or special meetings of the Board of Directors may be given by, and shall be effective if sent by mail or telegraph or given by telephone, e-mail, or in person to any Director, which notice shall be deemed to have been given, if sent by mail or telegraph, when deposited in the Post Office or post box in a sealed, postage-paid wrapper addressed to such Director or deposited with the telegraph office with instructions to be sent to the Director, in each case at the Director's address then appearing on the books of the Corporation.
- e. *Quorum.* At all meetings of the Board of Directors, unless otherwise required by the laws of the State of New York, or the Certificate of Incorporation of the Corporation, a majority of the Directors then in office (excluding for this purpose all vacant directorships), but in any event not less than one-third of the entire Board of Directors, shall constitute the act of the Board.
- f. *Adjournments.* A majority of the Directors present, whether or not a quorum is present, may adjourn any meeting of the Board to another time or place. Notice of any adjournment of a meeting of the Board to another time or place shall be given to the Directors who were not present at the time of the adjournment, and, unless such time and place are announced at the meeting, to the other Directors.

**Section 3. Committee Meetings.** Committees may meet either regularly at stated time or specially on notice given at least 24 hours in advance by any member thereof by mail, telegraph, telephone, e-mail, or in person to all the other members thereof.

No notice of any regular meeting need be given, and no notice of any special meeting need be given at which all members shall be present or notice of which shall be waived by all absent members before or after such meeting.

A majority of the members of a committee shall constitute a quorum thereof.

Each committee may make rules for the holding and conduct of its meetings as long as these are not in conflict with the Bylaws or Rules of Practice and Procedure.

Subcommittees and assistants may be appointed by committees as may be necessary from time to time subject to the management of the Board.

**Section 4. Attendance Restrictions.** Attendance at all business meetings of the Association may be restricted by the presiding officer to official representatives.

## ARTICLE VIII EXECUTIVE DIRECTOR

**Section 1.** The Executive Director shall be the chief staff officer of the Association and shall be appointed by the Board of Directors.

**Section 2.** It shall be the primary duty of the Executive Director to carry out the policies established by the Association and to operate the National Office of the Association. The Executive Director shall serve as archivist for all minutes and records of the Association.

**Section 3.** The Executive Director shall:

- a. Conduct the official correspondence of the Association and send out official notices.
- b. Notify all members thirty days in advance of the date and place of Annual Meetings, and also notify all members of committees, the Commission, and the Board of Directors of the date and place of meetings, whenever called.
- c. Notify all Officers, Directors, and members of Commissions and Committees of their election or appointment.

**Section 4.** The Executive Director shall prepare the agenda of the Board of Directors and the Commission on Accreditation and the dossiers of institutions being reviewed by the Commission, shall make other arrangements for meetings of Commissions and Committees, and shall be responsible for the records of the Commission.

**Section 5.** The Executive Director shall prepare for the Annual Meeting of the Association in cooperation with the President.

**Section 6.** The Executive Director shall maintain the financial records of the Association and shall coordinate with the Treasurer the preparation of an annual budget proposal and the arranging of the annual audit.

The Executive Director shall receive applications for membership and present them to the Commission for action, and shall bill and process dues and examination fees, sending duplicate deposit slips and proper auditing identification to the Treasurer. The Executive Director shall be bonded in an amount determined by the Board of Directors and shall serve as alternate signer of Association checks. The Executive Director shall constitute, with the President and Treasurer, a Finance Committee to act for the Board in any financial emergency requiring prompt settlement.

**Section 7.** The Executive Director shall represent NAST at meetings of other educational associations in consultation with the President and shall establish liaison with other educational associations and related governmental agencies.

The Executive Director shall answer inquiries about NAST and shall gather and disseminate, to the membership and appropriate agencies, information, statistical or otherwise, about theatre in higher education.

**Section 8.** The Executive Director shall be an officer of the corporation and shall be an ex-officio, non-voting member of the Board of Directors. The Executive Director shall receive instructions from the Board.

## **ARTICLE IX AUDITS**

A professional audit of the Association's financial records shall be conducted by a Certified Public Accountant prior to each Annual Meeting. The Accountant's statement regarding the audit shall be incorporated in the Treasurer's Report to the Association and shall become part of the permanent record of the Association. The Board of Directors has the right to appoint an audit committee to examine the books at any time.

## **ARTICLE X ACCREDITATION STANDARDS**

**Section 1.** The accreditation standards of the Association shall be established and amended by a majority vote of the membership present and voting at any Annual Meeting at which a quorum is present, provided that written notice of the proposed changes, with Board review and recommendation, be sent to all accredited members at least four weeks prior to said meeting.

**Section 2.** The procedures for developing proposals to establish and amend the Standards shall be approved by the Board of Directors from time to time in a manner appropriate to the nature and scope of such projected changes. Such procedures shall include the establishment of appropriate comment periods in addition to the legal notice required in Article X, Section 1.

**Section 3.** The Executive Director shall be authorized to accept comment on a continual basis for review by the Board of Directors.

**Section 4.** Institutional members of NAST are responsible for participating in all revisions and additions to the standards as well as maintaining compliance with all standards as they are developed.

## **ARTICLE XI COUNCIL OF ARTS ACCREDITING ASSOCIATIONS**

**Section 1.** NAST shall be a member of the Council of Arts Accrediting Associations, a not-for-profit Virginia corporation. The other members are the National Association of Schools of Art and Design, the National Association of Schools of Dance, and the National Association of Schools of Music.

The President and Vice President of NAST shall be NAST's voting delegates to the Council's Board of Trustees. The Executive Director of NAST shall be an officer of the Council, the Executive Director of the Council, and a non-voting Trustee.

**Section 2.** The Council facilitates cooperative efforts among the four member associations on matters of common concern. It also operates the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS) to review institutions and programs that offer arts study for children, youth, and adults not associated with postsecondary degrees or credentials. Normally, these institutions offer programs in more than one arts discipline. ACCPAS accredits schools but is not a membership organization. The Council establishes the standards used by ACCPAS consistent with standards for non-degree-granting institutions approved by the NAST membership and by the other member associations for their respective disciplines. The Council also appoints the voting members of ACCPAS.

**Section 3.** The Council and its Board of Trustees shall have the authority to carry out the purposes of the Council, but no authority to compel the internal decisions of any of its organizational members or the accrediting commissions or other entities thereof. Each organizational member retains its own authority as an autonomous organization.

**ARTICLE XII  
CODE OF ETHICS**

A Code of Ethics shall be established by the membership to define standards of professional conduct for member institutions, their employees and representatives.

**ARTICLE XIII  
PARLIAMENTARY AUTHORITY**

The meetings of this Association and its Commissions and Committees shall be governed by *Robert's Rules of Order* (revised) in all cases where said rules do not conflict with the Constitution and Bylaws of the Association. The President shall have the power to appoint a parliamentarian as appropriate.

**ARTICLE XIV  
CORPORATE SEAL**

The seal of the corporation shall be circular in form, shall bear the name of the corporation, words and figures showing that it was incorporated in the State of New York and the year of such incorporation.

**ARTICLE XV  
AMENDMENTS**

These Bylaws may be amended by a majority vote of the delegates present at an annual meeting at which a quorum is present, provided a written notice of the proposed amendment, with Board review and recommendation, be sent to all institutional members at least four weeks prior to said meeting.

# **CODE OF ETHICS**

## **ARTICLE I**

Institutional Members of the Association agree that the granting or conferring of degrees, diplomas, and certificates shall be in accordance with the standards of the Association.

## **ARTICLE II**

Each institution is expected to impress upon its faculty the importance of personal and professional integrity.

## **ARTICLE III**

Institutions hiring faculty from other institutions should be mindful of their responsibility to secure the approval of the theatre executive of the original institution when an employment offer is made so close to the ensuing academic period as to invalidate the immediate contractual arrangement with the original institution.

## **ARTICLE IV**

Policies concerning admission, financial aid, curriculum, schedule, and all other areas affecting the education and well-being of students shall be honestly and clearly stated in the literature published concerning the school, and in all admission interviews and advising sessions between authorized personnel of the institution and applicants and students. This should not be construed to prohibit an institution from making policy changes when necessary.

## **ARTICLE V**

All advertising should be true.

## **ARTICLE VI**

No member institution may actively recruit a student presently enrolled in another institution, unless the student will complete the normal program of study prior to the proposed time of transfer. It is ethical, of course, to accept for transfer a student who applies for admission to the new school of his or her own volition.

## **ARTICLE VII**

The rights of all students must be protected to the fullest extent possible by the institution. Neither undergraduate nor graduate students shall be exploited, either with or without compensation, for the benefit of the institution or individual members of the faculty thereof.

Having informed a student of the curriculum, standards, and procedures for obtaining the degree, certificate, or diploma for which the student is enrolling, the institution shall not impose, *ex post facto*, a revision of the curriculum, standards, or procedures for the degree, certificate, or diploma, to the detriment of the student's normal educational progress.

Further, when it has been determined that a student is not acceptable as a candidate for a degree, diploma, or certificate, that student shall be so informed.

## **ARTICLE VIII**

Member institutions are responsible for attempting to safeguard the health and safety of their students to the fullest extent of their ability. This involves providing suitable facilities, adequate staffing, and safe, well-maintained equipment.

## **ARTICLE IX**

Institutional members of the Association shall recognize their responsibility to respect the legal rights and human dignity of all individuals.

## **ARTICLE X**

If the parties involved cannot resolve an alleged violation, an appeal, in the form of a detailed letter, shall be filed with the NAST Executive Director, who shall then institute the process outlined in the Procedures for Reviewing Complaints Directed Against Member Institutions of the National Association of Schools of Theatre (see Rules of Practice and Procedure).

## **ARTICLE XI**

The Code of Ethics may be amended by a majority vote of the delegates present at any annual meeting at which a quorum is present, provided a written notice of the proposed amendment, with Board review and recommendation, be sent to all institutional members at least four weeks prior to said meeting.

# RULES OF PRACTICE AND PROCEDURE

## ARTICLE I INSTITUTIONAL MEMBERSHIP

**Section 1. Accreditation.** Membership in the National Association of Schools of Theatre signifies accreditation.

Accreditation is a process whereby an association or agency recognizes an institution as having met certain qualifications or standards. This process focuses on two principal concerns: educational quality and institutional probity.

The review of educational quality is made according to nationally recognized standards developed by the Association with the full participation of its member institutions. These standards are applied as appropriate to the objectives of the institution. The appropriateness of the institution's objectives is also considered.

The review of probity is made by judging whether the institution is indeed providing the educational services it says it is offering to the public and whether its own stated operational procedures are being followed.

The two processes basic to all accreditation are institutional self-study and peer evaluation, both occurring on a regular cycle.

The basic goals of accreditation are:

- a. To foster excellence in education and training through the development of criteria, standards, and guidelines for assessing educational effectiveness;
- b. To encourage improvement through continuous self-study and planning;
- c. To assure the educational community, the profession, the general public, and other agencies or organizations that an institution or program has both clearly defined and appropriate objectives, maintains conditions under which their achievement can reasonably be expected, appears in fact to be accomplishing them substantially, and can be expected to continue to do so;
- d. To provide counsel and assistance to established and developing institutions and programs;
- e. To encourage the diversity of American education, and allow institutions to achieve their particular objectives and goals;
- f. To endeavor to protect institutions against encroachments that might jeopardize their educational effectiveness or academic freedom.

**Section 2. Determination of Readiness for Application.** All institutions are advised to determine their readiness to apply for Membership by consulting Article I of the Bylaws, the Basic Criteria for Membership, and by self-evaluation in terms of the appropriate curricular standards published by NAST.

Each applicant must agree to abide by the Constitution and Bylaws, the appropriate Operational and Curricular Standards, the Code of Ethics, and the Rules of Practice and Procedure adopted by the Association.

Members of the Association are responsible for annual dues as stipulated in Article II of the Bylaws.

**Section 3. Curricular Requirements.** The Association will grant Membership or renewal of Membership only when every curricular program in theatre of the applicant institution (including graduate work, if offered) meets the standards and guidelines of the Association. This provision applies to all theatre-based programs of an institution demonstrating objectives consistent with the NAST standards for degree-granting institutions (especially Sections IV through XVII and Appendix I.C) and the NAST standards for non-degree-granting institutions (especially Section III). The particular administrative structure used to manage theatre curricula in multipurpose institutions has no effect on the applicability of this rule.

Some institutions have degree-granting and non-degree-granting units. The most common example is a postsecondary degree-granting unit with administrative responsibility for an affiliated program or unit that does not grant degrees but that offers pre-professional and/or avocational work in theatre to children, youth, and adults in the surrounding community.

All such programs are reviewed as functional parts of the total curricular effort of the theatre unit. After action by the Commission on Accreditation, such non-degree-granting program operations are listed in the NAST *Directory* indicating the title of the administrative component (i.e., community education program, preparatory program, laboratory school, etc.). Such programs are thus included in the institution's accredited institutional membership.

**Section 4. Accreditation and Institutional Autonomy.** The National Association of Schools of Theatre has established standards for accreditation that are applied only at the invitation of institutions. These standards are developed and approved by accredited Member institutions acting autonomously. The standards provide benchmarks for reviewing the extent to which operational, curricular, and evaluative functions associated with particular degree programs and areas of study are being fulfilled.

As they evolve, NAST standards for accreditation are continuously designed to allow considerable variation within broad principles applicable to degree programs and areas of study. Failure to meet the exact provisions of a specific standard will not preclude accreditation if it can be shown that artistic, intellectual, educational, and developmental functions indicated by the standard are and can continue to be fulfilled by appropriate means.

NAST standards are applied with profound respect for the rights and responsibilities of institutions and programs to identify, designate, and control (a) their missions, goals, and objectives; (b) artistic, educational, and philosophical principles and methodologies used to pursue functions implicit in their various missions, goals, and objectives; (c) specific repertoires, texts, and other teaching materials utilized for study and presentation; (d) agendas and areas of study pursued through scholarship, research, criticism, and policy development; (e) specific personnel choices, staffing configurations, and other operational decisions; and (f) content and methodologies of tests, evaluations, and assessments.

**Section 5. Withdrawal.** Any institution holding any accredited institutional Membership has the right to withdraw from such membership at any time.

## ARTICLE II APPLICATION FOR MEMBERSHIP AND RENEWAL OF MEMBERSHIP

**Section 1. Application Materials.** The Association publishes documents providing detailed descriptions of all aspects of the application process. These and the appropriate application forms are available from the National Office.

**Section 2. Application Fees.** An application for Membership or renewal of Membership, accompanied by the application fee in the form of a check made payable to the Association, should be filed with the National Office.

The application fee covers the cost of the accreditation process. NAST evaluators receive no compensation.

In addition to the application fee, all institutions are responsible for reimbursement to the Association of expenses incurred by the visiting evaluators. Expense reimbursement is due and payable when requested by the National Office.

**Section 3. NAST Evaluators Serving Other Agencies.** When an institution specifically requests an NAST visitor as part of a visitation (i.e., with a regional and/or specialized accrediting agency) in which NAST Membership or renewal of Membership is not involved, the agency served will be responsible for all arrangements.

**Section 4. Application Procedures.** Institutions making application for Membership or renewal of Membership shall follow the procedures outlined by the Association, including preparation of a Self-Study Report and arranging for an on-site evaluation.

At least two visiting evaluators are required for each on-site visit.

An institution has the right to seek legal counsel during all phases of the accreditation process.

Membership shall become effective after positive action by the Commission and payment of annual dues.

## ARTICLE III INSTITUTIONAL PROCEDURES

**Section 1. NAST Objectives and Standards.** Member institutions shall support the objectives of the Association and maintain in their daily operations the curricular, ethical, and operational standards of the Association as outlined in the *NAST Handbook*.

**Section 2. Degree Titles.** The practices of member institutions support the system of academic currency that allows degrees to be broadly understood and widely accepted. Member institutions serve students, higher education, and the public by ensuring that degree and program titles are consistent with content. Standard academic degree rubrics and titles of degrees and emphases should be used unless the degree or program has a significant emphasis on unique content. Enrollment levels, public relations, and resource availability are important elements in determining an institution's program offerings, but they are not appropriate criteria for assigning degree titles.

**Section 3. Institutional Code of Ethics.** Although only federal and state governments shall have legal jurisdictional powers and responsibilities in matters of public law, institutional members of the Association should develop an appropriate code of ethical standards governing institutional and programmatic practices that recognizes social concerns relevant to quality education.

**Section 4. Honorary Degrees.** Members of the Association shall not grant honorary degrees to members of their own faculties, except upon the retirement of the candidate from active service.

**Section 5. Disclosure of Professional Certification, Registration, and Licensure Requirements.** Members of the Association having degree programs in theatre education and/or drama therapy shall state in their catalogues the registration, certification, and licensure to which their curricula will lead.

**Section 6. Catalogues.** Members of the Association shall provide accurate descriptions of each course offered in the institutional catalogues or equivalent publications.

**Section 7. Annual Report.** Members of the Association shall complete and file with the National Office the annual report form provided by the Association.

Failure to return a completed form for three consecutive years will cause the membership status of the institution to be reviewed by the Commission under the Bylaws, Article I, Sections 3 and 5.

**Section 8. Closing an Institution or Program.** Members of the Association shall advise NAST as far in advance as possible prior to the closing of an accredited institution or an accredited theatre unit within an institution. Advance notice allows the development of appropriate procedures to protect the accreditation status of degrees received by former and current students and to provide for safekeeping of important records.

#### **ARTICLE IV ASSOCIATION PROCEDURES**

**Section 1. Association Policies and the Public Interest.** The National Association of Schools of Theatre has established standards and guidelines for educational programs in theatre, a Code of Ethics, Rules of Practice and Procedure, Bylaws, and other policy statements to govern its activities conducted on behalf of member institutions, students, and the public.

While the policies, standards, and procedures of the Association (a multi-state organization) have been recognized by the federal government for its purposes, the Association is a voluntary, nongovernmental agency. As such, it does not have the responsibility or the staff to exercise the regulatory control of state and federal governments, or to apply their mandates regarding collective bargaining, affirmative action, and the like. Nor does the Association substitute for or replace the function of the civil or criminal courts.

Institutions may wish to review the publications and policies of other governmental and nongovernmental agencies; however, NAST does not enforce the standards of other accrediting agencies, other associations, nor of other governmental or nongovernmental organizations.

NAST works strictly according to its own rules and standards and expects that institutions and those involved in the accreditation process on behalf of the Association will apply these with integrity, imagination, and an attitude of humane concern for student and public interests.

**Section 2. Conflict of Interest.** NAST works to avoid conflict of interest or the appearance of conflict of interest in any aspect of its accreditation activities and in its other operations. The Association expects all individuals involved in any relationship with NAST to declare potential conflicts of interest as they appear. In the accreditation process, potential conflicts of interest may arise based on personal associations, past or projected affiliations, past or current financial relationships, geographic proximity, or for other reasons. Questions concerning conflicts of interest should be addressed to the office of the Executive Director.

No member of the NAST Commission on Accreditation should participate in any way in accrediting decisions in which he or she has a pecuniary or personal interest (or the appearance of same), or with respect to which, because of present institutional or program association, he or she has divided loyalties or conflicts (or the appearance of same) on the outcome of the decision. This restriction is not intended to prevent participation and decision-making in a general run of cases which do not directly or substantially affect the institution or program with which the Commission member is associated or its competitive position with a neighboring institution or program under review.

If a conflict of interest issue arises, the matter shall be forwarded to the Executive Director, who shall gather information, solicit advice as appropriate, and attempt to resolve the matter to the satisfaction of all concerned, consistent with the published policies and procedures of the Association and with consideration of standard practice within the postsecondary accreditation community. Should the Executive Director be unable to achieve resolution, he or she shall bring the matter to the Executive Committee. The Executive Committee shall seek resolution through procedures developed to address the specifics of each case.

**Section 3. Nondiscrimination Policy.** No person shall be subject to discrimination by the National Association of Schools of Theatre because of race, creed, color, religion, national origin, age, sex, sexual orientation, gender identity, or disability that does not significantly hinder an individual's ability to fulfill the requirements of a particular employment or volunteer position.

**Section 4. Commission Policy Concerning Continuous Deferrals.** After the second consecutive deferral of an application of a member institution for failure to meet a specific standard, the Commission on Accreditation shall adopt one of the following motions upon third consideration of the application:

- a. To approve the application;
- b. To approve the application with a request for a progress report;
- c. To require a response for the next Commission meeting showing cause why the institution
  1. Should not be placed on probation, or
  2. Should not have Membership revoked;
- d. To place the institution on probation;
- e. To revoke Membership.

**Section 5. Consulting Service.** Upon request, the Association will supply a consulting service to schools and departments (members and non-members) having questions relative to their future development or to assist in the resolution of problems.

Resource persons to provide information about NAST are also available on the same terms as those for consultants.

In special circumstances, and at its discretion, the Association may suggest to a member school that it take advantage of the consulting service to assist in the resolution of troublesome problems.

Requests for this service should be sent to the NAST National Office.

**Section 6. Procedures If An Institution Closes.** If an institution NAST accredits closes, NAST works with the U.S. Department of Education and the appropriate State agency, to the extent feasible, to ensure that students are given reasonable opportunities to complete their education without additional charge.

This expression of intent to provide assistance does not indicate or constitute a financial or educational obligation on the part of NAST to institutions, students, or their representatives.

**Section 7. Commission Procedures in Extreme Matters of Institutional Ethics and Integrity.** When the Commission has cause to believe that any institution with which it is concerned is acting in an unethical manner or is deliberately misrepresenting itself to students or public, it will investigate the matter and provide the institution an opportunity to explain the alleged abuse. If, on the basis of such investigation, and after notice to the institution and opportunity for institutional response, the Commission finds that an institution has engaged in unethical conduct or that its integrity has been seriously undermined, the Commission will:

- a. With regard to an institution that is an applicant, but is not yet a member, break off relations.
- b. With regard to an accredited member institution:
  1. Issue a show cause order with a time stated, or
  2. In extreme cases, immediately sever NAST's relationship with the institution by denying or terminating accreditation.

The institution may appeal the decision of the Commission in accordance with NAST appeal procedures.

## **ARTICLE V SUBSTANTIVE CHANGE**

**Section 1. Procedure.** Institutions are required to gain prior approval of substantive change occurring between regular accreditation visits. Substantive changes occurring during accreditation review periods are reported and considered as part of the Self-Study, on-site visit, and Commission review. The Association also offers the opportunity for member institutions to receive an optional consultative review of proposed substantive changes by the Commission on Accreditation prior to submission of an official request for substantive change. Procedures and forms for substantive change may be obtained from the National Office.

Under certain conditions, on-site visits may be required by NAST *Handbook* provisions or at the discretion of the Commission.

**Section 2. Definition.** “Substantive change” includes but is not limited to:

- a. Any fundamental change in the established mission, goals, or objectives of the institution or theatre unit.
- b. Any change in the legal status or form of control of the institution.
- c. The addition or amendment of curricular programs that represent a significant departure, in terms of either the content or method of delivery, from those that were offered when NAST most recently evaluated the institution. (These programs are normally considered in the Plan Approval process described in Article VI below.)
- d. The addition of courses or programs at a degree or credential level above that included in the institution’s current accreditation or preaccreditation. (These programs are normally considered in the Plan Approval process described in Article VI below.)
- e. A change from clock hours to credit hours or vice versa. [*Explanatory note: clock-hour systems measure course length in terms of the total number of hours devoted to face-to-face instruction. Credit-hour systems, on the other hand, assign numerical credit to courses based both on the number of instructional hours per week over a standard academic term (semester or quarter) and the amount of preparatory time per week that students must spend outside the classroom. For NAST standards on computing credit hours, see page 53 (non-degree-granting institutions) or pages 73-74 (degree-granting institutions) of this Handbook.*]
- f. A substantial increase or decrease in
  1. The number of clock or credit hours awarded for successful completion of a program; or
  2. The length of a program.
- g. Starting a branch campus or extension program.
- h. Other major changes that would impact continuing compliance with NAST standards applicable to degrees and programs being offered.

## ARTICLE VI NEW CURRICULA—PLAN APPROVAL AND FINAL APPROVAL FOR LISTING

**Section 1. Procedure.** When instituting new or substantially revised curricula, member institutions are required to submit documentation to the Commission on Accreditation in order to remain in compliance with Article I, Section 3, of the NAST Rules of Practice and Procedure.

The Association also offers the opportunity for member institutions to receive an optional consultative review of new curricula by the Commission prior to the submission of an official request for Plan Approval.

Procedures and forms regarding new curricula may be secured from the NAST web site or the National Office.

The Commission does not ordinarily send visitors to examine a new curriculum but may request the theatre executive concerned to meet with it to discuss the program in detail. However, an on-site evaluation is strongly recommended as part of the Plan Approval process when an institution plans to offer an initial or terminal graduate degree in theatre for the first time.

**Section 2. Plan Approval.** Plan Approval is required after institutional approval and before students are admitted into a new degree program. This application for Plan Approval normally includes information concerning the structure of the new curriculum as well as data concerning the faculty, library, equipment, and/or other resources necessary for its support.

When a degree has received Plan Approval, the program is listed in the NAST *Directory* in italics.

**Section 3. Final Approval for Listing.** Final Approval for Listing is granted when the Commission on Accreditation has reviewed an application including validation of the Plan Approved curriculum through transcript evidence. Three transcripts must be provided for each undergraduate curriculum or non-degree-granting program. Two transcripts must be submitted for each graduate program. The format for submitting transcripts consistent with Plan Approval documentation should be secured from the National Office.

When the curriculum has received Final Approval for Listing, the program is listed in the NAST *Directory* in regular type.

**ARTICLE VII  
PROCEDURES FOR REVIEWING COMPLAINTS  
DIRECTED AGAINST MEMBER INSTITUTIONS OF  
THE NATIONAL ASSOCIATION OF SCHOOLS OF THEATRE**

NAST occasionally receives complaints against member institutions. The Association does not respond to, or take any action on, any unwritten or unsigned complaint or on any allegations concerning the personal lives of individuals connected with its affiliated institutions. The Association assumes no responsibility for adjudicating isolated individual grievances, nor will it act as a court of appeals in matters of student admission, retention, and dismissal; granting or transfer of credits; grades and other evaluations; scholarship awards; fees; disciplinary matters; collective bargaining; faculty appointments and dismissals; or similar matters. If the complaint includes matters that are currently the subject of, or directly related to, litigation in which the NAST member institution is a principal, NAST will not proceed with consideration of the complaint until such litigation is settled. NAST may weigh the results of such litigation in its deliberations. Complaints will be considered only when the reported conditions are substantially documented and reflect conditions within an institution that jeopardize the quality of the educational program and/or the general welfare of the theatre unit. Unless the situation suggests the kind of capricious or unprofessional action which impairs attainment of the institution's stated objectives, or suggests direct violation of NAST standards, procedures, and code of ethics for member institutions, the Association will not intervene.

The procedures for reviewing complaints are not judicial; they serve only as a method or means to communicate the allegations, determine the facts, and resolve the issues within the stated purposes of accreditation.

The Executive Director shall have the authority to stop the complaint process at any point or at any time upon the appearance of evidence that would disqualify the complaint under policies outlined above, or in Article IV, Section 1, of the Rules of Practice and Procedure, or if the complaint otherwise moves beyond the scope or jurisdiction of the Association.

The Association will resolve complaints against member institutions in a timely manner, moving as quickly as feasible from step to step in the complaint procedures. The Executive Director shall have the authority to establish timelines for each specific step of the process. In normal circumstances, (a) thirty days is the maximum period for each step, and (b) business to come before the Committee on Ethics or the Commission on Accreditation will be scheduled at regular meetings of these groups.

### **Section 1. Noncompliance with the Code of Ethics.**

- a. The complaint in writing is received by the Executive Director of NAST.
- b. The Executive Director acknowledges receipt of the complaint in writing and requests of the complainant whatever additional information is deemed necessary. If a matter has not been pursued through the proper channels of appeal within the institution, the complainant is advised to follow this course of action. The Executive Director of NAST shall determine whether the complaint or any portion thereof is within the scope or jurisdiction of the Association, and shall so inform the complainant.
- c. The Executive Director contacts the theatre executive of the institution against which the complaint has been lodged to advise of the complaint.
- d. The Executive Director of NAST, in discussion with the institution and the complainant, attempts to mediate a resolution of the complaint without further formal action.
- e. If a resolution is not forthcoming, the Executive Director of NAST develops a dossier containing the following:
  1. The formal complaint with complete documentation;
  2. Information obtained from the institution(s) involved regarding the circumstances surrounding the complaint;
  3. The relevant section(s) of the NAST Code of Ethics.
- f. The Executive Director of NAST alerts the Committee on Ethics that a complaint has been made, and places the dossier on the agenda of the Committee.
- g. The Committee on Ethics reviews the dossier and formulates a decision concerning the case. Possible decisions are:
  1. The institution is found to be in compliance with the NAST Code of Ethics.
  2. The institution is found to be generally in compliance with the NAST Code of Ethics, but the complaint has merit in this particular circumstance.

3. The institution is found to be in noncompliance with the NAST Code of Ethics.
- h. If the decision is g.1 above, the complainant and the institution are so informed by the Executive Director of NAST.
  - i. If the decision is g.2 or g.3 above, the NAST Committee on Ethics may require the institution to submit a response within a specified time showing satisfactory resolution to the complaint and compliance with the Code of Ethics. The response may require the report of an on-site consultant. The basic procedure for establishing and operating such consultancy shall be that in effect for on-site accreditation visits.

The Committee on Ethics shall review the response when received and take one of the following actions:

1. Accept the response and consider the complaint resolved. The institution and complainant are notified; the action is not made public.
  2. Accept the response and consider the complaint resolved, but request a progress report(s) to determine future compliance with the Code of Ethics. The institution and complainant are notified; the action is not made public.
  3. Acknowledge receipt of the response, but consider the complaint unresolved and the institution to be in noncompliance with the Code of Ethics. In this case, the Committee on Ethics may recommend to the Commission on Accreditation that the institution must submit a probationary response to the Committee on Ethics within a specified time. Upon receipt of the probationary response, the Committee on Ethics recommends that the Commission either remove probation or revoke membership. Revocation of membership is made public through appropriate Association printed materials.
  4. If the initial response is not received within the specified time, the institution is placed on probation; the action is not made public. The institution is requested to submit a probationary response within a specified time.
  5. If a probationary response is not received within the specified time, the membership of the institution is revoked and the action is made public through appropriate NAST printed materials.
- j. Any decision of the Committee on Ethics and/or the Commission on Accreditation may be appealed by either the complainant or the institution by following the applicable procedures outlined in Articles VIII through X of the NAST Rules of Practice and Procedure.

## **Section 2. Noncompliance with the Standards of the Association**

- a. The complaint in writing is accepted by the Executive Director of NAST.
- b. The Executive Director acknowledges receipt of the complaint in writing and requests of the complainant whatever additional information is deemed necessary. If a matter has not been pursued through the proper channels of appeal within the institution, the complainant is advised to follow this course of action. The Executive Director of

NAST shall determine whether the complaint or any portion thereof is within the scope or jurisdiction of the Association, and shall so inform the complainant.

- c. The Executive Director contacts the theatre executive of the institution against which the complaint has been lodged to advise of the complaint.
- d. The Executive Director of NAST, in discussion with the institution and the complainant, attempts to mediate a resolution of the complaint without further formal action.
- e. If a resolution is not forthcoming, the Executive Director of NAST develops a dossier containing the following:
  1. The formal complaint with complete documentation;
  2. Information obtained from the institution(s) involved regarding the circumstances surrounding the complaint;
  3. Relevant section(s) of the NAST Standards.
- f. The Executive Director of NAST alerts the Commission on Accreditation that a complaint has been made, and places the dossier on the agenda of the Commission.
- g. The Commission reviews the dossier and formulates a decision concerning the case. Possible decisions are:
  1. The institution is found to be in compliance with the standards.
  2. The institution is found to be generally in compliance with the standards, but the complaint has merit in this particular circumstance.
  3. The institution is found to be in noncompliance with the standards.
- h. If the recommendation is g.1 above, the complainant and the institution are so informed by the Executive Director of NAST.
- i. If the recommendation is g.2 or g.3 above, the Commission may require the institution to submit a response within a specified time showing satisfactory resolution of the complaint and compliance with the standards. The response may require the report of an on-site consultant. The basic procedure for establishing and operating such consultancy shall be that in effect for on-site accreditation visits.

The Commission shall review the response when received and take one of the following actions:

1. Accept the response and consider the complaint resolved. The institution and complainant are notified; the action is not made public.
2. Accept the response and consider the complaint resolved, but request a progress report(s) to determine future compliance with the standards. The institution and complainant are notified; the action is not made public.
3. Acknowledge receipt of the response, but consider the complaint unresolved and the institution to be in noncompliance with the standards. In this case, the Commission may place the institution on probation. If placed on probation, the

institution must submit a probationary response to the Commission within a specified time. Upon receipt of the probationary response, the Commission either removes probation or revokes membership. Revocation of membership is made public through appropriate NAST printed materials.

4. If the initial response is not received within the specified time, the institution is placed on probation; the action is not made public. The institution is requested to submit a probationary response within a specified time.
  5. If a probationary response is not received within the specified time, the membership of the institution is revoked and the action is made public through appropriate NAST printed materials.
- j. Any decision of the Commission may be appealed by either the complainant or the institution by following the applicable procedures outlined in Articles VIII through X of the NAST Rules of Practice and Procedure.

## **ARTICLE VIII REQUESTS FOR RECONSIDERATION OF ACTIONS BY THE COMMISSION ON ACCREDITATION**

**Section 1. Actions Eligible for Reconsideration.** A request for reconsideration may be filed with the Executive Director of NAST regarding the following actions: denial of Membership or renewal of Membership, revocation of Membership or termination of a new application for Membership, the placing of an institution on probation, continuing denial of a request for approval of new curricula, or continuing deferral of action on an application for Membership. In eligible cases, a Request for Reconsideration is not a precondition for filing an Appeal of An Adverse Decision described in Article IX; a Request for Reconsideration may precede but may not follow an Appeal of An Adverse Decision.

**Section 2. Grounds for Reconsideration.** In the event of a decision by the Commission on Accreditation in the categories outlined in Section 1 which cannot be resolved through normal procedures, the grounds for reconsideration shall be allegations concerning bias, injustice, departure from stated procedures, factual error of such magnitude as to warrant reconsideration in this manner, failure to consider all the evidence and documentation presented in favor of an application, or new evidence that would affect the decision.

### **Section 3. Procedures for Reconsideration**

- a. Not later than thirty (30) days from the date of the Commission action letter, the institution shall notify the Executive Director of NAST in writing of its intention to seek reconsideration of the decision, and not later than sixty (60) days from the same date, it shall submit written documentation supporting its request.
- b. The Executive Director shall determine whether the request for reconsideration meets criteria necessary to proceed as outlined in this Article, and so inform the institution.
- c. If the request meets the criteria, the Executive Director places the request for reconsideration on the next agenda of the Commission on Accreditation.

- d. The Commission acts on the request using its normal procedures, and the institution is informed of the Commission's action within thirty (30) days after the Commission's action is completed.
- e. The status of any institution shall remain unchanged during the reconsideration. There shall be no public notice of the decision until the review is completed and a final determination in the matter is reached.

## ARTICLE IX APPEALS OF ADVERSE DECISIONS CONCERNING ACCREDITED INSTITUTIONAL MEMBERSHIP

**Section 1. Definition.** An adverse decision shall be defined as a decision of the Commission on Accreditation that denies or revokes or terminates accredited institutional Membership. (*For purposes of this statement, "accredited institutional Membership" includes Associate Membership and Membership, both of which carry accreditation status.*)

**Section 2. Procedural Authority.** Consistent with Article III, Section 3.d.7, of the Bylaws, the Board of Directors shall adopt written procedures for the Association to consider the appeal of an adverse decision of the Commission on Accreditation. These procedures shall be consistent with and supportive of all sections of Article IX of the Rules of Practice and Procedure.

**Section 3. Disclosure and Confidentiality.** The appeals process operates under the NAST Rules of Practice and Procedure statement on Disclosure and Confidentiality. NAST considers the appeals process to be confidential and, at all times during the course of the appeal, will maintain complete confidentiality of all documents and information supplied or reviewed during the appeal, as well as the deliberations and decision-making process relating to the appeal or the decision under appeal. However, should a potential or actual appellant publicly disclose a pending or actual appeal or appeal decision, or publicly characterize or make misleading or inaccurate representations about the appeals process, the decision that may be, or is subject to, an appeal, or the appeals decision, whether before, during, or after the appeal, NAST reserves the right to respond immediately and publicly through the appropriate medium or media to correct or clarify such inaccurate or misleading representations or characterizations.

Statements regarding disclosure and confidentiality appearing in the NAST Rules of Practice and Procedure are consistent with NAST's responsibility under law and regulation to inform various governmental authorities when decisions are reached at the conclusion of accreditation or appeals procedures.

**Section 4. Grounds for Appeal.** The grounds on which an institution may appeal a decision of the Commission which denies or revokes or terminates accredited institutional Membership shall be (a) that the Commission's decision was not supported by substantial evidence in the record upon which the decision was based; and/or (b) that the Commission in making its decision departed significantly from its written procedures.

**Section 5. Meaning of Appeals Decisions.** Decisions on appeals concern only matters outlined in Section 4.a. and 4.b. above. After completing the appeals process, decisions concerning accredited institutional Membership remain the responsibility of the Commission

on Accreditation. Decisions on appeals are made only on evidence available at the time of the decision being appealed.

**Section 6. Time of Filing an Appeal.** An institution wishing to appeal a decision of the Commission on Accreditation shall file with the Executive Director of the Association either in person or by certified mail not later than thirty (30) days following the date of the Commission's action letter a notice of intent to appeal, which shall be the official action of the governing board of the institution, along with the required filing fee determined as policy by the Board of Directors and published in the written procedures for appeals noted in Article IX, Section 2, of the Rules of Practice and Procedure. The institution shall file with the Executive Director of the Association either in person or by certified mail not later than thirty (30) days following the date of its notice of intent to appeal a written appeal document setting forth evidence and argument in support of its appeal. Failure of an institution to file notice of intent to appeal, the required filing fee, or its appeal document in a timely fashion shall void the appeal.

**Section 7. Initial Response.** The Executive Director of NAST shall ensure that the institution's appeal document meets all preconditions for review by an appeals committee. Immediately upon receiving an appeal document that meets all preconditions for review, the Executive Director shall forward to the Chair of the Commission on Accreditation a copy of the document and shall acknowledge receipt of the document in writing to the theatre executive and the chief executive officer of the institution. Within thirty (30) days of receipt of the appeal documents, the Chair of the Commission shall provide a written response to the appeal stating the reason for the decision. The response shall be sent to the Executive Director, who forwards copies to the theatre executive and the chief executive officer of the institution filing the appeal.

#### **Section 8. Appeals Committee**

- a. The Executive Director, with the approval of the President, Vice President, Secretary, and Treasurer, shall appoint the chair and members of an appeals committee comprising three persons, none of whom shall be members of the Commission.
- b. Each person invited to participate in the appeals committee shall be asked to consider whether any conflict of interest arises from service on the committee. Conflict of interest includes, but is not limited to, participating in any way in the process leading to the decision being appealed; coming from the same state as the institution appealing; having any prior or projected alumni, employment, or financial relationship, or having any other prior or projected relationship with the appealing institution that could influence or be construed as influencing the outcome of the appeal. If conflict of interest is found, that person may not serve on the appeals committee. In addition, appeals committee members are subject to NAST policies concerning conflict of interest.
- c. The appeals committee shall receive from the institution making the appeal written materials detailing its appeal and from the Chair of the Commission a written response to the appeal, and will hear in person representatives of the institution and of the Commission who choose to appear.

**Section 9. Decision on an Appeal.** After following procedures established by the Board of Directors (see Section 2 of this Article, above), the appeals committee shall render a final decision, either to (a) deny the appeal and sustain the decision of the Commission or

(b) sustain the appeal and remand the decision to the Commission for correction of errors or omissions and for reconsideration. The final decision of the appeals committee shall be distributed to the theatre executive and the chief executive officer of the institution and to the Chair of the Commission on Accreditation.

An institution's continuing disagreement with the final decision of the appeals committee shall be settled by arbitration in accordance with the Rules of the American Arbitration Association. Arbitration considers only items (a) and (b) of the Grounds for Appeal outlined in Section 4 of this article.

**Section 10. Reconsideration by the Commission.** If the appeal is denied, the Commission has no power to consider new evidence produced since the original decision.

If the appeal is sustained and the decision remanded to the Commission, the Commission in making a new decision shall take into account changes made by or occurring in the institution since the original decision. The Commission in its reconsideration shall utilize written materials submitted by the institution, and may utilize a team visit to the institution and such other procedures as are appropriate in correcting the errors and omissions identified by the appeals committee and in reaching a new decision on the institution's Membership. The institution may be assessed such fees as are established by the Association for such procedures, except that the institution may not be assessed fees for Commission actions taken solely to correct errors and omissions identified by the appeals committee. The institution is responsible, however, for reimbursing the expenses of any NAST visitors according to NAST procedures.

**Section 11. Effective Date of Action.** Until the final decision of the appeals committee, the decision under appeal shall not be in effect, and the accredited institutional Membership status of the institution shall remain as it was before the decision under appeal was made.

If the appeal is denied, the Commission decision under appeal shall become effective on the date of final adoption by the appeals committee of the recommendation that the appeal be denied and the decision be sustained.

If the appeal is sustained, the decision being appealed is void, and until the Commission takes a new action, the accredited institutional Membership status of the institution shall remain as it was before the decision under appeal was made.

## **ARTICLE X PROCEDURES REGARDING PETITION FOR REVIEW OF DECISIONS**

**Section 1. Actions Eligible for Review.** A petition for review of decisions may be filed with the Executive Director of NAST regarding the following: any action by the Board of Directors, the Executive Committee, or the Committee on Ethics affecting relationships between institutions or individuals and the Association in areas outside accreditation.

**Section 2. Grounds for Petitions.** In the event of a decision by any of the entities outlined in Section 1 which cannot be resolved through normal procedures, the basis for such petitions shall be allegations concerning bias, injustice, departure from stated procedures, factual error of such magnitude as to warrant reconsideration of the matter, failure to consider all the evidence and documentation presented, or new evidence that would affect the decision.

### **Section 3. Procedures for Petition**

- a. Not later than thirty (30) days from the date of the letter outlining the decision, the institution or individual shall notify the Executive Director of NAST in writing of its intention to seek reconsideration of the decision, and not later than sixty (60) days from the same date, it shall submit written documentation supporting such petition.
- b. The Executive Director shall determine whether the petition meets criteria necessary to proceed as outlined in this Article, and so inform the petitioning party.
- c. If the request meets the criteria, the Executive Director places the petition on the next agenda of the body against whose decision the petition was filed.
- d. The body in question acts on the petition using its normal procedures, and the petitioning party is informed of the body's response within thirty (30) days after the body completes its response.
- e. If the above procedure fails to reach a resolution of the matter, the Executive Director, with approval of the other officers, shall have the power to appoint a review panel comprising three persons, none of whom shall be members of the body against whose decision the petition is filed.

The work of the hearing panel shall be conducted in such a manner to minimize costs to the petitioner and to the Association. If necessary, the review panel may conduct hearings either in person or by conference telephone call. All work of the review panel shall be conducted in accordance with due process and according to the Constitution, Bylaws, Code of Ethics, and Rules of Practice and Procedure of NAST.

If circumstances require the review panel to meet at a time other than the NAST Annual Meeting, the Finance Committee of NAST shall designate a procedure for equitable distribution between the petitioning institution or individual and NAST of all costs for such a meeting or hearing.

The review panel may either recommend affirming the decision, or recommend that the body in question reconsider the decision, giving reasons in either case.

- f. The petitioning institution or individual shall bear the cost of any transcript requested.
- g. The Board of Directors of NAST, except for those involved in the disputed decisions or those with conflicts of interest, shall have the power to make final determination regarding petitions for review of decisions.
- h. Any appeal from the final ruling of the Board of Directors, either by an institution or an individual, shall be settled by arbitration in accordance with the Rules of the American Arbitration Association.

## **ARTICLE XI PUBLICATION OF NAST ACCREDITATION ACTIONS**

**Section 1.** After official notification in writing to institutions considered by the Commission on Accreditation, the Association forwards a summary report of each Commission meeting with the next regularly scheduled *Report to Members*. This report includes all final actions

concerning accredited membership status in the Association, including voluntary withdrawal from accredited institutional membership.

**Section 2.** The Executive Director shall notify the U.S. Secretary of Education within thirty days of any final decision to withdraw accreditation status from an institution or program.

**Section 3.** For the benefit of Association members, theatre organizations, educational institutions and the general public, the Association publishes annually a *Directory* of NAST member schools. Such listings of accredited schools are revised subsequent to annual Association meetings. The *Directory* is available to educational institutions and administrators, and other interested agencies, organizations and individuals upon request and upon payment of an appropriate fee.

NAST *Directory* listings of member institutions must include the following information:

- a. The name and address of the institution.
- b. The indication "Associate Member" (if applicable).
- c. Dates indicating the first year of NAST Membership, the year of the last visit for accreditation, the academic year of the next NAST visitation.
- d. A statement of institutional characteristics indicating whether or not the institution is proprietary or not-for-profit, public or private, and a description of the administrative structure of the institution or unit being accredited.
- e. The name of the appropriate administrative officer and/or the NAST representative.
- f. Telephone number.
- g. Degrees and/or programs approved by the NAST Commission on Accreditation.

**Section 4.** While the Association hopes that the chief administrators and the theatre executives of educational institutions will make NAST evaluation reports available to the faculty members and others directly concerned, disclosure of information obtained during evaluation visits or from discussions held during Association meetings is not authorized for visiting team members, nor for Association members. The extent to which public access may be given to the contents of evaluation reports is determined by the chief administrator of the educational institution and, if applicable, in consultation with the administrator of the theatre program offered by the institution.

**Section 5.** The use of excerpts from accreditation materials in advertising or promotional contexts is considered to be a violation of Article IV and V of the Code of Ethics and Article XII of the Rules of Practice and Procedure.

## ARTICLE XII PRINTED RECOGNITION OF MEMBERSHIP

### **Section 1. Accredited Membership.**

- a. When an accredited member institution publishes a composite list of agencies that accredit it, NAST must be included.

- b. Clear distinctions must be made between NAST accreditation and other organizational memberships or affiliations or approvals. Only NAST accredits theatre units and curricula.
- c. Statements regarding accredited membership must be present in the institution's catalog or other publication. These statements shall be factual, not editorial, and brief—such as:
  - Accredited institutional member of the National Association of Schools of Theatre (or of NAST); or
  - Accredited by NAST; or
  - Accredited by NAST since (date).
- d. The institution shall publish in one or more official documents concerning its theatre program, or otherwise make available upon request the name, address, and telephone number of NAST.

**Section 2. Advertising.** In any advertising by an institutional member of the Association, statements concerning the accreditation status shall be factual, brief, and not editorial. The examples presented in Section 1.c.) above should be used as guidelines.

### **ARTICLE XIII DISCLOSURE AND CONFIDENTIALITY**

**Section 1.** NAST provides numerous services that include the publication of policy statements, reports, and surveys. These are available to the public for a fee. Upon request, NAST will provide the academic and professional qualifications of the members of its policy and decision-making bodies and its administrative personnel.

**Section 2.** Upon request, NAST will make publicly available all information about an institution that is published in the *NAST Directory* (see Article XI, Section 3). NAST will also indicate whether or not an institution holds or has held accredited Membership.

**Section 3.** NAST will not make publicly available any information supplied by the institution or by representatives of NAST in the course of the accreditation process. This includes Self-Studies, Visitors' Reports, and correspondence. While NAST encourages institutions to make publicly available information about their accredited status and to share accreditation materials with individuals and agencies having legitimate claim to information beyond that available to the general public, the Association regards all accreditation materials as the property of the institution. Therefore, release of these materials is either through the institution or by its permission.

**Section 4.** If an institution releases information that misrepresents or distorts any action by NAST with respect to any aspect of the accreditation process, or the status of affiliation with NAST, the chief executive officer of the institution and the program director, where applicable, will be notified and informed that corrective action must be taken. If the misrepresentation or distortion is not promptly corrected, NAST, at its discretion, may release a public statement in such a form and content as it deems necessary to provide the correct information.

**Section 5.** Certain relationships yield information which legally cannot be disclosed without the consent of the person who provides it—for example, the relationship between physician and patient, between attorney and client, between clergy and penitent, etc. Should such information, or other information that is protected under law by a comparable privilege or safeguard, come into the hands of NAST or an NAST evaluation team, its disclosure to persons other than the immediate recipients is forbidden.

#### **ARTICLE XIV AMENDMENTS**

The Rules of Practice and Procedure may be amended by majority vote of the Board of Directors.

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## **STANDARDS AND GUIDELINES FOR ACCREDITED INSTITUTIONAL MEMBERSHIP**

In presenting the following Standards and Guidelines statements, NAST affirms its special commitment to those principles of voluntary accreditation, which encourage diversity among institutions and respect for operational integrity within institutions.

As has been the case since the founding of the Association, these Standards and Guidelines are presented as a synthesis of current thought about education and professional training in theatre to be used as part of the peer-review process of accreditation, not as a set of rules and regulations to be enforced through rigid procedures.

In this process, standards and guidelines provide a basis for:

1. The dialogue within the institution as part of the self-study process,
2. The institution's interaction with the visiting team, and
3. The exchange of views between the institution and the NAST Commission.

Therefore, the Standards and Guidelines statements must be viewed along with the NAST Bylaws, Code of Ethics, Rules of Practice and Procedure, and accreditation procedures if a comprehensive picture of the NAST accreditation process is to be obtained.

The Standards and Guidelines are also intended to provide the public at large with a comprehensive document outlining the attributes of education and training programs in theatre. These attributes are presented as a framework within which each institution develops the specifics of its unique program. In no case should "standards and guidelines" be construed as indicating standardization.

The accreditation of schools and departments of theatre is based upon:

1. The goals and objectives set forth by the individual school;
2. The manner in which these goals and objectives relate to standards for accreditation generally characteristic of educational institutions;
3. The comprehensive presentation of the educational philosophy and concepts that determine these goals and objectives;
4. The degree to which these goals and objectives have been achieved.

Standards are applied recognizing that

1. A unique relationship exists in each theatre unit between operations (goals, objectives, resources, policies, etc.) and programs (curriculum, presentations, research, scholarship, etc.), and

2. evaluation and management of this relationship are crucial to the effectiveness with which the theatre unit shapes its programs, relates them to the mission and goals of the institution, and produces educational results.

Standards concerning operations and those concerning academic programs are used in the context of this relationship as the institution undertakes self-study, as on-site visitors review the program, as the Commission reaches the accreditation decision, and as the institution continues working on its own terms to develop and evaluate its theatre programs.

The standards below address content and competencies for various degree and other programs in theatre. Accreditation evaluations are conducted on the basis of content and competencies rather than on course titles. Identification of specific content or competencies in the standards text does not indicate the necessity of a specific, separate course dedicated to that area.

Percentages appearing in curricular standards indicate the normal time necessary to develop (1) competence in specific areas of study and (2) the range of competencies expected of those who receive various specific degrees and credentials. Percentages are benchmarks, not calipers. Content, time, competence, and their interrelationships are the primary issues. Percentages are indicators about, not substitutes for, the development of competence.

Criteria and provisions in the following texts are applied with careful attention to distinctions among standards, guidelines, and recommendations. Statements using terms such as “shall,” “must,” and “essential” outline threshold standards. Statements using the word “normally” indicate one or more of the numerous conditions usually present when there is compliance with a threshold standard. Statements using the word “should” represent guidelines. Statements using the terms “recommendation” or “suggestion” indicate advice based on consensus of the profession. Accreditation is based on assurance that an institution meets the threshold standards agreed upon by the Association. Guidelines and advice, while related to fulfillment of functions required by the standards, are not themselves threshold standards.

# STANDARDS FOR NON-DEGREE-GRANTING INSTITUTIONS

## I. BASIC CRITERIA FOR MEMBERSHIP

The National Association of Schools of Theatre recognizes many types of programs in professional training schools that do not lead to a degree. Such programs may or may not lead to a professional certificate or diploma, but all provide the student with a written record of program participation. While programs in these schools may vary greatly, the primary purpose of all such institutions should be to provide the best possible environment for developing the technical skills and artistic craft requisite for a career in the professional theatre.

Accredited institutions shall meet the following basic criteria for membership:

1. The institution shall maintain a curricular program that provides training and experience in theatre at various levels according to the needs of its students.
2. The institution shall offer, as part of its regular program, studies which reflect attention to such areas as history and criticism. Such studies may be in addition to, or in conjunction with, performance and creative studies.
3. The institution shall have been in operation for at least three consecutive years and shall maintain its programs on a regular academic-year or year-round basis.
4. All policies regarding the admission and retention of students, those pertaining to the school's evaluation of progress through its program, as well as those concerning the operation of certificate or diploma programs, shall be clearly defined in literature published by the institution.
5. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.
6. Faculty members shall be qualified by professional training and experience for their specific teaching assignments. The institution shall list its faculty in its published materials.
7. The institution shall provide in its catalog, or equivalent publication, a complete description of each course or program offered.
8. The institution shall have facilities and equipment adequate to the needs of its training program.
9. The institution shall have either library space and holdings adequate for its training programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.
10. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering programs in theatre and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency, unless such accreditation is not available.

11. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs at the professional, postsecondary level or demonstrate that any cooperative or contracted course work or educational services at the professional, postsecondary level are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
12. The institution demonstrates commitment to a program of continuous self-evaluation.

## **II. OPERATIONAL STANDARDS**

### **A. Mission, Goals, and Objectives**

Each institution must have clear statements of mission, goals, and objectives that define its special, perhaps unique, function in the larger context of advanced educational and artistic endeavor. There are numerous specific definitions, but normally, mission statements articulate broad connections between the institution's efforts in theatre and the world of art and intellect; goals are broad statements of aim, the specific needs toward which efforts are directed; and objectives are the specific steps for reaching goals. Goals usually imply something less remote and more definitive than mission, while objectives are components measurable in time, numbers, dollars, or specific activities.

Statements of mission, goals, and objectives must be appropriate to institutions of higher education, appropriate to the field of theatre, compatible with NAST standards, and must demonstrate that the fundamental purposes of the institution are educational. Areas normally covered include but are not limited to specific theatre and theatre-related fields, students to be served, teaching, creative work and research, service, performance, and the policies and resources needed for effectiveness in these areas. Choices of particular sets of mission, goals, and objectives bring specific educational, artistic, and resource obligations.

Each institution must demonstrate that its mission, goals, and objectives have guiding influence on all aspects of its work; for example, as (1) the basis for making educational and artistic decisions; (2) the basis for long-range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments; and (3) the basis for operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies. Significant programmatic components of the institution such as certificate programs, research institutes, and major performance groups shall also have clearly defined goals and objectives: these shall have a viable relationship to the goals and objectives of the institution as a whole.

Statements concerning mission, goals, and objectives must be published and made available to various constituencies in order to create a common conceptual framework for achieving the program's aspirations. While the level of detail may vary with the particular constituency, statements should be basically consistent among all publications.

Mission, goals, and objectives have a critical relationship with all operational matters. Operational policies and activities exist to serve the operational, artistic, and intellectual programs of each institution. This condition creates interrelationships among various operational elements and between the entire set of operational elements and curricular programs. Institutions must develop and manage these interrelationships so that policies,

practices, resources, and programs are mutually supportive and demonstrably effective in achieving mission, goals, and objectives. The institution must have mechanisms for evaluating the viability of its set of interrelationships and priorities as conditions and contexts evolve, and for making changes as appropriate.

## **B. Size and Scope**

Institutions are expected to demonstrate a positive relationship among the size and scope of theatre programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs. Institutions are expected to maintain: (1) sufficient enrollment to support the size and scope of programs offered; (2) an appropriate number of faculty and other resources to support the size and scope of programs offered; and (3) sufficient courses in theatre to support the various levels of curricular programs being offered.

## **C. Finances**

Financial resources shall be adequate in terms of (1) mission, goals, and objectives, and (2) the size and scope of the institution. The audited financial statements of the institution shall reveal sound financial management in support of the educational program. Evidence of past and potential financial stability and long-range financial planning must be demonstrated. Budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient to sustain the programs offered by the institution from year to year. Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the institution in accordance with NAST standards applicable to the institution and its programs for the projected period of accreditation.

The institution shall maintain accurate financial records according to legal and ethical standards of recognized accounting practice. For privately supported institutions, this involves an annual audit with opinion prepared by an independent certified public accountant. Such audit is normally completed within 120 days, and must be completed within 180 days, after the close of each fiscal year. For tax-supported institutions, this involves a periodic audit with opinion as mandated by the legislative or executive branch of the government entity supporting the institution.

The institution shall publish all regulations and policies concerning tuition, fees, and other charges, and shall develop a tuition refund policy which is equitable to both the institution and the student.

## **D. Governance and Administration**

The purpose of governance structures and administrative activities shall be to serve the mission, goals, and objectives of the institution. Operations of the governance system shall assure educational, artistic, administrative, and financial continuity and stability, and show evidence of long-range planning. The governance structure of the institution shall include a board of trustees with legal and financial responsibilities and adequate public representation.

The governance relationships of each organizational component of the institution, including the process by which they function and interrelate, shall be stated clearly in written form and should be publicly available. Administrators, faculty, and staff shall understand their

duties and responsibilities and know the individuals to whom they are responsible. The institution shall have reasonable and sufficient autonomy commensurate with its mission, goals, and objectives.

The governance relationships among trustees, administration, faculty, staff, and students shall demonstrate a primary focus on support of the teaching and learning process: (1) the board is legally constituted to hold the property, assets, and purposes of the institution in trust with responsibility for sustaining the institution and exercising ultimate and general control over its affairs; (2) the administration is empowered to operate the institution, provide optimum circumstances for faculty and students to carry out these purposes, and provide effective communications channels both inside and outside the institution; (3) the faculty has a major role in developing the academic program and in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research; and (4) student views and judgments are sought in those matters in which students have a direct and reasonable interest.

The institution must maintain an effective administrative organization and set of administrative personnel commensurate with its size and scope, and empowered by its trustees to direct and support the institution toward the achievement of its mission, goals, and objectives.

The theatre executive and other administrators of specialized areas shall be provided with sufficient time and staff to execute the required administrative and/or teaching duties effectively. The executive's responsibilities shall be clearly delineated, and executive authority shall be commensurate with responsibility.

The theatre executive should exercise leadership in program evaluation and planning, encourage faculty development, and promote among all faculty and staff a spirit of responsibility, understanding, and cooperation. The theatre executive should also nurture an environment that contributes to the institution's pursuit of its mission, goals, and objectives.

## **E. Faculty and Staff**

### **1. Qualifications**

The institution shall maintain faculties and staff whose aggregate individual qualifications enable it to accomplish its mission, goals, and objectives. Faculty members (including part-time faculty and graduate teaching assistants) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence. All must be able to guide students and to communicate personal knowledge and experience effectively. Standard II.E.1 applies to studies and course work taken at the institution or under cooperative arrangements with another educational or performing institution, or in any other third-party arrangement.

NAST recognizes the Master of Fine Arts as the appropriate terminal degree for performance, design-technology, and playwriting faculty. At the same time, some artist-teachers may hold other degrees; some may not hold any academic degrees. In such cases, institutions should make appointments for studio faculty on the basis of experience and training.

A person's qualifications to teach performance, design/technology, and/or playwriting are significantly revealed by the individual's past and/or present involvement as a

practicing artist. In teaching these subjects, it is of overriding importance that the teacher be or have been deeply and currently involved as a practicing artist in the particular discipline and be able to communicate personal knowledge and experience effectively.

Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects.

Creative work, research, and publication are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of theatre and theatre-related fields.

## **2. Number and Distribution**

The number of full- and part-time faculty positions and their distribution among the specializations must be sufficient to achieve the institution's mission, goals, and objectives, and appropriate to the size and scope of the institution's programs. Some relationship, with respect to numerical proportion and mechanisms for interaction, must be maintained between full-time faculty involved in the continuing business of the program and part-time or adjunct faculty, who may be less involved but who provide compensating professional strengths. This relationship will be appropriate to each institution. The institution must have clear, published definitions of faculty classifications (for example, tenured, graduate, full-time, part-time, adjunct, and visiting).

An institution shall distinguish in its printed literature between curricular and "workshop" faculty. For these purposes, curricular faculty shall be defined as those employed to teach on a regularly scheduled basis throughout an academic program of study.

Multiple faculty involved in various areas of specialization should represent a diversity of background and experience in their field of expertise.

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

The institution must have procedures for appointing, evaluating, and advancing theatre faculty that promote objectivity and that ensure appropriate connections between personnel decisions and mission, goals, and objectives, especially as aspirations and purposes concern teaching, creative work, performance, research, scholarship, and service. Effective and fair evaluation is based on clear and accurate statements regarding responsibilities and expectations. The particular arrangement of elements and perspectives used to determine the quality of faculty work should be considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment. The institution must have procedures for the regular evaluation of all faculty.

Theatre faculty holding appropriate credentials and having full-time appointments are entitled to full faculty status and should be reviewed consistently with regard to appointment, tenure, increases in salary, and advancements to higher academic rank. Creative production should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions. Such equivalency must be present when the institution has goals and objectives for the preparation of theatre professionals in acting, directing, design/technology, playwriting, and management.

#### **4. Loads**

Faculty loads shall be such that faculty members are able to carry out their duties effectively. Faculty members shall have adequate time to provide effective instruction, advise and evaluate students, continue professional growth, and participate in service activities expected by the institution. The teaching loads of those having administrative and consultative duties should be appropriately reduced.

Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution. Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by theatre faculty, and any conversions between clock hours and credit hours.

#### **5. Student/Faculty Ratio**

Some balance, appropriate to each institution, must be maintained between the numbers of full-time equivalent students and full-time equivalent faculty. The institution must demonstrate that its student/faculty ratio is consistent with the size, scope, goals, and objectives of the programs offered.

#### **6. Class Size**

Class size shall be appropriate to the format and subject matter of each class, with regard to such considerations as materials and equipment requirements, safety, and the balance between student and faculty time necessary to accomplish the goals and objectives of the class. When individual faculty attention to individual student work is required during class, class size shall be such that students can receive regular critiques of meaningful duration during the regular class period.

#### **7. Faculty Development**

Institutions must encourage continuing professional development, even if funding is limited. Sabbatical or other professional leaves; participation in activities that foster exchanges of ideas; cooperative activities and research, scholarship, and course preparation are encouraged and should be provided for theatre faculty. Whatever the institution's faculty development policies and mechanisms, the primary initiative for professional growth rests with each faculty member.

#### **8. Support Staff**

Support staff shall be provided commensurate with the institution's mission, goals, objectives, size, and scope.

### **F. Facilities, Equipment, and Safety**

Facilities and equipment must be adequate to support faculty needs, all curricular offerings, and all students enrolled in them, and be appropriately specialized for advanced work. Space allotted to any function must be adequate for the effective conduct of that function.

Facilities for the instructional, production, and administrative aspects of the program should be localized in one general area, preferably in one building, and should meet the unique security needs of theatre programs.

Provision should also be made for students to have access to adequate studio facilities in other than scheduled class times.

It is the obligation of the institution that all students in theatre programs be fully apprised of health and safety hazards and procedures inherent in the use of materials and equipment appropriate to specific disciplines and be instructed in their proper handling and operation. The institution shall have a plan by which it addresses health and safety issues on a continuing basis.

## 1. Space

### a. *Studio, Rehearsal, and Performance*

The number of rehearsal, performance, and classroom spaces must be adequate to serve the scope of the program and the number of students enrolled.

A well-equipped theatre or studio-theatre should be available when needed for theatre production and for use as a class laboratory.

### b. *Technical*

Adequate, safe, secure, and well-equipped space should be provided for costume and scene construction, maintenance, and storage.

Adequate, safe, and secure storage space should be provided for instructional equipment.

Appropriate and secure dressing and shower facilities should be provided for students and faculty.

### c. *Office and Administrative*

Adequate office space for faculty and staff should be provided in close proximity to the instructional facilities.

There should be appropriate space and equipment for the administrative functions of the program.

## 2. Equipment

Appropriate equipment for the instructional program should include the following:

- a. Lighting equipment in teaching and performance spaces;
- b. Materials and equipment for the production of sets and costumes;
- c. Video, film, and slide projection equipment in appropriate teaching stations;
- d. Sound systems (record players, tape recorders, etc.) in production areas.
- e. Computers appropriate to research, teaching, and artistic needs of the program

Institutions are encouraged to provide an adequate, secure, and well-equipped facility for producing performance-quality audio and videotapes.

Budget provisions shall be made for adequate maintenance of the physical plant and equipment. Acoustical treatments appropriate to theatre facilities shall be provided. Institutions with goals and objectives in areas that require constant updating of equipment must demonstrate their capacity to remain technologically current.

All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes.

All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on academic and artistic endeavors. Each institution should maintain a plan for the regular upkeep of its facilities and upkeep and replacement of equipment. The plan should be developed consistent with goals and objectives, the size and scope of the institution, and prospective changes.

#### **G. Library and Learning Resources**

Adequate theatre library resources must be readily available to support both the programs offered and the curricular/research needs of faculty and enrolled students. Library materials must be current and relevant to the programs offered.

Institutional libraries must have adequate resources to maintain and enlarge the collections and to provide professional and support staff. Institutions providing access to library facilities in the immediate area 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.

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

Communications with prospective students and parents must be accurate and presented with integrity. 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. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the institution, 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. Admissions evaluation procedures and counseling services also must be clearly related to the goals and objectives of the institution's theatre programs.

Admission to particular programs of theatre study must be correlated to the institution's ability to provide the requisite course work and experiences at the appropriate level for all students enrolled.

Retention policies must be (1) appropriate to the goals and objectives of the institution's curricular programs, (2) clearly defined, (3) published for students and faculty, and (4) applied with rigor and fairness.

The institution shall maintain accurate, up-to-date records of each student's educational progress, including courses taken, production participation, grades and/or credits earned, the results of other appropriate evaluations, and credentials received.

Students should be engaged in a continuous advisement program related to their area of specialization. Advisement should reflect concern for the student's goals and should provide assistance with the selection of courses that serve as appropriate preparation for advanced study. Students should have access to information concerning available career options in theatre.

## **I. Credit and Time Requirements**

### **1. Program Lengths**

Non-degree-granting programs shall have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter taught and the goals and objectives of specific programs.

The total time requirement for any program must be commensurate with the number of clock/credit hours required to complete the program. Reasonable total time requirements must be formulated and published.

### **2. Awarding Credit**

Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NAST standards. Normally, a semester hour of credit represents at least three hours of work each week, on the average, for a period of fifteen to sixteen weeks. Correspondingly, a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for short-term offerings must be computed on the same basis.

In lecture-discussion courses requiring outside preparation, one hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week of the term. In laboratory courses where little outside preparation is required, one hour of credit shall be given for two 50-minute recitation periods per week.

When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn one hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a one-hour per-week course for one term during the regular academic year.

### **3. Transfer of Credit**

In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.

Transfer credit should be granted for courses taken at another institution only when the course work involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining course work successfully.

Membership in the Association carries with it no obligation to accept, without examination, theatre credits from other member schools.

### **4. Published Policies**

The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances.

## **J. Published Materials — Web Sites**

Published materials concerning the institution shall be clear, accurate, and readily available. Published materials include Internet Web sites and any other forms of information distribution. A catalog or similar document(s) shall be published at least biennially and shall cover mission, goals, and objectives; size and scope; curricula; faculty; administrators and trustees; locale; facilities; costs and refund policies; rules and regulations for conduct; all quantitative, qualitative, and time requirements for admission, retention, and completion of programs; academic calendar; policies and procedures for due process; and accreditation status with NAST and other appropriate accrediting agencies. Costs; qualitative, quantitative and time requirements; and academic calendars shall have an appropriate relationship to mission, goals, objectives, curriculum, and subject matters taught. Program titles shall be consistent with content. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential it leads to must be clear.

In addition to a standard catalog, the institution should maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of its work among administrators, faculty, students, parents, and other constituencies. Catalogs and other published documents must make clear and reflect consistent use of the institution's definitions of "performance," "performance studies," and "studies in performance."

Through means consistent with its mission, goals, objectives, and resources, (1) the institution or (2) the theatre program, either separately or in conjunction with the institution, shall routinely provide reliable data and information to the public concerning the achievement of its purposes. The institution and the theatre unit shall have readily available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.

Published materials must clearly indicate those programs, courses, services, and personnel not available during a particular academic year. Publications should not list as current any courses not taught for two consecutive years, which will not be taught during the third consecutive year.

## **K. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program**

The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status. Various terminologies are used to describe affiliated entities and activities. The terminology used in this section designates functions and organizational structures. NAST policies and standards are applied according to these functions and organizational structures, irrespective of the terminology used to designate them.

A branch campus is normally considered a separate institution within the same corporate structure as the main campus. A branch normally offers a complete program leading to an academic credential or provides community education services, and has a significant amount of local responsibility for administrative control and academic affairs. 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. The branch may publish its own catalog. 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.

An extension ordinarily does not offer a complete program of study leading to an academic credential. Extension activities may include courses in programs offered for credit off-campus or through continuing education, evening, or weekend divisions. 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.

The institution must ensure that all branch campus, extension, or similar activities are considered integral parts of the institution as a whole, that they maintain the same academic standards as courses and programs offered on the main campus; and that they receive sufficient support for instructional and other needs. Students involved in these programs must have convenient access to all necessary learning resources. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources. In extension and similar services, on-campus faculty have a substantive role in the design and implementation of programs. If programs or courses use special instructional delivery systems such as computers, television, videotape, or audiotape, appropriate opportunities are provided for students to question and discuss course content with faculty.

The nature and purpose of any use of the institution's name must be clearly and accurately stated and published.

Accreditation does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus. Institutions must keep NAST 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.

## **L. Distance Learning**

Distance learning involves programs of study conducted entirely or partially away from regular face-to-face interactions between teachers and students in classrooms, tutorials, laboratories, and rehearsals associated with course work, degrees, and programs on the campus. The distance aspect of these programs may be conducted through a variety of means, including teaching and learning through electronic systems. Distance learning programs must meet all operational and curricular standards for programs of their type and content. This means that the functions and competencies required by applicable standards are met even when distance learning mechanisms predominate in the total delivery system.

Mission, goals, and objectives shall be clear. The institution must demonstrate that such purposes can be delivered through proposed systems of distance learning.

Delivery systems must be logically matched to the purposes of each program. Delivery systems are defined as the operational interrelationships of such elements as program or course content, interactive technologies, teaching techniques, schedules, patterns of interaction between teacher and student, and evaluation mechanisms.

The institution must determine and publish for each distance learning program or course (1) requirements for technical competence and (2) any technical equipment requirements.

The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

The institution shall publish information regarding the availability of academic and technical support services.

The institution shall have mechanisms for assuring consistency in the application of policies, procedures, and standards for entering, continuing, and completing the course or program. Specific evaluation points shall be established throughout the time period of each course or program.

When an identical program, or a program with an identical title, is offered through distance learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program. Mechanisms must be established to assure equal quality among delivery systems.

Instructions to students, expectations for achievement, and evaluation criteria must be clearly stated and readily available to all involved in a particular distance learning program. Students must be fully informed of means for asking questions and otherwise communicating with instructors and students as required.

The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance learning programs.

#### **M. Disciplines in Combination (Inter-, Multi-, Co-Disciplinary Programs, etc.)**

To some extent, every curriculum represents a combination of modes of thought and inquiry, and thus, some combination of disciplinary perspectives. However, when an institution decides to offer course work, programs, or degrees and has explicit, published goals for some type of multi- or interdisciplinary combination where theatre is either the primary or home discipline, or where the program contains over 25% theatre content, the following operational standards apply in addition to those applicable to all other theatre programs:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to, (a) subject matter, issue, or problem to be addressed; (b) content, techniques, and perspectives used to consider subject matter, issue, or problem; (c) expectations regarding breadth and depth; (d) aspirations for specific intellectual, disciplinary, or artistic engagement; (e) aspirations for juxtaposing, combining, applying, integrating, or synthesizing the disciplines involved.
2. Operations shall reveal coherent achievement of goals and objectives.
3. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.
4. Titles shall be consistent with content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.
5. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.

6. There must be clear descriptions of what students are expected to know and be able to do upon completion.
7. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
8. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.

#### **N. Programs in or Based on Electronic Media**

Computers and associated electronic media have expanded possibilities for the education of theatre professionals and other artists. Institutions have a large number of options for establishing goals for curricula and course work. Choices include, but are not limited to, the following categories:

1. **Disciplinary Goals.** Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard theatre disciplines, computer science, engineering, design, animation, film/video, languages, the psychology of perception, and many others. Within theatre, new technologies may develop additional fields.

Programs may seek to use electronic media and technology as a tool to do work in a pre-existing field. Programs may also combine fields in various ways to develop new sets of knowledge and skills for various applications. Institutions may also seek to create new fields, or to address emerging niches in particular job markets.

2. **Technology Goals.** These range from how a technology works, to how to work it, to how to work with it, to how to do work with it, to how to understand it, to how to integrate it. Programs may concentrate on one or more technologies. Technology goals may also include how to build technologies, how technologies evolve, or the impacts of technology.
3. **Problem Solving Goals.** Each program represents a particular set of goals and objectives for identifying and solving problems. The level, nature, and complexity of the problems to be solved delineate the program's character and the projected accomplishments of its graduates.
4. **Delivery System Goals.** A wide variety of practices work as long as within each program or curriculum, delivery systems are consistent with the achievement of specific goals necessary to the success of that program. In addition to traditional formats, team-based teaching, learning, projects, and evaluations are common in electronic media programs.
5. **Specialization Goals.** The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and specializations involving theatre, various design fields, photography, animation, film and video, Web/Internet applications, movement and dance, music, computer science, and pedagogies at various levels are among the most usual areas of focus.

6. **General Basic Goals for Education in Theatre.** Each program makes a choice regarding the extent to which it addresses foundation principles and techniques in and of themselves or in some combination with a more specialized purpose.
7. **General Liberal Education Goals.** A determination is made regarding the extent to which elements or composite goals for education in the humanities, sciences, social sciences, and other arts are included in the program.

In reviewing programs in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard theatre disciplines discussed elsewhere in the *Handbook*. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply along with the standards for the home field. Programs with goals and objectives centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance learning and disciplines in combination.

All curricula must meet applicable operational standards and general standards for education and training programs. In addition:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to (a) subject matter, techniques, technologies, disciplines, or issues to be addressed; (b) content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed; (c) expectations regarding breadth and depth, including the degree of specialization; (d) expectations regarding problem setting and solving capabilities; (e) aspirations for specific artistic, intellectual, scientific, or other disciplinary engagement.
2. Curriculum and other program requirements shall be consistent with goals and objectives.
3. The program title shall be consistent with its curriculum content.
4. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
5. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or several of the seven goals areas outlined above. The level of the competency expected shall be consistent with the level of the degree or program offered.
7. The institution must be able to substantiate any claims for preparation of students for entry into specific vocations or professions.

Information required in items 1, 4, 5, and 6 above must be presented in catalogs and promotional materials available to the public.

As in the case with all curricula, the institution must provide adequate resources and demonstrate that programs are meeting their artistic and educational goals in terms of student competencies.

#### **O. Community Involvement and Articulation with Other Schools**

Although non-degree-granting institutions will vary in the intensity of their community involvement according to their various objectives and types of program offerings, it is expected that all non-degree-granting institutions will cooperate with local schools, performing organizations, and arts agencies.

#### **P. Evaluation, Planning, and Projections**

Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.

The institution shall evaluate, plan, and make projections consistent with and supportive of its mission, goals, and objectives, and its size and scope. Techniques, procedures, time requirements, and specific methodologies used for evaluation, planning, and projections shall be developed by the institution appropriate to the natures of the theatre disciplines offered at the institution. The institution shall ensure that appropriate individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project. For example, students normally have regular opportunities for formal evaluation of the curricular experiences in which they participate.

Evaluation, planning, and making projections are a set of activities that relate to all aspects of an institution's work. Each institution must determine the scope, breadth, and degree of formal systematic attention to this set of interconnected activities as it makes decisions about (1) mission, goals, and objectives; (2) present and future operational conditions; (3) resource allocation and development; and (4) specific programs and services.

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

The institution shall demonstrate that the educational and artistic development of students is first among all evaluative considerations. Regular, systematic attention shall be given to internal and external indicators of student achievement. Internal evaluation and reporting of evaluation of student achievement differentiates among levels of quality and among attainments. When various levels of programs are offered in the same field of study, differences in expectations about achievement must be specified.

Institutions have available a broad range of evaluation techniques such as juries, critiques, course-specific and comprehensive examinations, institutional reviews, peer reviews, and the performance of graduates in various settings. The indicators chosen shall be analyzed and organized to produce a composite picture of the extent to which the educational and artistic goals and objectives of the institution are being attained. In turn, this information is used as an integral part of planning and projection efforts. The institution shall be able to

demonstrate that students completing programs have achieved the artistic and educational levels and competencies outlined in applicable NAST standards.

Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to be effective. However, the institution should ensure and make clear that evaluation, planning, and projection development exists to serve the institution's programs, rather than the reverse.

Evaluation, planning, and projection should contribute to general understanding about the relationships of parts to wholes, both for the institution and its component programs. They should result in successful management of contingencies, opportunities, and constraints. They should produce realistic short- and long-term decisions. They should ensure a productive relationship between priorities and resource allocations.

#### **Q. Operational Standards for All Institutions for Which NAST Is the Designated Institutional Accreditor**

Additional operational standards that apply to institutions for which NAST is the designated institutional accreditor may be found in Appendix I.A. Such institutions may or may not have regional or other institutional accreditation; they may be degree- or non-degree-granting; they may be not-for-profit or proprietary.

#### **R. Operational Standards and Procedures for Proprietary Institutions**

Additional operational standards that apply to proprietary institutions may be found in Appendix I.B.

### **III. STANDARDS FOR EDUCATION AND TRAINING PROGRAMS**

#### **A. General Standards**

Review of training programs in non-degree-granting institutions is based upon:

1. The mission, goals, and objectives set forth by the individual school;
2. The manner in which the mission, goals, and objectives relate to standards for accreditation generally characteristic of professional training institutions in theatre; including expectations for the development of student competencies;
3. The appropriateness of the mission, goals, and objectives in relation to the institution's resources;
4. Evidence of an ongoing program of institutional review and evaluation which considers the appropriateness of the mission, goals, and objectives and the resources available to support them;
5. The presentation of the educational philosophy and concepts which determine the mission, goals, and objectives;
6. The degree to which the mission, goals, and objectives are being achieved.

## **B. Program Standards**

A review of each institutional program for purposes of accreditation should demonstrate that:

1. Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their craft;
2. They are developing an effective work process and a coherent set of ideas and goals which are embodied in their work;
3. They are developing a significant body of skills sufficient for evaluation and a level of artistry and/or technical proficiency and/or scholarly competence acceptable for public exhibition by the school;
4. Institutional performance with respect to the operational standards in Section II above supports achievements of the general and program standards of Section III.

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

## **C. Certificate Programs**

The awarding of a certificate, or equivalent, implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

Applicants to postsecondary certificate programs at non-degree-granting institutions must have a high school diploma or its recognized equivalent. Students who are currently attending high school or who have not received their high school diploma or equivalent may attend classes in the certificate program but are considered special students and are not candidates for the certificate. Special students who subsequently complete high school or who pass the G.E.D. examination or a nationally recognized equivalent may apply for advanced standing or similar statuses in the postsecondary certificate program, according to the policies of the institution.

All certificate programs must meet applicable operational standards and standards for education and training programs. In addition, for all certificate programs:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to, (a) subject matter, techniques, or issues to be addressed; (b) content, methods, and perspectives used to consider subject matter, techniques, or issues; (c) expectations regarding breadth and depth; (d) aspirations for specific artistic, intellectual, or disciplinary engagement.
2. Operational assessments shall reveal consistent achievement of goals and objectives.
3. Title shall be consistent with content. Published materials shall be clear about the level and length of any certificate program.
4. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content of the certificate.

5. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations.
7. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.

# STANDARDS FOR DEGREE-GRANTING INSTITUTIONS

## I. BASIC CRITERIA FOR MEMBERSHIP

The National Association of Schools of Theatre recognizes many types of programs in degree-granting institutions. The primary purpose of all institutions, whatever type of programs they offer, should be to provide the best possible environment for training in theatre. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

Applicants for accreditation as degree-granting institutions are two-year, four-year, or five-year undergraduate or graduate level institutions. Accredited degree-granting institutions shall meet the following basic criteria for membership:

1. The institution shall maintain a curricular program of education and training in theatre.
2. The institution shall offer at least one complete degree program, e.g., Bachelor of Fine Arts, Bachelor of Arts with major in theatre, et al., or shall provide the theatre component of a degree program offered in conjunction with an accredited degree-granting institution.
3. The institution shall have graduated at least one class of students who have been through the institution's own program from beginning to final year and another class shall be in its final year of study.
4. An institution offering graduate programs must have graduate students enrolled and clearly defined residency requirements.
5. The institution's legal authority shall be clearly stated in its published materials as identified by its charter, authority to grant degrees, structure of control, profit or non-profit status, and any affiliation with a parent institution.
6. All policies regarding admission and retention of students, as well as those pertaining to the school's evaluation of progress, shall be clearly defined in literature published by the institution.
7. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.
8. Faculty members shall be qualified by educational backgrounds and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
9. The institution shall have facilities and equipment commensurate with the needs of its educational program.
10. The institution shall have library space and resources commensurate with the needs of its educational program.
11. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it

conducts its activities. Multipurpose institutions offering degrees in theatre and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency.

12. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs, or demonstrate that any cooperative or contracted course work or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
13. The institution demonstrates commitment to a program of continuous self-evaluation.

## **II. OPERATIONAL STANDARDS**

### **A. Mission, Goals, and Objectives**

Each theatre unit must have clear statements of mission, goals, and objectives that define its special, perhaps unique, function in the larger context of advanced educational and artistic endeavor. There are numerous specific definitions, but normally, mission statements articulate broad connections between the institution's efforts in theatre and the world of art and intellect; goals are broad statements of aim, the specific needs toward which efforts are directed; and objectives are the specific steps for reaching goals. Goals usually imply something less remote and more definitive than mission, while objectives are components measurable in time, numbers, dollars, or specific activities.

Statements of mission, goals, and objectives must be appropriate to institutions of higher education, appropriate to the field of theatre, compatible with NAST standards, and must demonstrate that the fundamental purposes of the institution and theatre unit are educational. Areas normally covered include but are not limited to specific theatre and theatre-related fields, students to be served, teaching, creative work and research, service, performance, and the policies and resources needed for effectiveness in these areas. Choices of particular sets of mission, goals, and objectives bring specific educational, artistic, and resource obligations.

In multipurpose institutions, the mission, goals, and objectives of the theatre unit must have a viable relationship to the mission, goals, and objectives of the institution as a whole. Each theatre unit must demonstrate that its mission, goals, and objectives have guiding influence on all aspects of its work; for example, as (1) the basis for making educational and artistic decisions; (2) the basis for long-range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments; and (3) the basis for operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies. Significant programmatic components of the theatre unit such as degree programs, research institutes, and major performance ensembles shall also have clearly defined goals and objectives: these shall have a viable relationship to the goals and objectives of the theatre unit as a whole.

Statements concerning mission, goals, and objectives must be published and made available to various constituencies in order to create a common conceptual framework for

achieving the program's aspirations. While the level of detail may vary with the particular constituency, statements should be basically consistent among all publications.

Mission, goals, and objectives have a critical relationship with all operational matters. Operational policies and activities exist to serve the operational, artistic, and intellectual programs of each theatre unit. This condition creates interrelationships among various operational elements and between the entire set of operational elements and curricular programs. Institutions and theatre units must develop and manage these interrelationships so that policies, practices, resources, and programs are mutually supportive and demonstrably effective in achieving mission, goals, and objectives. The institution and the theatre unit must have mechanisms for evaluating the viability of its set of interrelationships and priorities as conditions and contexts evolve, and for making changes as appropriate.

## **B. Size and Scope**

Institutions are expected to demonstrate a positive relationship among the size and scope of theatre programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs. Institutions are expected to maintain: (1) sufficient enrollment to support the size and scope of programs offered; (2) an appropriate number of faculty and other resources to support the size and scope of programs offered; and (3) sufficient advanced courses in theatre appropriate to major areas of study at degree levels being offered.

## **C. Finances**

Financial resources shall be adequate in terms of (1) mission, goals, and objectives, and (2) the size and scope of the theatre unit. The audited financial statements of the institution shall reveal sound financial management in support of the educational program. Evidence of past and potential financial stability and long-range financial planning must be demonstrated. Budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient to sustain the programs offered by the theatre unit from year to year. Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the theatre unit in accordance with NAST standards applicable to the theatre unit and its programs for the projected period of accreditation.

The institution shall maintain accurate financial records according to legal and ethical standards of recognized accounting practice. For privately supported institutions, this involves an annual audit with opinion prepared by an independent certified public accountant. Such audit is normally completed within 120 days, and must be completed within 180 days, after the close of each fiscal year. For tax-supported institutions, this involves a periodic audit with opinion as mandated by the legislative or executive branch of the government entity supporting the institution.

The institution shall publish all regulations and policies concerning tuition, fees, and other charges, and shall develop a tuition refund policy which is equitable to both the institution and the student.

## **D. Governance and Administration**

The purpose of governance structures and administrative activities shall be to serve the mission, goals, and objectives of the institution and the theatre unit. Operations of the governance system shall assure educational, artistic, administrative, and financial continuity and stability, and show evidence of long-range planning. The governance structure of the institution shall include a board of trustees with legal and financial responsibilities and adequate public representation.

The governance relationships of each organizational component of the institution, including the process by which they function and interrelate, shall be stated clearly in written form and should be publicly available. Administrators, faculty, and staff shall understand their duties and responsibilities and know the individuals to whom they are responsible. The theatre unit shall have reasonable and sufficient autonomy commensurate with its mission, goals, and objectives. In multipurpose institutions, the theatre unit must have adequate representation to deliberative bodies whose work has an impact on the educational and artistic endeavors and results of the theatre unit.

The governance relationships among trustees, administration, faculty, staff, and students shall demonstrate a primary focus on support of the teaching and learning process: (1) the board is legally constituted to hold the property, assets, and purposes of the institution in trust with responsibility for sustaining the institution and exercising ultimate and general control over its affairs; (2) the administration is empowered to operate the institution, provide optimum circumstances for faculty and students to carry out these purposes, and provide effective communications channels both inside and outside the institution; (3) the faculty has a major role in developing the academic program and in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research; and (4) student views and judgments are sought in those matters in which students have a direct and reasonable interest.

The institution must maintain an effective administrative organization and set of administrative personnel commensurate with its size and scope, and empowered by its trustees to direct and support the institution and its theatre programs toward the achievement of their mission, goals, and objectives. The administration of the theatre unit must provide mechanisms for communication among all components of the unit.

The institution shall provide the theatre executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively. The executive's responsibilities shall be clearly delineated and executive authority shall be commensurate with responsibility.

The theatre executive should exercise leadership in program evaluation and planning, encourage faculty development, and promote among all faculty and staff a spirit of responsibility, understanding, and cooperation. The theatre executive should also nurture an environment that contributes to the theatre unit's pursuit of its mission, goals, and objectives.

## **E. Faculty and Staff**

### **1. Qualifications**

The institution shall maintain faculties and staff whose aggregate individual qualifications enable the theatre unit to accomplish its mission, goals, and objectives. Faculty members (including part-time faculty and graduate teaching assistants) shall be quali-

fied by earned degrees and/or professional experience and/or demonstrated teaching competence. All must be able to guide students and to communicate personal knowledge and experience effectively. Standard II.E.1 applies to studies and course work taken at the institution or under cooperative arrangements with another educational or performing institution, or in any other third-party arrangement.

NAST recognizes the Master of Fine Arts as the appropriate terminal degree for performance, design-technology, and playwriting faculty. At the same time, some artist-teachers may hold other degrees; some may not hold any academic degrees. In such cases, institutions should make appointments for studio faculty on the basis of experience and training.

A person's qualifications to teach performance, design/technology, and/or playwriting are significantly revealed by the individual's past and/or present involvement as a practicing artist. In teaching these subjects, it is of overriding importance that the teacher be or have been deeply and currently involved as a practicing artist in the particular discipline and be able to communicate personal knowledge and experience effectively.

Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. In general, the Ph.D. and comparable doctorates are the appropriate terminal degrees in these fields.

Creative work, research, and publication are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of theatre and theatre-related fields.

## **2. Number and Distribution**

The number of full- and part-time faculty positions and their distribution among the specializations must be sufficient to achieve the theatre unit's mission, goals, and objectives, and appropriate to the size and scope of the theatre unit's programs. Some relationship, with respect to numerical proportion and mechanisms for interaction, must be maintained between full-time faculty involved in the continuing business of the program and part-time or adjunct faculty, who may be less involved but who provide compensating professional strengths. This relationship will be appropriate to each institution and each theatre unit. The institution must have clear, published definitions of faculty classifications (for example, tenured, graduate, full-time, part-time, adjunct, and visiting).

An institution shall distinguish in its printed literature between curricular and "workshop" faculty. For these purposes, curricular faculty shall be defined as those employed to teach on a regularly scheduled basis throughout an academic program of study.

Multiple faculty involved in various areas of specialization should represent a diversity of background and experience in their field of expertise.

Institutions seeking accreditation in theatre must have at least three full-time resident faculty.

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

The institution and theatre unit must have procedures for appointing, evaluating, and advancing theatre faculty that promote objectivity and that ensure appropriate

connections between personnel decisions and mission, goals, and objectives, especially as aspirations and purposes concern teaching, creative work, performance, research, scholarship, and service. Effective and fair evaluation is based on clear and accurate statements regarding responsibilities and expectations. The particular arrangement of elements and perspectives used to determine the quality of faculty work should be considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment. The institution must have procedures for the regular evaluation of all faculty.

Theatre faculty holding appropriate credentials and having full-time appointments are entitled to full faculty status and should be given treatment comparable to that for faculty members in other disciplines on a given campus with regard to appointment, tenure, increases in salary, and advancements to higher academic rank. Creative production and professional work in theatre should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions. Such equivalency must be present when the institution has goals and objectives for the preparation of theatre professionals in acting, directing, design/technology, playwriting, and management.

#### **4. Loads**

Faculty loads shall be such that faculty members are able to carry out their duties effectively. Faculty members shall have adequate time to provide effective instruction, advise and evaluate students, continue professional growth, and participate in service activities expected by the institution. The teaching loads of those having administrative and consultative duties should be appropriately reduced.

Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution. Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by theatre faculty, and any conversions between clock hours and credit hours.

Classroom instruction in lecture/seminar format is commonly weighted with studio teaching on a 2:3 ratio, that is, two hours of classroom instruction is equated with three hours of studio instruction. To utilize this ratio, theatre faculty teaching only classroom/seminar courses should have their loads determined in the same way as faculty in other departments of the institution. Normally, course loads are adjusted to reflect production responsibilities. Statistical information regarding current practice is published and available from NAST.

#### **5. Student/Faculty Ratio**

Some balance, appropriate to each institution and each theatre unit, must be maintained between the numbers of full-time equivalent students and full-time equivalent faculty. The institution must demonstrate that its student/faculty ratio is consistent with the size, scope, goals, and objectives of the programs offered. Statistical information regarding current practice is published and available from NAST.

#### **6. Class Size**

Class size shall be appropriate to the format and subject matter of each class, with regard to such considerations as materials and equipment requirements, safety, and the balance between student and faculty time necessary to accomplish the goals and

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

Classes in creative work generally should not exceed 15 students. In some cases, safety considerations and specialized equipment limitations will require class limits of fewer than 15.

Effective instruction can be achieved in lecture classes with larger enrollments than are acceptable in studio courses. However, sound educational practice indicates that such large classes should be supported by small discussion or tutoring sessions.

#### **7. Graduate Teaching Assistants**

The theatre unit must carefully select, train, supervise, and evaluate graduate teaching assistants whenever they are employed. Mentoring programs are encouraged.

#### **8. Faculty Development**

Institutions and theatre units must encourage continuing professional development, even if funding is limited. Sabbatical or other professional leaves; participation in activities that foster exchanges of ideas; cooperative activities and research, scholarship, and course preparation are encouraged and should be provided for theatre faculty consistent with support provided to comparable units in the institution. Whatever the institution's faculty development policies and mechanisms, the primary initiative for professional growth rests with each faculty member.

#### **9. Support Staff**

Support staff shall be provided commensurate with the theatre unit's mission, goals, objectives, size, and scope. It is recommended that these positions be administered by the theatre unit.

### **F. Facilities, Equipment, and Safety**

Facilities and equipment must be adequate to support faculty needs, all curricular offerings, and all students enrolled in them, and be appropriately specialized for advanced work. Space allotted to any theatre unit function must be adequate for the effective conduct of that function.

Facilities for the instructional, production, and administrative aspects of the program should be localized in one general area, preferably in one building, and should meet the unique security needs of theatre programs.

Provision should also be made for students to have access to adequate studio facilities in other than scheduled class times.

It is the obligation of the institution that all students in theatre programs be fully apprised of health and safety hazards and procedures inherent in the use of materials and equipment appropriate to specific disciplines and be instructed in their proper handling and operation. The institution shall have a plan by which it addresses health and safety issues on a continuing basis.

## 1. Space

### a. *Studio, Rehearsal, and Performance*

The number of rehearsal, performance, and classroom spaces must be adequate to serve the scope of the program and the number of students enrolled.

A well-equipped theatre or studio-theatre should be available when needed for theatre production and for use as a class laboratory.

### b. *Technical*

Adequate, safe, secure, and well-equipped space should be provided for costume and scene construction, maintenance, and storage.

Adequate, safe, and secure storage space should be provided for instructional equipment.

Appropriate and secure dressing and shower facilities should be provided for students and faculty.

### c. *Office and Administrative*

Adequate office space for faculty and staff should be provided in close proximity to the instructional facilities.

There should be appropriate space and equipment for the administrative functions of the program.

## 2. Equipment

Appropriate equipment for the instructional program should include the following:

- a. Lighting equipment in teaching and performance spaces;
- b. Materials and equipment for the production of sets and costumes;
- c. Video, film, and slide projection equipment in appropriate teaching stations;
- d. Sound systems (record players, tape recorders, etc.) in production areas;
- e. Computers appropriate to the research, teaching, and artistic needs of the program.

Institutions are encouraged to provide an adequate, secure, and well-equipped facility for producing performance-quality audio and video tapes.

Budget provisions shall be made for adequate maintenance of the physical plant and equipment. Acoustical treatments appropriate to theatre facilities shall be provided. Theatre units with goals and objectives in areas that require constant updating of equipment must demonstrate their capacity to remain technologically current.

All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes.

All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on academic and artistic

endeavors. Each theatre unit should maintain a plan for the regular upkeep of its facilities and upkeep and replacement of equipment. The plan should be developed consistent with goals and objectives, the size and scope of the theatre unit, and prospective changes.

## **G. Library and Learning Resources**

The institution shall place importance on the development and maintenance of library, learning, and information resources to support its curricula in theatre. The holdings in theatre may be part of the general institutional library, or they may be a separate library unit. Whatever the structure, the theatre library or collection should be considered an integral part of the theatre program of the institution. The theatre unit shall have library and information resources necessary to fulfill its mission, goals, and objectives, and appropriate for the size and scope of its operations.

The institution shall have policies concerned with but not limited to the following aspects of library operation: governance, collections and their development, personnel services and access, facilities, and finances. These policies should support both the number and scope of curricular objectives and should be developed in a manner that demonstrates coordination between the library staff and the theatre faculty.

### **1. Governance**

The functional position of the collection related to theatre within the total library structure shall be clearly identified, and the responsibilities and authority of the individual in charge of this collection shall be defined.

There should be a close administrative relationship among all libraries within the institution so that theatre students and faculty may make the best use of library resources.

### **2. Collections**

The institution must maintain library holdings and/or electronic access to holdings in theatre of sufficient size and scope to complement the total instructional program in theatre, to provide incentive for individual learning, and to support research appropriate for its faculty.

There shall be evidence that a systematic acquisitions, preservation, and replacement program compatible with appropriate needs has been planned, and that some form of faculty consultation and review is a continuing aspect of this program. Materials in all formats required for the study of theatre—books, play scripts, periodicals, microforms, audio and video recordings, films and slides, and electronic access to other databases shall be the basis of the acquisitions, preservation, and replacement program.

Whenever possible, cooperative arrangements should be established with information sources outside the institution to augment holdings for student and faculty use. (The books, play scripts, films and slides, and audio and video recordings held by the libraries of municipalities, radio stations, historical societies, and other schools, and access to various electronic databases, can often provide a breadth of coverage far beyond that of the institution.)

### **3. Personnel**

The library shall be staffed by qualified personnel sufficient to meet the various needs of the theatre unit. Institutions are encouraged to engage specialized personnel whenever feasible to organize and maintain the theatre holdings.

### **4. Services**

The institution shall maintain appropriate hours of operation for the library.

There must be convenient access to the library holdings in theatre through complete and effective catalogs, indexes, and other appropriate bibliographical tools.

There must also be access to the holdings of other institutions through union catalogs, cooperative network facilities, photoduplication, and interlibrary loan.

Instruction in the use of the theatre collection shall be provided.

### **5. Facilities**

The institution shall provide an effective environment for study. Facilities should provide convenient access to all library holdings devoted to the study of theatre.

The institution shall provide and maintain equipment that allows reasonable access to the resources of the library, including but not limited to audio and video equipment, microform units, and computer terminals.

### **6. Finance**

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

Although fiscal policies may vary among institutions, it is desirable that the allocation for the theatre library be an explicit element in the institution's library budget. The management of this allocation should be the responsibility of a designated staff person.

An organized system of involvement by theatre faculty and students should exist to advise the librarian in planning short- and long-range fiscal needs most effectively.

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

Communications with prospective students and parents must be accurate and presented with integrity. 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. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the theatre 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. Admissions evaluation procedures and counseling services also must be clearly related to the goals and objectives of the institution's theatre programs.

Admission to particular programs of theatre study must be correlated to the institution's ability to provide the requisite course work and experiences at the appropriate level for all students enrolled.

Retention policies must be (1) appropriate to the goals and objectives of the institution's curricular programs, (2) clearly defined, (3) published for students and faculty, and (4) applied with rigor and fairness.

The institution shall maintain accurate, up-to-date records of each student's educational progress, including courses taken, production participation, grades and/or credits earned, and the results of other appropriate evaluations.

Institutional members shall maintain documents pertinent to the awarding of graduate degrees, including theses, scripts, dissertations, and portfolios.

Students should be engaged in a continuous advisement program related to their area of specialization. Advisement should reflect concern for the student's goals and should provide assistance with the selection of courses that serve as appropriate preparation for advanced study. Students should have access to information concerning specialization at the graduate level and available career options in theatre.

## **I. Credit and Time Requirements**

### **1. Program Lengths**

Associate degrees require a minimum of 60 semester or 90 quarter credit hours and the equivalent of two academic years.

Baccalaureate degrees require a minimum of 120 semester or 180 quarter hours and the equivalent of four academic years.

Post-baccalaureate degrees require a minimum of 30 semester or 45 quarter hours and the equivalent of one academic year and must meet additional credit and time requirements according to degree level and title.

Non-degree-granting programs in degree-granting institutions have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter taught and the goals and objectives of specific programs.

The total time requirement for any program must be commensurate with the number of credit hours required to complete the program. Reasonable total time requirements must be formulated and published.

### **2. Awarding Credit**

Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NAST standards. Normally, a semester hour of credit represents at least three hours of work each week, on the average, for a period of fifteen to sixteen weeks. Correspondingly, a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for short-term offerings must be computed on the same basis.

In lecture-discussion courses requiring outside preparation, one hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week of the term. In laboratory courses where little outside preparation is required, one hour of credit shall be given for two 50-minute recitation periods per week.

When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn one hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a one hour per week course for one term during the regular academic year.

### **3. Transfer of Credit**

In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.

Transfer credit should be granted for courses taken at another institution only when the course work involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining course work successfully.

Membership in the Association carries with it no obligation to accept, without examination, theatre credits from other member schools.

### **4. Published Policies**

The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances.

## **J. Published Materials — Web Sites**

Published materials concerning the institution and the theatre unit shall be clear, accurate, and readily available. Published materials include Internet Web sites and any other forms of information distribution. A catalog or similar document(s) shall be published at least biennially and shall cover mission, goals, and objectives; size and scope; curricula; faculty; administrators and trustees; locale; facilities; costs and refund policies; rules and regulations for conduct; all quantitative, qualitative, and time requirements for admission, retention, and completion of degrees and other credentials; academic calendar; policies and procedures for due process; and accreditation status with NAST and other appropriate accrediting agencies. Members of the Association having degree programs in K-12 theatre education and/or drama therapy shall state in their catalogs the registration, certification, and/or licensure to which their curricula will lead. Costs, qualitative, quantitative and time requirements, and academic calendars shall have an appropriate relationship to mission, goals, objectives, curriculum, and subject matters taught. Program and degree titles shall be consistent with content. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential it leads to must be clear.

In addition to a standard catalog, the theatre unit should maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of its work among administrators, faculty, students, parents, and other constituencies. Catalogs and other published documents must make clear and reflect consistent use of the institution's definitions of "performance," "performance studies," and "studies in performance."

Through means consistent with its mission, goals, objectives, and resources, (1) the institution or (2) the theatre program, either separately or in conjunction with the institution, shall routinely provide reliable data and information to the public concerning the achievement of its purposes. The institution and the theatre unit shall have readily available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.

Published materials must clearly indicate those programs, courses, services, and personnel not available during a particular academic year. Publications should not list as current any courses not taught for two consecutive years, which will not be taught during the third consecutive year.

**K. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program**

The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status. Various terminologies are used to describe affiliated entities and activities. The terminology used in this section designates functions and organizational structures. NAST policies and standards are applied according to these functions and organizational structures, irrespective of the terminology used to designate them.

A branch campus is normally considered a separate institution within the same corporate structure as the main campus. A branch normally offers a complete program leading to an academic credential or provides community education services, and has a significant amount of local responsibility for administrative control and academic affairs. 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. The branch may publish its own catalog. 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.

An extension ordinarily does not offer a complete program of study leading to an academic credential. Extension activities may include courses in programs offered for credit off-campus or through continuing education, evening, or weekend divisions. 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.

The institution must ensure that all branch campus, extension, or similar activities are considered integral parts of the institution as a whole, that they maintain the same academic standards as courses and programs offered on the main campus; and that they receive sufficient support for instructional and other needs. Students involved in these programs must have convenient access to all necessary learning resources. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources. In extension and similar services, on-campus faculty have a substantive role in the design and implementation of programs. If programs or courses use special instructional delivery systems such as computers, television, video, or audio tape, appropriate opportunities are provided for students to question and discuss course content with faculty.

The nature and purpose of any use of the institution's name must be clearly and accurately stated and published.

Accreditation does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus. Institutions must keep NAST 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.

## **L. Distance Learning**

Distance learning involves programs of study conducted entirely or partially away from regular face-to-face interactions between teachers and students in classrooms, tutorials, laboratories, and rehearsals associated with course work, degrees, and programs on the campus. The distance aspect of these programs may be conducted through a variety of means, including teaching and learning through electronic systems. Distance learning programs must meet all operational and curricular standards for programs of their type and content. This means that the functions and competencies required by applicable standards are met even when distance learning mechanisms predominate in the total delivery system.

Mission, goals, and objectives shall be clear. The institution must demonstrate that such purposes can be delivered through proposed systems of distance learning.

Delivery systems must be logically matched to the purposes of each program. Delivery systems are defined as the operational interrelationships of such elements as program or course content, interactive technologies, teaching techniques, schedules, patterns of interaction between teacher and student, and evaluation mechanisms.

The institution must determine and publish for each distance learning program or course (1) requirements for technical competence and (2) any technical equipment requirements. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

The institution shall publish information regarding the availability of academic and technical support services.

The institution shall have mechanisms for assuring consistency in the application of policies, procedures, and standards for entering, continuing, and completing the course or program. Specific evaluation points shall be established throughout the time period of each course or program.

When an identical program, or a program with an identical title, is offered through distance learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program. Mechanisms must be established to assure equal quality among delivery systems.

Instructions to students, expectations for achievement, and evaluation criteria must be clearly stated and readily available to all involved in a particular distance learning program. Students must be fully informed of means for asking questions and otherwise communicating with instructors and students as required.

The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance learning programs.

#### **M. Disciplines in Combination (Inter-, Multi-, Co-Disciplinary Programs, etc.)**

To some extent, every curriculum represents a combination of modes of thought and inquiry, and thus, some combination of disciplinary perspectives. However, when an institution decides to offer course work, programs, or degrees and has explicit, published goals for some type of multi- or interdisciplinary combination where theatre is either the primary or home discipline, or where the program contains over 25% theatre content, the following operational standards apply in addition to those applicable to all other theatre programs:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to, (a) subject matter, issue, or problem to be addressed; (b) content, techniques, and perspectives used to consider subject matter, issue, or problem; (c) expectations regarding breadth and depth; (d) aspirations for specific intellectual, disciplinary, or artistic engagement; (e) aspirations for juxtaposing, combining, applying, integrating, or synthesizing the disciplines involved.
2. Operations shall reveal coherent achievement of goals and objectives.
3. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.
4. Titles shall be consistent with content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.
5. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion.
7. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
8. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.

#### **N. Majors in or Based on Electronic Media**

Computers and associated electronic media have expanded possibilities for the education of theatre professionals and other artists. Institutions have a large number of options for establishing goals for curricula and course work. Choices include, but are not limited to, the following categories:

1. **Disciplinary Goals.** Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard theatre disciplines, computer science, engineering, design, animation, film/video, languages, the psychology of perception, and many others. Within theatre, new technologies may develop additional fields.

Programs may seek to use electronic media and technology as a tool to do work in a pre-existing field. Programs may also combine fields in various ways to develop new sets of knowledge and skills for various applications. Institutions may also seek to create new fields, or to address emerging niches in particular job markets.

2. **Technology Goals.** These range from how a technology works, to how to work it, to how to work with it, to how to do work with it, to how to understand it, to how to integrate it. Programs may concentrate on one or more technologies. Technology goals may also include how to build technologies, how technologies evolve, or the impacts of technology.
3. **Problem Solving Goals.** Each program represents a particular set of goals and objectives for identifying and solving problems. The level, nature, and complexity of the problems to be solved delineate the program's character and the projected accomplishments of its graduates.
4. **Delivery System Goals.** A wide variety of practices work as long as within each program or curriculum, delivery systems are consistent with the achievement of specific goals necessary to the success of that program. In addition to traditional formats, team-based teaching, learning, projects, and evaluations are common in electronic media programs.
5. **Specialization Goals.** The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and specializations involving theatre, various design fields, photography, animation, film and video, Web/Internet applications, movement and dance, music, computer science, and pedagogies at various levels are among the most usual areas of focus.
6. **General Basic Goals for Education in Theatre.** Each program makes a choice regarding the extent to which it addresses foundation principles and techniques in and of themselves or in some combination with a more specialized purpose.
7. **General Liberal Education Goals.** A determination is made regarding the extent to which elements or composite goals for education in the humanities, sciences, social sciences, and other arts are included in the program.

In reviewing majors in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard theatre disciplines discussed elsewhere in the *Handbook*. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply along with the standards for the home field. Programs with goals and objectives centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance learning and disciplines in combination.

All curricula must meet applicable operational standards and general standards for education and training programs. In addition:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to (a) subject matter, techniques, technologies, disciplines, or issues to be addressed; (b) content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed; (c) expectations regard-

ing breadth and depth, including the degree of specialization; (d) expectations regarding problem setting and solving capabilities; (e) aspirations for specific artistic, intellectual, scientific, or other disciplinary engagement.

2. Curriculum and other program requirements shall be consistent with goals and objectives.
3. The program title shall be consistent with its curriculum content.
4. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
5. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or several of the seven goals areas outlined above. The level of the competency expected shall be consistent with the level of the degree or program offered.
7. The institution must be able to substantiate any claims for preparation of students for entry into specific vocations or professions.

Information required in items 1, 4, 5, and 6 above must be presented in catalogs and promotional materials available to the public.

As in the case with all curricula, the institution must provide adequate resources and demonstrate that programs are meeting their artistic and educational goals in terms of student competencies.

#### **O. Community Involvement and Articulation with Other Schools**

Although degree-granting institutions will vary in the intensity of their community involvement according to their various objectives and types of program offerings, it is expected that all degree-granting theatre units will cooperate with local schools, performing organizations, and arts agencies.

It is expected that baccalaureate degree-granting theatre units will assume joint responsibility for working cooperatively to facilitate the articulation of community/junior college and senior college programs: for example, the development of validation examinations, state and/or regional articulation committees, and procedures for maintaining current information regarding credit and admission policies.

#### **P. Non-Degree-Granting Programs for the Community**

Many degree-granting theatre units offer non-degree-granting programs of study for children, youth, and adults in their communities. These range from private lessons with

collegiate instructors to large, institutionalized programs with specialized professional faculty and administration. Community theatre school, preparatory program, laboratory school, and community division are among the many titles used to designate such programs when they have a specific published identity.

When a degree-granting institution offers non-degree-granting programs—with a specific published identity and at least one specifically designated administrator—that serve individuals in their communities in a pre-professional or avocational context, the part of the theatre unit so designated and the programs it offers must meet the following standards in order to protect the institution’s name and its accreditation status as a theatre unit:

1. Specific goals and objectives, correlated with those of the degree-granting theatre unit and the institution as a whole, must be developed and published.
2. Goals and objectives for separate programs and the effort as a whole must clarify priorities among theatre and other important purposes.
3. Operations must reveal coherent achievement of goals and objectives (a) within each specific pre-professional or avocational program, (b) among pre-professional and avocational programs as a group, and (c) between the pre-professional and avocational program and degree-granting programs.
4. Functional principles in the NAST operational standards for degree-granting theatre programs (Section II of these standards) shall be visible in the organizational and management relationships between the degree-granting and non-degree-granting elements of the total theatre effort, and shall support the achievement of educational results as specified by programmatic goals and objectives.
5. Titles of programs and terminology must be consistent with content and programmatic focus. For example, use of the term “community” implies open opportunity for all; the term “laboratory,” units or programs involving the majority of intern teachers from pedagogy programs.
6. A review of each instructional program demonstrates that:
  - a. Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study;
  - b. Students are developing an effective work process and a coherent set of ideas and goals appropriate to their level of study;
  - c. Students are developing a significant body of skills sufficient to produce work consistent with the goals of their programs.
7. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NAST standards for such programs.

#### **Q. Evaluation, Planning, and Projections**

Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.

The theatre unit shall evaluate, plan, and make projections consistent with and supportive of its mission, goals, and objectives, and its size and scope. Techniques, procedures, time requirements, and specific methodologies used for evaluation, planning, and projections shall be developed by the theatre unit appropriate to the natures of the theatre disciplines offered at the institution. The theatre unit shall ensure that appropriate individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project. For example, students normally have regular opportunities for formal evaluation of the curricular experiences in which they participate.

Evaluation, planning, and making projections are a set of activities that relate to all aspects of a theatre unit's work. Each theatre unit must determine the scope, breadth, and degree of formal systematic attention to this set of interconnected activities as it makes decisions about (1) mission, goals, and objectives; (2) present and future operational conditions; (3) resource allocation and development; and (4) specific programs and services.

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

The theatre unit shall demonstrate that the educational and artistic development of students is first among all evaluative considerations. Regular, systematic attention shall be given to internal and external indicators of student achievement. Internal evaluation and reporting of evaluation of student achievement differentiates among levels of quality and among attainments. When various levels of programs are offered in the same field of study, differences in expectations about achievement must be specified.

Theatre units have available a broad range of evaluation techniques such as juries, critiques, course-specific and comprehensive examinations, institutional reviews, peer reviews, and the performance of graduates in various settings. The indicators chosen shall be analyzed and organized to produce a composite picture of the extent to which the educational and artistic goals and objectives of the theatre unit are being attained. In turn, this information is used as an integral part of planning and projection efforts. The theatre unit shall be able to demonstrate that students completing programs have achieved the artistic and educational levels and competencies outlined in applicable NAST standards.

Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to be effective. However, the institution and the theatre unit should ensure and make clear that evaluation, planning, and projection development exists to serve the theatre unit's programs, rather than the reverse.

Evaluation, planning, and projection should contribute to general understanding about the relationships of parts to wholes, both for the theatre unit and its component programs. They should result in successful management of contingencies, opportunities, and constraints. They should produce realistic short- and long-term decisions. They should ensure a productive relationship between priorities and resource allocations.

**R. Operational Standards for All Institutions for Which NAST Is the Designated Institutional Accreditor**

Additional operational standards that apply to institutions for which NAST is the designated institutional accreditor may be found in Appendix I.A. Such institutions may or may not have regional or other institutional accreditation; they may be degree- or non-degree-granting; they may be not-for-profit or proprietary.

**S. Operational Standards and Procedures for Proprietary Institutions**

Additional operational standards that apply to proprietary institutions may be found in Appendix I.B.

**III. REQUIREMENTS FOR ADMISSION TO UNDERGRADUATE PROGRAMS**

**A. Initial Admission**

Policies for degree candidacy should be clearly stated with reference to students entering from high schools, to transfer students, and to students who have been admitted under an open admissions policy. In college and university settings, general admission standards for theatre programs should be equivalent to those for the institution as a whole.

**B. Advanced Standing**

Students who are able to demonstrate proficiency beyond that required for admission may be exempted from one or more college-level courses in the subject or subjects covered by entrance evaluations. Such demonstration should be confirmed by further successful study in the same field.

**IV. GENERAL STANDARDS FOR ALL UNDERGRADUATE DEGREES IN THEATRE**

**A. Theatre Studies**

The study of theatre combines, to some extent, the knowledge and skills required of a performer, creator, teacher, theorist, and historian. For this reason, certain subject matter areas and learning processes are common to all baccalaureate-level education in theatre. The precise format and curricular patterns to achieve the desired breadth of understanding and skill are best determined by individual institutions in ways that are commensurate with their unique goals and resources.

Undergraduate studies in theatre should prepare students to function in a variety of artistic roles. In order to achieve this goal, instruction should prepare students to:

1. Be involved in the creation and presentation of public performances in the theatre;
2. Develop visual and aural perceptions related to theatre performance, as well as a structured approach (through linguistics) to the use of language in playwriting and the resultant script;

3. Understand basic production processes such as acting; directing; stage, costume, and lighting design; and basic technical operations related to productions;
4. Become familiar with and develop competence in a number of theatre techniques;
5. Become familiar with the historical and cultural dimensions of theatre, including the works of leading playwrights, actors, directors, and designers both past and present;
6. Understand and evaluate contemporary thinking about theatre and related arts;
7. Make informed assessments of quality in works of theatre.

Students should have opportunities in performance and academic studies to work with, study, and/or experience theatre from diverse cultural sources and historical periods. While emphases and balances appropriate for particular degree programs are best determined by the institution, each institution has the responsibility of ensuring attention to this area.

### **B. General Studies**

Theatre students should develop an understanding of other areas of human achievement and competence in the communicative arts of speaking, reading, and writing. Students should be given opportunities for study in natural and physical sciences, mathematics, social sciences, communications, the arts, and the humanities. Individuals should be encouraged to select offerings that will equip them to function and interact with the total society, to adapt to changes in the society, and to fulfill roles as public advocates for the arts. Institutions are encouraged to experiment with innovative ideas in curricular design.

### **C. Residence**

No degree shall be granted unless the student has fulfilled the stipulated residence policy of the institution.

## **V. TYPES OF UNDERGRADUATE DEGREES**

NAST recognizes two principal types of undergraduate degrees. In order to be consistent with general academic practice and to distinguish their basic orientations, these are defined as “liberal arts” and “professional” degrees. Each of these degrees has distinct overall goals and objectives reflected in the curricular time accorded to theatre studies and to other curricular components. The liberal arts degree focuses on theatre in the context of a broad program of general studies. The professional degree focuses on intensive work in theatre supported by a program of general studies.

Percentages of total curricular time devoted to specific areas define the goals, objectives, character, titles, and academic currency of degree programs. Variation from percentages specified at various points throughout the standards will not necessarily preclude accreditation, but logical and convincing reasons must be presented that address (1) the development of student competencies required by the standards for each degree program, and (2) consistency of degree titles, goals and objectives, content, and character of each degree program. Institutions must establish and apply curricular requirements that maintain the integrity of degree types and titles.

In calculating curricular structures, the Association uses a four-year degree program of 120 semester hours or 180 quarter hours as the basis for determining percentages of various components. For institutions with program requirements beyond 120 semester hours or 180 quarter hours, the combined percentage of components will exceed 100%.

#### **A. “Liberal Arts” Degrees**

Degrees in this category include Associate of Arts/Associate of Science or Bachelor of Arts/ Bachelor of Science with a major in theatre. These degrees normally require that 30-50% of the total course credit be in theatre. The standards appropriate to these degrees are found under Section VII.

#### **B. “Professional” Degrees**

Degrees in this category include the Associate of Fine Arts and the Bachelor of Fine Arts, and normally require that at least 65% of the course credit be in theatre studies. B.F.A. degrees in theatre education and certain other combined degrees in theatre require at least 50% of the course credit to be in theatre studies. The standards common to these degrees are found in Section VIII. The standards appropriate to specific major areas of emphasis are found in Section IX. NAST recognizes that some institutions are only chartered to offer the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting “professional” degree standards, the degree is listed as Bachelor of Arts or Bachelor of Science with the specific major areas identified.

#### **C. Majors/Areas of Emphasis**

The term “major” is used to indicate the field of study constituting the focus of a particular degree program, the name of this field normally being appended to the generic degree title. For example, in the titles “Bachelor of Fine Arts in Acting,” “Bachelor of Arts in Theatre History,” and “Bachelor of Science in Theatre Education,” Acting, Theatre History, and Theatre Education are the requisite majors.

In order to be designated a “major” in a B.F.A. performance or studio program, a field of specialization must be accorded no less than 25% of the total credits required for the B.F.A. degree. In order to be designated a “major” in a liberal arts program, a comprehensive field such as theatre or theatre history must be accorded no less than 30% of the total credits required for the liberal arts degree.

Within specific majors, institutions may designate the possibility of areas of emphasis. For example, a Bachelor of Arts with a major in Theatre may have Acting, Design/ Technical, Theatre History, etc., as areas of emphasis; a Bachelor of Fine Arts in Theatre may allow areas of emphasis in various theatre specializations.

NAST recognizes many successful models for organizing undergraduate curricula in theatre; however, clarity with respect to distinctions between majors and areas of emphasis are essential in the publications of the Association and its member institutions.

As institutions are reviewed by the Commission, distinctions will be made between majors and areas of emphasis. In the NAST Directory, majors will be listed as unique terms appended to generic degree titles. If applicable, areas of emphasis will be placed in parentheses following the term designating the major. Member institutions are responsible for determining the appropriate means of making distinctions between majors and areas of emphasis in their own published materials.

It is recognized that the concepts discussed above under the terms “major” and “area of emphasis” are expressed with other terminology at various institutions. NAST is more concerned that the concept of distinction be present than that terms be consistent with NAST’s usage.

## **VI. SPECIFIC GUIDELINES FOR DEGREE-GRANTING TWO-YEAR COLLEGES**

Two-year colleges offer theatre courses within the following general contexts:

1. Programs intended to prepare students for continuing study toward baccalaureate degrees in theatre;
2. Terminal programs offering instruction in theatre as an element of liberal education, without the intention of training for theatre occupations.
3. Terminal offerings with an occupational emphasis.

### **A. Standards for Transfer Programs**

#### **1. Operations and Curricular Programs**

- a. Associate degree programs offering theatre courses in a two-year program of liberal studies follow the standards and guidelines for degree-granting institutions offering liberal arts degrees.
- b. Associate degree programs offering theatre courses in a curriculum intended to lead, by transfer, to baccalaureate degree programs follow the standards and guidelines for degree-granting institutions offering liberal arts degrees or professional degrees, this as appropriate to the objectives of the program.
- c. Institutions offering two-year degree-granting programs in theatre with objectives outlined in items a. and b. above shall be reviewed by standards equivalent to the first two years of a four-year baccalaureate program.

#### **2. Articulation**

Two-year colleges preparing students for continuing study in four-year colleges should maintain close liaison with those institutions to which their students may transfer. It is expected that community/junior colleges and senior colleges and universities will assume joint responsibility for working cooperatively to facilitate the articulation of community/junior college and senior college programs; for example, the development of validation examinations, state and/or regional articulation committees, means for relating courses in terms of content rather than numbers or titles, and procedures for maintaining current information regarding credit, transfer, and admissions policies.

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

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

### **1. General Standards**

The awarding of a diploma for a two-year vocational degree implies the successful completion of a prescribed course of study oriented to the achievement of specific results. All such programs must meet applicable operational standards. In addition:

- a. Specific coherent goals and objectives shall be developed and published that include, but are not limited to, (1) subject matter, techniques, or issues to be addressed; (2) content, methods, and perspectives used to consider subject matter, techniques, or issues; (3) expectations regarding breadth and depth; (4) aspirations for specific artistic, intellectual, or disciplinary engagement.
- b. Operational assessments shall reveal consistent achievement of goals and objectives.
- c. Title shall be consistent with content. Published materials shall be clear about the level and length of any degree program.
- d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content of the degree.
- e. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
- f. There must be clear descriptions of what students are expected to know and be able to do upon completion and effective mechanisms for assessing student competencies against these expectations.
- g. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.
- h. The institution and theatre unit shall maintain and publish clear, valid information about any vocational connections or career or job placement agreements claimed by the institution.

### **2. Program Standards**

A review of each two-year vocational degree program for purposes of accreditation must demonstrate that consistent with published goals, objectives, and expectations:

- a. Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their craft;
- b. Students are developing an effective work process and a coherent set of ideas and goals which are embodied in their work;
- c. Students are developing a significant body of skills, sufficient for evaluation, and a level of artistry and/or technical proficiency and/or analytical competence acceptable for public presentation by the school;

- d. Institutional performance with respect to the operational standards in Section II above supports achievements of the general and program standards of Sections VI.B.1 and 2.

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

## **VII. GENERAL STANDARDS AND GUIDELINES FOR LIBERAL ARTS DEGREES IN THEATRE (*in addition to standards outlined previously in Section IV*)**

The Bachelor of Arts or Bachelor of Science degree with a major in theatre is a term applied to a program designed for the study of theatre within a liberal arts curriculum. Within this framework various concentrations in different areas of theatre are dependent on the needs of students and the differences in educational institutions granting degrees. However, in the study of theatre under a Bachelor of Arts or Bachelor of Science program, there should be broad coverage of the field rather than heavy concentration on any single segment of that field. Central to the study of theatre under this degree is the affirmation that the burden of study should be upon the fundamentals of theatre approached in a way designed to develop basic technique, experience with production, and a set of principles and terms that lead to a fuller intellectual grasp of the art.

### **A. General Education**

Depending upon the individual's background, he or she may strive for the generally expressed goals of a liberal arts education by judicious selection of courses from English composition and literature, foreign language, history, social studies and philosophy, fine arts, and natural science and mathematics. Normally, these include the following:

1. The ability to think, speak, and write clearly and effectively. Students who earn liberal arts degrees must be able to communicate with precision, cogency, and force.
2. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
3. An awareness of other cultures and other times.
4. Some understanding of, and experience in thinking about, moral and ethical problems.
5. The development of value judgments and the ability to perceive and expose fallacious reasoning.
6. The capacity to explain and defend one's views effectively and rationally.
7. Some understanding of and experience in art forms other than theatre.

Such a set of goals implies recognition of effective pre-college studies through testing, counseling, and much flexibility in the curriculum. The general education component normally occupies 50% to 70% of the total curriculum.

## **B. Theatre Studies**

The specialized form of learning appropriate to the liberal arts degree, designed to develop basic competence, would include work in production and theatre studies covering material outlined in Section IV above. Although there is no particular division of courses and credit which will satisfy every situation, it is strongly suggested that these important concepts and generalizations be developed through a process of practical and intimate contact with living theatre. This task normally occupies 20% to 25% of the total curriculum.

Objectives of this type are ordinarily emphasized in courses such as acting, speech, play analysis, design technology, and history and literature of the theatre.

## **C. Performance**

The study and practice of the art of play production are essential to the life of any theatre program. NAST recognizes the wide divergence of practice concerning the inclusion of performance techniques and production in a B.A. or B.S. curriculum, or their inclusion as co-curricular or extracurricular activity. The work in this area includes acting and other aspects of participation in theatrical productions.

## **D. Electives**

In addition to electives in general education, further studies in theatre, including performance, should be possible through a selection of additional courses in these areas.

The combined areas of Theatre Performance and Electives (C and D above) normally occupy 10% to 20% of the curriculum.

It is recognized that many institutions are chartered only for a B.A. or B.S. degree and, within this degree title, are required to offer professional programs. In these cases schools should adhere to the standards in Section VIII.

## **VIII. GENERAL STANDARDS AND GUIDELINES FOR ALL UNDERGRADUATE PROFESSIONAL DEGREE PROGRAMS IN THEATRE** *(in addition to standards outlined previously in Section IV)*

The Bachelor of Fine Arts degree is the initial professional degree in theatre. Its primary emphasis is on the development of skills, concepts, and sensitivities essential to the theatre professional. In any of the roles as creator, scholar, or teacher, the theatre professional must function as a practitioner who exhibits technical competence, broad knowledge of theatre, sensitivity to artistic style, and an insight into the role of theatre in the life of humankind. Evidence of these characteristics and potential for their continuing development are essential for the awarding of the Bachelor of Fine Arts degree.

While admission to a program leading to the professional degree is subject to general institutional admissions policies, the emphasis should be on evidence that the candidate possesses exceptional talent, artistic sensibility, and, above all, a strong sense of commitment. Normally, admission to the program will involve an audition or other appropriate presentation of skill or potential. Periodic review for retention in the program is also required.

## A. Components

The necessary components of a program leading to the Bachelor of Fine Arts degree are as follows:

1. **Performance.** Performance experiences (for example, acting, design/technology, playwriting, directing) are of prime importance in the preparation of students for professional careers in theatre. Skill in at least one major area of performance must be progressively developed to the highest level appropriate to the particular area of concentration.

The excellence of production work in the theatre accomplished by students is the best determinant of the adequacy of performance training offered by an institution.

Opportunities should be available for all students to become familiar with every major aspect, technique, and direction in the area of concentration.

Students in each area of concentration should achieve the highest possible level of technical skill and conceptual understanding of theatre and its expressive possibilities. Technical proficiency standards should be established for each level of study, and the achievement of a specified level of proficiency in technique should be required for retention at each level and for graduation.

Performance training begins at the initial level and extends with progressive intensity throughout the degree program, which may include opportunities for independent study at the advanced level with appropriate evaluation.

Students must have performance experience throughout the degree program, and must demonstrate an understanding of other basic processes involved in mounting a production.

2. **Repertory.** Students should have opportunities through performance, academic study, and attendance at productions to become familiar with theatre, to comprehend the quality of productions through comparative exposure, and to be familiar with theatre literature of various historical periods, cultural sources, and modes of presentation.
3. **Theoretical Studies.** Through comprehensive courses in theatre studies, students should learn to analyze plays perceptively and to evaluate them critically. They should develop an understanding of the common elements and vocabulary of theatre and of the interaction of these elements, and be able to employ this knowledge in analysis, including analysis of their production. They should be able to place works of theatre in historical and stylistic contexts and have some understanding of the cultural milieu in which they were created. They should be able to form and defend value judgments about theatre.

These competencies are achieved by course work and studies in such fields as repertory, playwriting, theatre history, theatre criticism, philosophy of theatre, anatomy and kinesiology, and production design.

In certain areas of specialization such as costume and scenic design, it is advisable to require that students study the historical development of works within the specialization.

4. **General Academic Studies.** Undergraduate curricula must include requirements in general academic studies. Such studies need not necessarily be taken at the institution, but may be taken at other accredited postsecondary institutions. While general academic studies should include courses in such areas as English, the arts and humanities, social sciences, mathematics, and natural sciences, specific courses and proportions of distribution should be related to the specific program goals and objectives in a particular concentration.

## **B. Curricular Structure**

In professional degree programs requiring approximately 120 semester credits (180 quarter credits), normally at least 65% of the credit requirements are in theatre and related areas; and at least 25% are in general studies. Exceptions are the professional degree in theatre education and certain combined curricula.

Variation from these percentages will not necessarily preclude accreditation, but logical and convincing reasons for such variation must be presented.

## **C. Objectives**

All B.F.A. programs share certain common objectives. Upon completion of a B.F.A. program:

1. Students should have comprehended the processes involved in the creation of theatre, beginning with the script through the interpretive creative processes of performance and production;
2. Students should have achieved significant technical mastery in at least one of the traditional or innovative techniques appropriate to their work;
3. Students should have developed a significant sense of what constitutes a serious work of theatre and a relatively coherent set of ideas and goals which are embodied in their work;
4. Students should demonstrate their competency by developing a presentation for evaluation.

## **IX. STANDARDS AND GUIDELINES FOR SPECIFIC PROFESSIONAL PROGRAMS** *(in addition to standards outlined previously in Sections IV and VIII)*

NAST encourages the development of a wide variety of curricular structures within the framework of the B.F.A. outlined in Section VIII above. For example, some institutions provide majors in specific areas of theatre while others offer a more comprehensive approach with emphases in several areas. Also of vital importance are those institutions that take experimental approaches in order to work with emerging concepts in theatre and professional training. NAST recognizes the importance of experiences in theatre applications to electronic media.

The standards, guidelines, and recommendations that follow seek to ensure a commonality of goals, while encouraging individual institutions and their faculty members to experiment with curricular patterns and modes. Experimentation might lead to major programs of study not specifically included below, to interdisciplinary courses, or to other areas of exploration which

appear in response to a changing society. Innovation in method and course organization are encouraged.

#### **A. Bachelor of Fine Arts in Acting**

- 1. Curricular Structure.** 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 acting. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major area, including acting (speech, voice, and movement), participation in full-length plays performed before an audience, and independent study 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.** Studies in social, political, cultural, and intellectual history that form the subject matter of plays are strongly recommended.
- 3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*):
  - a. Demonstrated ability to act, i.e., to project one's self believably in word and action into imaginary circumstances, evoked improvisationally or through text.
  - b. Demonstrated ability to engage effectively in improvisations both by oneself and in an ensemble.
  - c. Demonstrated ability to characterize convincingly from plays drawn from different genres and styles in an ensemble relationship with other actors.
  - d. A developed technique for analyzing the specific tasks required in performing varied characters from written plays.
  - e. Understanding of the specific demands of acting in plays of each major period and genre of dramatic literature.
  - f. Clear and articulate speech, free of regionalism, normally with demonstrated ability to use the International Phonetic Alphabet to learn and perform foreign dialects; demonstrated ability to analyze and scan verse drama and to perform convincingly in verse plays.
  - g. A flexible, strong, and controlled voice with trained breath support; appropriate vocal range and freedom from vocal and postural tension in rehearsal and performance; demonstrated ability to use the voice effectively as an instrument for characterization together with the ability to project the voice effectively in theatre spaces of varying sizes and in media productions.
  - h. A flexible, relaxed, and controlled body trained in basic stage movement disciplines, including dance and (possibly) mime; demonstrated ability to use the body effectively on stage as an instrument for characterization and to be responsive to changing time/rhythm demands and spatial relationships.

- i. Thorough command of makeup materials and of the ability to apply one's own makeup for a variety of characters; demonstrated ability to use hair, rubber, or latex as effective aids for stage characterization.
- j. Demonstrated comprehension of the basic business procedures of the actor's profession, including audition procedures, résumés, agents, and so forth.
- k. Opportunities for solo and ensemble performance experience in a variety of formal and informal settings shall be provided throughout the degree program including the opportunity for a significant role in a major production no later than the senior year.

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

1. **Curricular Structure.** 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. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major area, including basic design 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.** Studies in mathematics, physics, textiles, and electrical engineering; fine arts and media disciplines; history as related to the backgrounds and environments of plays; and computer science are especially appropriate.
3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*):
  - a. A knowledge of the history of decor, for example: furniture, decorative arts, and architecture, including theatre architecture.
  - b. A knowledge of the history of costumes and textiles including techniques for producing theatrical costumes.
  - c. The ability to produce freehand drawings.
  - d. Technical drawing: production drawing, mechanical drafting, and the adaptation of these techniques to scenic and technical drawing for theatre (floor plans, technical elevations, painters' elevations, perspective drawing for scene plates). Knowledge of computer-aided design (CAD) is recommended.
  - e. Study of color and light, and control of these elements for aesthetic use.
  - f. Study of audio technology and sound design.
  - g. A knowledge of federal and local health and safety codes and practices.
  - h. Studies in the principles and application of two-dimensional and three-dimensional design aesthetics.

- i. Functional skills in rendering in various media such as watercolor, inks, pastels, acrylics, opaque paints, charcoal, etc.
- j. Preparation and presentation of a professional résumé and a portfolio of design work in all areas.
- k. Opportunities for experience in the design/technology aspects of theatre in a variety of formal and informal settings shall be provided throughout the entire degree program, including an opportunity to design at least one fully realized production presented before an audience in the area of the student's specialty 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., costume design, scenic design, lighting design, technical direction.

### C. Bachelor of Fine Arts in Film/Video Production

The Bachelor of Fine Arts is appropriate as the initial degree for professional studies in film/video production. Such studies may be directed toward production in the commercial studio or production as an independent filmmaker or video artist.

Practice in the field of film/video combines skills from many disciplines. Therefore, recognized curricula for film and video production vary, based upon the specific goals and objectives of each degree program. The program objectives determine the distribution and emphases of the component disciplines of film/video.

Baccalaureate degrees in acting, design/technology or playwriting which have a film/video emphasis should be structured according to the standards outlined for those degrees. In these circumstances, the standards for the B.F.A. in Film/Video shall be used as guidelines as appropriate to the specific major emphasis of the curriculum.

1. **Curricular Structure.** 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 film and/or video production. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in film/video production, including the final project, 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.** Studies in such areas as acoustics, electrical engineering, visual arts, and business are strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*):
  - a. Achievement of competency through the use of film or video production processes, including fundamental knowledge of equipment and related technologies. An emphasis on at least one area of film/video production (e.g., cinematography, sound, lighting, editing, animation).

- b. Thorough knowledge of the history of film/video, its artistic and technological evolution and the understanding of aesthetic and critical theory.
- c. Experiences which provide understanding of the marketing procedures for film/video production, distribution, and exhibition.
- d. A senior project requiring film or video production.
- e. Facilities and financial support for producing and viewing film/video work appropriate to the size, scope, and specialization of the program.

#### **D. Baccalaureate Degrees Combining Studies in Theatre and Music**

Standards and guidelines concerning the combination of theatre and music studies for the preparation of singer-actors have been developed by NAST and the National Association of Schools of Music. These may be found in Appendix I.C of the NAST *Handbook*.

#### **E. Bachelor of Fine Arts in Theatre for Youth**

1. **Curricular Structure.** 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 theatre for youth. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major area, including acting, directing, and design/technology, 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.** Studies in such areas as philosophy and practice of education, psychology, childhood development, recreation, children's literature, and sociology are strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*):
  - a. Achievement of some proficiency in acting and, if available, such other performance techniques as mime, improvisation, and puppetry.
  - b. Knowledge of basic production technique in all design and technical areas, and functional directing skills for both children and adults.
  - c. Skill in performing and teaching creative drama.
  - d. Thorough knowledge of the literature of children's theatre.
  - e. Opportunities for advanced undergraduate study in directing and design/technology.
  - f. Opportunities for independent study and field experiences, both of which might be made evident through the preparation of a senior project.

## **X. BACCALAUREATE DEGREES IN THEATRE EDUCATION** *(in addition to standards outlined previously in Section IV)*

### **A. Curricular Structure**

NAST acknowledges the existence of two types of degree programs that train students to teach at the primary and secondary levels.

The first type is the Bachelor of Fine Arts degree, the initial professional degree in theatre. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in theatre education. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in theatre, planned in a developmental progression from foundation to major study and including twelve to fifteen semester hours of acting and directing, should comprise at least 50% of the total program; general studies, 25% to 30%; and professional education, 15% to 20%. Professional education is defined as those courses normally offered by the education unit that deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc. Student teaching is also counted as professional education.

The second type is the Bachelor of Arts or Bachelor of Science degree with a major in theatre education. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a liberal-arts baccalaureate degree in theatre education. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in theatre should comprise 35% to 40% of the total program; general studies, including electives, 40% to 50%; and professional education, including practice teaching, 15% to 20%.

NAST believes that primary and secondary theatre teachers who exhibit a high level of skill as artists are generally more effective. Therefore, NAST member institutions should provide the structure and sequence for an emphasis in artistic development in their teacher education programs.

### **B. General Standards**

Competence in basic performance and technical skills shall be emphasized in all theatre education degrees. In addition to the common core of performance skills and general studies, the theatre professional electing a career in teaching must develop competencies in professional education and in specific studio areas. The professional education component should be dealt with in a practical context, relating the learning of educational theories and strategies to the student's day-by-day artistic experiences. Students should be provided opportunities for various types of teaching and directed observation throughout the period of undergraduate theatre education study.

They should be prepared to relate their understanding of artistic styles and principles to all major theatre media and to the related fields of dance, music, and art, though not as specialists in these related fields. Attention should be given to breadth in general studies, to attitudes relating to human, personal considerations, and to social, economic, and cultural components that give individual communities their identities. In addition to the major performance area, optional sub-areas of concentration for the theatre teacher might be theatre history, dramatic literature, aesthetics, criticism, or other areas related to the teaching specialization.

## C. Personal Qualities, Essential Competencies, and Procedures

1. **Personal Qualities.** Desirable characteristics of the prospective theatre teacher are:
  - a. The potential to inspire others and to excite the imagination of pupils, engendering a respect and desire for theatre and theatre experiences;
  - b. The ability and desire to seek out, evaluate, and apply new ideas and developments in both theatre and education;
  - c. The ability to maintain positive relationships with individuals and various social and ethnic groups, and empathize with pupils and colleagues of differing backgrounds;
  - d. The ability to articulate and communicate the goals of a theatre program to pupils, colleagues, administrators, and parents in an effective and professionally responsible manner.
  
2. **Theatre Competencies.** The following basic competencies are essential to all prospective theatre teachers:
  - a. ***The Performance Foundation.*** The prospective theatre teacher must be familiar with the basic expressive, technical, procedural, and organizational skills, and conceptual insights essential for theatrical performance. Instruction should include traditional processes as well as new developments. Prospective theatre teachers should have the understanding to make pupils emphatically aware of the all-important process of artistic creation from conceptualized image to finished work.

The prospective theatre teacher must be a competent director, able to create expressive performances with various types of groups and in general classroom situations. Laboratory experiences to give the prospective teacher opportunities to apply rehearsal techniques and procedures are essential.
  - b. ***Aesthetics, Theatre History, and Criticism.*** The prospective theatre teacher should have an understanding of contending philosophies of theatre, the development of past and contemporary theatre forms, the major styles and periods of theatre history and dramatic literature, theories of criticism, and an understanding of the fundamental and integral relationships of all these to the theatre performance.
  - c. ***Advanced Work.*** It is expected that a student in a B.F.A. program will have an area or areas of emphasis in performance. The student in a B.A. program should have an opportunity for advanced work in at least one performance area. These studies should build upon the competencies outlined in sections C.1 and C.2, and should require no less than six semester hours.
  
3. **Teaching Competencies.** The theatre teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply theatre competencies in teaching situations and to integrate theatre instruction into the total process of education. This includes:
  - a. An understanding of child development and the identification and understanding of psychological principles of learning as these relate to theatre education;
  - b. An understanding of the philosophical and social foundation underlying theatre in education and the ability to express a rationale for personal attitudes and beliefs;

- c. An ability to assess aptitudes, experiential backgrounds, skills, and interests of individuals and groups of pupils, and to devise learning experiences to meet assessed needs;
- d. A knowledge of current methods and materials available in all fields and levels of theatre education;
- e. An awareness of the need for continuing study, self-evaluation, and professional growth.

#### **4. Procedures**

- a. Theatre education methods courses should be taught by faculty who have had successful experience teaching theatre in elementary and secondary schools and who maintain close contact with such schools.
- b. Institutions should encourage observation and discussion of teaching prior to beginning formal study in teacher education, whether at the freshman level or at a more advanced level.
- c. Supervised practice teaching opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experience, must be supervised by qualified theatre education personnel from the institution and the cooperating schools. The prospective theatre teacher seeking certification for kindergarten through high school (K-12) ideally should have a period of internship at both elementary and secondary levels and should be given substantial responsibility for the full range of teaching and classroom management in these experiences. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified theatre personnel from the institution.
- d. Institutions should establish specific evaluative procedures to assess student progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation. It is recommended that a college supervisor be enabled to make at least two monthly visits during the internship to conduct individual conferences with the student teacher and confer with cooperating school personnel.

#### **D. Five-Year Program in Theatre Education**

##### **1. Five-Year Program Leading to Two Baccalaureate Degrees**

- a. Satisfying the requirements for two differing degree programs, such as:
  - (1) The Bachelor of Arts (theatre major) degree, typically comprising two-thirds general education and electives and one-third theatre; or
  - (2) The Bachelor of Fine Arts degree, typically comprising one-third general education and two-thirds theatre; and
  - (3) The Theatre Education degree.

- b. The dual degree program must be considered as an integrated plan, not merely the superimposition of one curriculum upon another. Ideally, the integrated program would result in the awarding of the two degrees only at the end of the five-year period. The total semester hours of credit for the two degrees will approximate 150-165.

## **2. Post-Baccalaureate Studies**

The requirement or encouragement of periodic collegiate study by teachers in service is established practice in many states and localities. In recent years certain states have moved to withhold final certification until completion of an additional year's study (30 semester credits). The inherent purpose is to remedy shortcomings and develop new specialization interests discovered on the job.

Such requirements may be satisfied by pursuit of a master's degree for which the individual is qualified; or a more unstructured course of study may be developed which might properly include subjects at either the graduate or the undergraduate level. The latter plan calls for one or more courses in the following fields as prescribed by the local institution: acting; directing; design/technology; theatre history-criticism; philosophy, organization, or supervision of theatre education; related academic fields; related areas in professional education.

## **XI. BACCALAUREATE DEGREES IN PREPARATION FOR ADVANCED PROFESSIONAL STUDY** (*in addition to standards outlined previously in Section IV*)

### **A. Directing** (*see also Appendix I.E*)

Terminal training for directors is appropriate only at the professional or graduate level. Undergraduate prerequisites for graduate study may be met in both the professional and liberal arts formats recognized by the Association. However, potential directors should have the strongest possible background in all performance-related areas. Emphases in acting, play analysis, and theatre history are essential.

### **B. History and Criticism**

Theatre historians and critics complete their formal education at the graduate level. Therefore, majors in history and/or criticism at the undergraduate level should be structured to provide preparation for advanced study. Either the liberal arts degree or the professional degree may be appropriate.

Upon completion of the degree, graduates should have attained a general knowledge of the repertory and principal artists of all major periods of the past and a broad understanding of the theatre of the twentieth century in the West, as well as acquaintance with the theatre history of non-Western cultures.

A general knowledge of the history of the Western world and, if possible, that of some parts of the non-Western world, is necessary, as is knowledge of the tools and techniques of scholarship. Active research and the writing of analytical and critical essays should continue throughout the program. The student should achieve adequate mastery of at least one foreign language to support research through the reading of primary source materials.

Finally, the graduating student should have gained an understanding of the creative process through involvement in performance as stipulated in Sections VII.C or VIII.A.1 above.

### C. Playwriting

Terminal training for playwrights is only appropriate at the professional or graduate level. Undergraduate prerequisites for graduate study may be met by both the professional and liberal arts formats recognized by the Association or by a bachelor's degree in a related area that includes a substantial core of theatre study. Emphasis in dramatic literature, play analysis, and theatre history are essential, with acting, directing, and design useful adjunct areas.

Finally, the graduating student should have gained an understanding of the creative process through involvement in performance as stipulated in Sections VII.C or VIII.A.1 above.

### D. Drama Therapy

The master's degree is the appropriate level for the professional training of drama therapists. Therefore, baccalaureate programs in drama therapy should focus on preparation for graduate work, emphasizing broad development of theatre skills and pre-professional studies in the behavioral and social sciences.

1. **Curricular Structure.** Undergraduate prerequisites for graduate study may be met in both the professional (B.F.A.) and liberal arts (B.A./B.S.) formats recognized by the Association. Regardless of the degree plan adopted, studies in psychology, sociology, anthropology, and introductory courses in drama therapy should comprise 20% to 30% of the total degree program. Percentages in other theatre studies, general studies, and electives will vary according to the professional or liberal arts emphasis of the program.
2. **Specific Recommendations for General Studies.** Studies in such areas as oral and written communication, biology, human physiology, and the social sciences are strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*):
  - a. Basic knowledge and skills in acting and improvisation, directing, play analysis, playwriting, children's theatre, technical theatre, scene design, and costume design. Studies should address such areas as storytelling, creative drama, puppetry, and process drama.
  - b. Knowledge of the basic principles of general psychology, abnormal psychology, social psychology and group dynamics, and basic themes of personality. Additional studies are suggested in experimental methods, history of psychology/psychotherapy, ethics, education and clinical psychology, and psychology of exceptional children.
  - c. Knowledge of the basic principles of sociology and cultural anthropology, including understanding of social conflict, group dynamics, the relationship of culture to the development of personality, and studies of the family and other social groups. Studies regarding specific populations are encouraged such as, but not limited to, criminology, gerontology, special education, and women's studies.

- d. Opportunities which provide students with experiences to assist them in evaluating their interest in therapeutic work, developing skills in leading groups, honing capabilities in theatrical production, and becoming familiar with “normal” development and group behavior. Such opportunities might include working as a volunteer in agencies serving individuals who have various handicaps or are seeking the psychological benefits of creative expression, enrolling in a survey course which emphasizes the history and theory of drama therapy, or being introduced to studio techniques useful in drama therapy. Other opportunities might include teaching creative dramatics and theatre to young children and working in summer drama camps, in nursing homes, and with at-risk youth.

Introductory courses in theory and practice of drama therapy must be taught by instructors who are competent and experienced as therapists and who hold an appropriate professional credential in drama therapy, normally the RDT (Registered Drama Therapist).

## **XII. BACCALAUREATE DEGREES COMBINING THEATRE WITH AN OUTSIDE FIELD** *(in addition to standards outlined previously in Section IV)*

NAST recognizes that students preparing for careers in such areas as arts management, recreational theatre, or theatre librarianship may benefit from curricula that combine major studies in theatre with emphasis in an outside field.

Combination curricula are possible within the B.F.A. degree in theatre if studies in theatre comprise a minimum of 50% of the total program, and students are expected to meet the competencies common to all professional baccalaureate degrees in theatre outlined in Section VIII of these standards.

Curricula that place less emphasis on theatre than this should not be considered professional theatre degrees, and should bear the title “Bachelor of Arts” or “Bachelor of Science.”

## **XIII. GRADUATE DEGREES IN THEATRE**

NAST recognizes two levels of graduate degrees: initial graduate degrees and terminal graduate degrees. Initial graduate degrees are those at a level between the baccalaureate degree and the terminal degree for a given field. Terminal graduate degrees are those which designate the highest level of academic achievement for a given field.

At both the initial and terminal graduate degree levels, NAST recognizes two types of degrees: practice-oriented degrees and research-oriented degrees. The Association discourages the proliferation of degree titles and urges that institutions offering graduate programs follow the most common practices as categorized below with regard to degree titles.

### **A. Practice-Oriented Degrees**

The purpose of these degrees is to prepare students for professional practice directed toward theatre performance and/or the creation of works for the theatre, the communication of knowledge about works of theatre, and their interrelationships with each other.

At the initial graduate degree level, completion of the program is identified by the awarding of either the degree Master of Arts or Master of Science for studies in theatre education (primarily at the secondary level) that emphasize theatre production.

At the terminal degree level, completion of the program is identified by awarding the degree Master of Fine Arts for intensive training in such practice-oriented areas as Acting, Directing, Design, and the like.

### **B. Research-Oriented Degrees**

The purpose of these degrees is to prepare students for scholarly or research activity directed toward the acquisition and dissemination of knowledge. Such programs should be structured with the recognition that advanced scholarship and research at the terminal degree level are intensely disciplined efforts, often at the frontiers of knowledge, where intuition and creativity are as important as the gathering and processing of information.

At the initial graduate degree level, completion of the program is identified by awarding the Master of Arts degree in fields such as Theatre History, Aesthetics, or Criticism.

At the terminal degree level, completion of the program is identified by awarding the degree Doctor of Philosophy in a field of theatre scholarship or theory; the degree Doctor of Fine Arts in a field related to theatre practice; or the degrees Doctor of Philosophy or Doctor of Education in the field of theatre education.

## **XIV. GENERAL STANDARDS AND GUIDELINES FOR GRADUATE PROGRAMS IN THEATRE**

### **A. Functions of Graduate Study**

The several purposes of graduate education in theatre are generally considered to be the advanced development of:

1. Individual creative and scholarly talents, interests, and philosophies which can be used creatively to expand, preserve, and enhance our cultural heritage;
2. Professional performance competencies as exemplified by a significant body of work;
3. The ability to solve contemporary problems in the major aspects of theatre and to explore and address new questions and issues;
4. Scholarly competence in the organization, evaluation, and interpretation of knowledge; and
5. Professional competence in the dissemination of knowledge, including logical oral and written presentation of aesthetic ideas.

### **B. Resources**

A considerable investment, far beyond that for an undergraduate program, in faculty, library, space, and equipment is required to qualify an institution to offer graduate study.

A graduate program in theatre relies on an interaction of artists and scholars, both students and faculty, who benefit from one another through the sharing of experiences, ideas, and knowledge. The graduate student body and faculty should be of sufficient size and diversity to foster their interaction.

There should be sufficient studio and classroom facilities to permit students to work effectively. There should be sufficient space and budget for presenting student work. For students majoring in scholarly studies, space should be provided where they may carry on their research and other professional work.

The theatre library should provide facilities and holdings appropriate to the degree programs offered.

Graduate students should have the opportunity for exposure to professional theatre productions.

Sound graduate education also goes beyond curriculum, faculty, facilities, and other administrative considerations. There should be opportunities for active participation in small seminars, extensive informal contact with professors in tutorial situations, and consultation over extended periods of time during preparation of final projects.

A graduate program should be initiated only when an institution can provide the foregoing resources as required by the levels and scope of the program offered and when the institution can make a long-term commitment to maintain the quality of graduate education.

### **C. Statement and Publication of Objectives and Resources**

The Association recognizes the necessity for flexibility in graduate curricula both within and among educational institutions and encourages innovative and carefully planned experimentation.

Although generic national standards and guidelines must exist in order to assure some uniformity of purpose, content, and achievement in specific curricula and to provide a valid basis for evaluation in the accreditation process, national standards based on specific formulas are inappropriate because of the wide variety of approaches for achieving the functions of graduate education.

The relationships between the establishment of objectives and the development of program structure and resources are crucial to the operation of successful graduate programs. Therefore, the process of setting objectives and marshalling resources should be characterized by the same rigorous artistic and intellectual activity that pertains to graduate study itself. Such artistic and intellectual rigor should always be evident in an ongoing program of review and evaluation which considers the appropriateness of objectives and the resources used to support them.

Programs of review and evaluation should involve the entire graduate community and must demonstrate consideration of the purposes of graduate study.

Reviews of specific graduate programs in theatre for the purpose of accreditation are necessarily based upon the published statements of institutional and programmatic objectives and whether:

1. These objectives consider sufficiently the purposes of graduate education;

2. The structure of the program, the resources supporting it, and the requirements for admission, continuation, and graduation can be expected to meet the objectives; and
3. The performance of students demonstrates that these objectives are being fulfilled.

It is the responsibility of the institution to publish accurate information concerning the purpose and goals of graduate programs as they relate to curricula, faculty, facilities, and degree requirements.

Institutions are responsible for providing students with written documents and/or counseling which explain the rationale for their program structure and its relationship to the program's objectives.

#### **D. Preparation for Teaching**

Many individuals who earn graduate degrees in theatre are, or will be, engaged in teaching during their professional careers. Institutions are encouraged to give attention to the preparation of graduate students as teachers.

#### **E. Faculty**

It is essential that faculty directing graduate study be effective as teachers and that they demonstrate a thorough and contemporary understanding of their field. Since the teachers of graduate students must represent the professional standards to which their students aspire, it is essential that they be, or have been, active in presenting their work to the public as scholars or professional artists.

While teaching is a prime function of graduate faculty members, it is necessary for these individuals to have time to pursue artistic and research activities. In addition to teaching responsibilities, then, time must also be provided for the pursuit of scholarly and artistic activities.

Artistic achievements as an actor, playwright, director, or designer, or any other performance-related creative activity is considered the equivalent of scholarly or scientific research in purely academic disciplines and provides the same basis for advancement in faculty rank and salary.

In determining teaching loads for graduate faculty, consideration must be given to various required responsibilities such as the amount of time required to oversee individual studio work and the greater amount of conference time involved in teaching graduate courses, directing independent study, and supervising individual creative and scholarly work.

By election or designation, some institutions create a special classification of graduate faculty members; at other institutions, faculty members teach at both the undergraduate and graduate levels. Whatever the case, the primary concern should be for the expertise, knowledge, and ability that the faculty member brings to the graduate program.

#### **F. Breadth of Competence**

While it is expected that graduate students in theatre will develop a specialization, graduate programs in theatre should provide opportunities for developing breadth of competence.

## G. Degree Requirements and Procedures

Institutions shall publish clear and detailed statements of all graduate degree requirements and procedures. The most typical of these are outlined below. Institutions shall not impose ex post facto new or revised graduate degree requirements.

Student transcripts are expected to comply with curricular and other requirements as stated in the institution's published materials.

1. **Residence.** While requirements are determined by the institution based on the objectives of the program, it is essential that a period of continuous concentrated study within the graduate community be required.
2. **Language or Other Proficiencies.** Requirements are determined by the institution based on the objectives of the program.
3. **Credits.** At least 50% of the credits required for graduate degrees must be in graduate-level theatre courses intended only for graduate students. Undergraduate courses that are prerequisite to a given graduate program may not be taken for graduate degree credit in that program.
4. **Course Work**
  - a. *Initial Graduate Degrees (M.A., M.S., M.Ed., etc.).* Course work requirements and the compiling of necessary credits are the norm.
  - b. *Terminal Graduate Degrees (M.F.A., Ph.D., Ed.D., etc.).* Course or credit requirements may or may not be specified in detail other than the satisfactory completion of performance requirements, examinations, projects, theses, or dissertations.
  - c. At both levels, the program of study is determined in consultation between the student and advisor.
5. **Evaluations**
  - a. *Comprehensive Reviews.* Comprehensive reviews cover the major and any other required fields. At the completion of course work or during the course of developing proficiencies, the function of comprehensive review is achieved through mechanisms such as written or oral comprehensive examinations, seminars providing summary evaluation, or a cumulative series of reviews. At the master's level, successful completion of this review qualifies the student for degree candidacy.
  - b. *Final Examination.* At the doctoral level, the final examination may be given after all other degree requirements have been met. This examination may be in defense of a dissertation; it may be concerned with the major area of specialization; or it may be concerned with original work submitted for the degree.
6. **Final Project.** A performance, thesis, project, or dissertation is normally undertaken in the area of specialization. At the terminal degree level, this work is expected to be comparable to the work of professionals in the field. Doctoral dissertations are expected to cover a significant topic not previously treated adequately by someone else.

7. **Graduation Requirements.** Students are expected to complete, prior to being awarded the degree, all curricular and other requirements as stated in the institution's published materials.

## **XV. GUIDELINES FOR ADMISSION TO GRADUATE STUDY**

### **A. Admission Policy**

A diversity of previous education, background, and interests should be balanced with sufficiently high admission standards to promote fulfillment of the objectives and goals of graduate work. Flexibility should be exercised within the boundaries of program objectives in order to admit students with both the interest and qualifications for a specific graduate program.

The number of graduate students admitted should be controlled relative to available faculty and space. A student/faculty ratio of five to one is desirable at the graduate level.

### **B. Completion of Previous Degree Program**

Completion of an appropriate undergraduate degree program or the equivalent is a prerequisite to graduate study in theatre.

The major in theatre in many colleges may not be sufficient preparation for rigorous graduate study without additional preliminary work in performance. Conversely, some students from institutions with extensive performance emphasis may have differences in general studies and in academic studies in theatre. Remediating these differences generally should not be given credit toward the graduate degree.

Admission to doctoral programs in fields such as theatre history and theatre education may require prior completion of a master's degree, although a master's degree program or the formal awarding of the master's degree need not be a prerequisite.

Institutions should base admission to graduate study on the contents of baccalaureate and/or master's degree programs and student competencies, rather than on specific degree titles.

### **C. Evaluation of Performance and Production**

Admission to graduate degree programs in performance and production should be based upon critical examination of the applicant's artistic achievements and abilities, as well as consideration of the previous academic record.

### **D. Standardized National Examinations**

The use of standardized examinations in the admission process is a prerogative of the institution. Such examinations, if used, should relate to the objectives of the graduate program.

## **XVI. STANDARDS AND GUIDELINES FOR SPECIFIC INITIAL GRADUATE DEGREES** *(in addition to standards outlined previously in Section XIV)*

### **A. Research-Oriented Degrees**

The Master of Arts or Master of Science degree in any field of theatre studies such as history, criticism, methodology, or theory (assuming the completion of a B.A. in Theatre or equivalent and the makeup of any deficiencies) should require at least 30 semester hours or 45 quarter hours of advanced study in the discipline. At least two-thirds of the course work shall be in theatre and theatre-related courses.

Work for the degree should develop a broad general knowledge of the theatre, as well as specialization in the area of emphasis. Students should develop a substantial awareness of the history and literature of the discipline, be aware of methods of scholarship, be capable of undertaking independent research, and develop an ability to communicate complex concepts regarding theatre both in written and oral forms. Reading knowledge of at least one foreign language is advisable. Normally, the awarding of the degree requires the satisfactory completion of a thesis and/or a comprehensive examination.

### **B. Theatre Education Degree**

An initial master's degree program in theatre education, whether practice-oriented or research-oriented, requires at least 30 semester hours or 45 quarter hours. A practice-oriented program emphasizes the extension of specialized performance and production skills for theatre teachers. A research-oriented program emphasizes theoretical studies and research projects in theatre education.

Either program should include one or more advanced seminars concerned with developments in philosophy of education and with contemporary problems in theatre education. This may include a review of curricular developments, teaching methodology, innovations, and interdisciplinary concepts.

A minimum of nine semester hours of graduate theatre education courses taught by theatre education faculty should be included in the practice-oriented program; 12 to 15 semester hours in the research-oriented program.

Whether or not there is an advanced course surveying contemporary general education, there should be specialized study of contemporary needs and developments in theatre and theatre education.

The student should complete a final project indicating achievement within a specialized area of inquiry. This may take the form of a performance, a thesis, or another demonstration of competence related to the graduate program.

### **C. Practice-Oriented Degrees**

The Master of Arts degree in fields of performance or production should require at least 30 semester hours or 45 quarter hours of concentrated advanced post-baccalaureate study. At least one-third of the work is in the major area of concentration, supported by related advanced theoretical and technical courses and studies in other areas as appropriate to the major area of concentration and to the individual's program of study. Additional studies in theatre must total at least one-third of the curriculum. A final demonstration project, research paper, and/or performance should be required.

## **XVII. STANDARDS AND GUIDELINES FOR SPECIFIC TERMINAL DEGREES**

### **A. Practice-Oriented Degrees** *(in addition to standards outlined previously in Section XIV)*

The Master of Fine Arts degree is appropriate only for graduate-level programs that emphasize full-time, professionally oriented study of some aspect of theatre practice that prepares the student as a professional practitioner or a professional teacher of theatre practice.

The M.F.A. normally requires three years of full-time graduate study and involves a minimum of 60 semester credit hours or 90 quarter hours. As a part of this course of study, internships (off-campus) under professional conditions are strongly recommended.

Specific procedures for awarding the M.F.A. degree are determined by the institution. These are outlined in Section XIV.G., above. The necessary components of the M.F.A. program are performance and advanced studies in related areas such as history, criticism, dramatic literature, and aesthetics. A minimum of 65% of the credits toward the degree shall be in the major area.

Evaluation of the student's development and progress of retention in the program, along with an assessment of his or her potential in the profession, must be provided on a regular and periodic basis, no less than once each semester or once every two quarters. This evaluation and assessment is often accomplished most productively by a committee that monitors the student's work throughout his or her course of study.

The M.F.A. candidate should be required to present a final project showing professional competence in a specific area of work. While such presentation may be supported by a written document, such a document (except for programs in playwriting) in itself may not be considered the final project.

Opportunities for performance, production, and management experiences in a variety of formal and informal settings shall be provided as appropriate for the student throughout his or her course of study. For those students considering a career in teaching, instructional opportunities must be provided. Additionally, such experiences as exposure to professional theatre productions, interaction with guest artists, and the programming of professional residencies (of individual artists or theatre companies) can deepen the education of the M.F.A. student.

All students in an M.F.A. program should develop a professional résumé and/or portfolio of their work.

Throughout each student's course of study, faculty members should provide constant and current counseling and career guidance to aid and support the student when he or she is prepared to enter the profession.

Institutions with a wide range of objectives offer specific M.F.A. degrees. The standards outlined below represent the normal curricular structure for each degree program. The failure to meet the specifics of each standard will not necessarily preclude accreditation; however, when deviations exist, the institution must provide an acceptable rationale. The rationale is based upon such factors as objectives, resources, admission policies, and administrative considerations.

Whatever the curricular structure, the institution must demonstrate that the program (a) is a theatre degree at the terminal graduate level; (b) meets the requirements for graduate degrees outlined in Sections XIV and XV above; (c) is expected to produce professional competence in the major area.

- 1. The Master of Fine Arts in Acting.** Work in the major area, including such studies as improvisation, movement, voice and speech, play analysis, and characterization, occupies at least 65% of the curriculum; autonomous courses in academic studies such as theatre history, criticism, and aesthetics, at least 10% (20% if teaching is contemplated); the remainder is devoted to studies supportive of the major area.

Graduates should demonstrate competence to enter the profession with a broad range of skills. Attention to audition techniques is essential.

The student should perform regularly and have at least two significant roles in full productions during the period of study.

- 2. The Master of Fine Arts in Directing** (see also Appendix I.E). Work in the major area, including studies in play analysis, performance, and design, occupies at least 65% of the curriculum; studies in theatre history, dramatic literature, criticism, and aesthetics, at least 10% (20% if teaching is contemplated); the remainder is devoted to studies supportive of the major area.

Graduates must demonstrate the following:

- The ability to develop and guide fully mounted productions of a wide variety of plays from statement of concept through public performance.
- A broad knowledge of dramatic literature and theatre history, including a demonstrated ability to undertake research.
- The ability to work with actors in their process of creation and performance.
- An understanding of the basic principles of color, mass, line, and space in the theatre.
- An understanding of all the theatre arts and crafts at a sufficient level of knowledge to communicate with other artists and to make critical judgments in all areas of theatre.

As a culmination to study in the major area, the student must direct at least two full productions that are presented to the public, one of which must receive full technical support.

- 3. The Master of Fine Arts in Playwriting.** Work in the major area, including advanced playwriting and studies in dramatic literature, criticism, and dramaturgy, occupies at least two-thirds of the curriculum; theatre history and aesthetics, at least 10% (20% if teaching is contemplated); the remainder is devoted to studies supportive of the major area.

Graduates should be able to demonstrate the technical skills of dramatic construction expected of professionals writing for the primary dramatic media.

As a culmination to study in the major area, the student will complete an original full-length or equivalent work. Institutions should offer the M.F.A. in Playwriting only if students can be offered regular opportunities to have their works staged.

- 4. The Master of Fine Arts in Stage Design (General).** Work in design, including such studies as history of decor and costumes, advanced studies in drawing, color theory, lighting, and two/three dimensional design, occupies at least 65% of the curriculum; autonomous courses in academic studies such as theatre history, play analysis, criticism, and aesthetics, at least 10% (20% if teaching is contemplated); the remainder is devoted to studies supportive of the major area.

Graduates shall demonstrate competence in the unification of all design elements used in professional production.

As a culmination to study in the major area, the student will have designed and produced full working drawings for at least two productions, one of which will be fully mounted.

- 5. The Master of Fine Arts in Lighting Design.** Work in lighting, including such studies as photometrics, brightness relationships, color, computer technology, history of design, and electrical engineering, occupies at least 65% of the curriculum; autonomous courses in academic studies in theatre, such as history, criticism, literature, and play analysis, at least 10% (20% if teaching is contemplated); the remainder is devoted to studies supportive of the major area.

Graduates should demonstrate competence in both electrical and optical control and distribution, relegation of lighting equipment, and drafting and visualization of lighting design. Studies in human response to light, energy and materials conservation, photographic and photo-electric reproduction technology, and safety codes are essential for the professional lighting designer.

The student should have designed at least two fully realized productions during the period of study.

- 6. The Master of Fine Arts in Costume Design.** Work in costume design, including such studies as color, textiles, history of design, history of costume, illustration, and garment construction, occupies at least 65% of the curriculum; studies in theatre history, criticism, play analysis and aesthetics, at least 10% (20% if teaching is contemplated); the remainder is devoted to studies supportive of the major area.

Graduates should demonstrate competence in developing a unified production design, utilization of techniques for producing finished garments, and drafting and visualization of costume design.

The student should have designed at least two fully realized productions during the period of study.

- 7. The Master of Fine Arts in Scene Design.** Work in scene design, including such studies as drawing, rendering, model making, two/three dimensional design, history of design, and history of scene design, occupies at least 65% of the curriculum; studies in theatre history, criticism, play analysis, and aesthetics, at least 10% (20% if teaching is contemplated); the remainder is devoted to studies supportive of the major area.

Graduates should demonstrate competence in developing settings for productions of plays of all styles and periods, utilization of techniques for production of a full range of theatrical effects, and drafting, model making, or other visualization of scene design.

The student should have designed at least two fully realized productions during the period of study.

8. **The Master of Fine Arts in Film/Video Production.** Work in film/video production, including such studies as cinematography, film/video, technology, editing, directing, producing, and animation, occupies at least 65% of the curriculum; studies in film history, criticism, and aesthetics, 10% (20% if teaching is contemplated); the remainder is devoted to studies supportive of the major area.

Graduates should demonstrate competence in developing and guiding a complete film/video project from statement of concept to finished production.

The student should have completed an original film/video project during the period of study.

9. **The Master of Fine Arts in Arts Management.** Work in arts management, including such studies as fund-raising, audience development, volunteers, financial planning, boards of trustees, general arts administration practices, contracts, unions, grant writing, and marketing, occupies at least 65% of the curriculum; studies in performing and visual arts practices, history, literature, criticism, and aesthetics, 10% (20% if teaching is contemplated); the remainder is devoted to studies supportive of the major area.

Graduates should demonstrate competence to guide and administer the overall management or the specific management of a particular aspect of a visual or performing arts organization.

The student should have completed at least two extensive arts management projects during the period of study. An internship is strongly recommended.

10. **The Master of Fine Arts in Theatre Technology (Design, Costume, or Sound).** Work in theatre technology, including such studies as design, drafting, construction, electrical engineering, acoustics, materials, painting, computer-aided design, and other courses as appropriate, occupies 65% of the curriculum; studies in theatre history, criticism, play analysis, aesthetics, and dramatic literature, 10% (20% if teaching is contemplated); the remainder is devoted to studies supportive of the major area.

Graduates should demonstrate competence in mounting the scenic design, in creating the costumes, or in creating the sound design for a full production.

The student should have accomplished the above for at least two productions during the period of study.

11. **The Master of Fine Arts in Theatre for Youth.** Work in theatre for youth, including such studies as children's theatre, creative drama, puppetry, acting, directing, adolescent behavior, recreation, scenic/lighting/costume design (as appropriate), and children's literature, occupies at least 65% of the curriculum; autonomous courses in academic studies such as theatre history, play analysis, criticism, aesthetics, and arts administration, at least 10% (20% if teaching is contemplated); the remainder is devoted to studies supportive of the major area.

Graduates should (depending upon the area of emphasis) be able to demonstrate proficiency as a director of theatre for youth, as a teacher of creative drama, or as an administrator of a variety of educational programs/activities that involve children in the act of theatrical creation.

As a culmination to the study of the major area of emphasis, the student should have produced, taught, or directed a major undertaking in the child drama emphasis (such as a fully mounted theatre for youth production, a series of classes in creative drama, or a series of workshops for adults, youths or combinations of these focusing on the stimulation of creative impulses).

12. **The Master of Fine Arts in Musical Theatre.** (See Appendix I.C, Section VII.)

**B. Research-Oriented Degrees—Doctoral Degrees** (*in addition to standards outlined previously in Section XIV*)

Doctoral degrees are earned only in graduate programs which emphasize research in some aspect of theatre. Although the emphasis is scholarly, it is appropriate for degree candidates to be concerned with the application of research and learning to theatrical production as well as to teaching and writing.

Doctoral programs require the equivalent of at least three years of full-time graduate work beyond the baccalaureate. The Master of Arts or Master of Science degree may comprise part of this study but is not prerequisite to it. While credit-granting policies vary widely, normally 60 to 90 semester hours beyond the baccalaureate are required. Programs leading to the doctorate utilize similar procedures, the specifics of which are determined by each institution. These are outlined in Section XIV.G above.

Candidates for the Doctor of Philosophy in Theatre or the Doctor of Education in Theatre Education shall demonstrate the following as a prerequisite to beginning the dissertation:

- § Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline.
- § A knowledge of bibliographical resources appropriate to critical, theoretical, historical, and empirical research in theatre.
- § A knowledge of representative plays and playwrights of each major epoch and/or movement.
- § A knowledge of the history of theatre production (including acting, directing, theatre architecture, theatre management and organization, and the visual elements of theatre production).
- § An understanding of the function the theatre performs in today's culture and of the functions it has performed in the major periods of theatre history.
- § A knowledge of the major theories that inform today's theatre.
- § A knowledge of the major theories that informed the theatre throughout its history.
- § Considerable depth of knowledge in some aspects of theatre studies, such as an historical period, theatre criticism, or theatrical theory.

- § Sufficient writing and speaking skills to communicate clearly and effectively to members of the scholarly community and to the wider community.
- § A reading knowledge of one or more foreign languages or the substitution of other special research techniques.

The final project requirements for the doctorate include a dissertation demonstrating scholarly competence.

1. **Theatre Studies.** The program shall prepare professionals for the scholarly study of theatre at the highest level in such areas as theory, history, criticism, and aesthetics. Course work and research projects may involve theatre from all cultures of the world and its relationship to other fields, to the other arts, and to their interrelationships.
2. **Theatre Education.** The program shall prepare professionals to develop vital research studies and utilize research findings in the day-to-day instructional processes at the K-12 level. Course work and research projects may also involve research into the cultural foundations of theatre and address the need for applied research into the mechanisms of influencing values in theatre.

## **XVIII. THEATRE IN GENERAL EDUCATION**

The Association encourages member institutions, as appropriate to their objectives and situation, to offer programs for non-major students toward the development of the future public for theatre. Opportunities should be offered non-major students through courses in performance, history and criticism, and theatre appreciation.

Non-major students should be encouraged to develop an appreciation and knowledge of theatre by direct participation in productions. The objectives of course offerings in theatre should be to expose students to a broad range of styles and to develop critical skills that enable the individual to be knowledgeable and discriminating. Institutions are encouraged to experiment with various types of course offerings, and to be innovative in designing them, in order to meet the interests and needs of non-major students.

For guidelines to assist theatre units in offering general education programs, please refer to Appendix II.A, "NAST Guidelines Concerning Theatre in General Education."

## NOTE ABOUT APPENDICES

The following appendices consist of various documents that are supplementary to the standards, guidelines, policies, and procedures outlined in the main body of this *Handbook*. Some of these documents have been, or continue to be, circulated as separate entities; others have always existed as part of the *Handbook*. For convenience, they have been brought into this *Handbook* and grouped into four categories:

**1. Standards (*Appendices I.A through I.E*)**

These appendices consist of operational and curricular standards that apply to specialized institutions or programs. Some of these represent joint agreements with other accrediting bodies.

**2. Guidelines and Advisories (*Appendices II.A through II.B*)**

These appendices are statements which do not have the force of threshold standards, but rather amplify or explain particular standards, or make recommendations on operational or curricular issues based on consensus within the theatre profession.

**3. Policies (*Appendices III.A through III.G*)**

These appendices range from statements of a general philosophy of arts accreditation to specific policies followed by the NAST staff and elected officials regarding accreditation matters.

**4. Procedures (*Appendices IV.A through IV.C*)**

These appendices consist of specialized procedures applicable to a limited number of institutions or to accreditation visits made jointly by NAST and other agencies.

# APPENDIX I.A

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## SPECIFIC OPERATIONAL STANDARDS FOR ALL INSTITUTIONS OF HIGHER EDUCATION FOR WHICH NAST IS THE DESIGNATED INSTITUTIONAL ACCREDITOR

The following standards apply only to independent institutions of higher education which offer professional education and training in theatre and for which NAST is the designated institutional accreditor. Such institutions may or may not have regional or other institutional accreditation; they may be degree- and/or non-degree-granting; they may be not-for-profit or proprietary.

### I. STANDARDS FOR ACCREDITATION

In addition to meeting all operational and curricular standards of the Association appropriate to the scope of programs offered, institutions of higher education for which NAST serves as the institutional accrediting body shall meet the following standards:

#### A. Title

The descriptive title of the institution shall be appropriate to its purpose, size, and complexity.

#### B. Finances

The institution must demonstrate that tuition and other fees are reasonable and appropriate in relation to subject matters taught; to the goals, objectives, and time requirements of the degrees, credentials, or programs offered; and to any other relevant variables.

The institution must have an annual audit with opinion prepared by an independent certified public accountant. The annual audit must be completed within 180 days after the close of each fiscal year.

#### C. Governance and Administration

*Note: Paragraphs one and six below apply to not-for-profit institutions. The remaining paragraphs apply to both not-for-profit and proprietary institutions.*

1. A not-for-profit institution must have a governing board consisting of at least five members which has the duty and authority to ensure that the overall mission of the institution is carried out. The governing board must be the legal body responsible for the institution which it holds in trust. A majority of voting members must have no contractual, employment, or personal or familial financial interest in the institution. Normally, the presiding officer of the board meets the same criteria. The board must have adequate representation of the public interest recognizing that institutions serve a public purpose when they provide educational services and opportunities. Public representatives receive no financial benefit from the operation of the institution.
2. For all institutions, the duties of the board include securing financial resources to support the achievement of institutional mission, goals, and objectives. The board is responsible for approving the annual budget, reviewing periodic fiscal audits, and approving the long-range financial plan.

3. In all institutions, the board shall maintain policies concerning conflict of interest, both with respect to its own actions and to actions of administration, faculty, and staff.
4. All institutions must have an official document that defines board duties, responsibilities, and operations, including the number of members, length of service, rotation policies, organization and committee structure, and frequency of regular meetings. Board policies shall clearly state that no member or committee acts in place of the board, except by formal delegation of authority by majority vote of the board of directors.
5. If the institution is involved with multi-campus, off-campus, continuing education, evening and weekend programs, etc., governance and administrative procedures must be clearly defined and appropriately integrated and incorporated into the total governance and administration system.
6. In all not-for-profit institutions, the institution must have a chief executive officer whose primary responsibility is to the institution. The board selects and regularly evaluates the institution's chief executive officer using consultative mechanisms described in the official document outlining duties of the board. Normally, the chief executive officer is not the presiding officer of the board, but an ex-officio member of the board. The board must delegate to the chief executive officer and, as appropriate, to other officers whose primary responsibilities are to the institution, the requisite authority and autonomy to manage the institution effectively and formulate and implement policies compatible with the overall structures and intents established by the board.
7. For all institutions, the administrative structure of the institution must be sufficient in size and competence to cover business, registrar, maintenance, security, safety, and student services functions. The institution shall have appropriate administrative and physical capabilities to protect the permanent records of students and any other permanent records as board policies may dictate.

#### **D. Facilities and Equipment**

If the institution depends on facilities, equipment, or resources outside its direct control (for example, rehearsal and performance facilities, library resources, video or sound studios), there must be a clear, fixed understanding with those controlling the outside resources which ensures the reasonable continued availability of those resources during the accreditation period. The institution must provide clear guidelines and procedures for its constituents' use of such resources and must ensure that such descriptions are readily available to students whose programs of study require use of these resources.

#### **E. Student Services**

Consistent with its mission, goals, and objectives, the institution shall provide a physical, philosophical, and human environment that fosters the artistic, intellectual, and personal development of students. The institution's program of student services is derived from the relationship between specific goals for student development and the purposes of the institution. All types of services shall be available to all students. Student services shall be organized and managed by individuals with appropriate training, experience, and abilities.

Institutions must provide an effective orientation program that acquaints new and transfer students with all aspects of the institution related to their course of study and their personal well-being.

The institution shall provide and/or facilitate access to education, counseling, and professional care associated with the maintenance of physical and mental health.

The institution shall provide and/or facilitate access to counseling covering personal, social, vocational, and financial issues.

If the institution administers a program of financial aid, such aid shall be provided and administered in an organized and accessible manner. Records shall be clearly documented. Awards are based on the equitable application of clear and published criteria. The financial aid program must be audited at least once a year.

If the institution participates in student loan programs, such programs shall be provided and administered in an organized and accessible manner. Records shall be clearly documented. Awards are based on the equitable application of clear and published criteria. The student loan program must be audited by an independent auditing firm at least once a year. Students must be made aware of the exact conditions under which loans are made.

If provided, housing must be conducive to individual well-being and personal development. Housing controlled by or affiliated with the institution must meet recognized standards of health, safety, and security, and be appropriately staffed.

If provided, food service must meet recognized standards of nutrition, sanitation, and safety. Food services must be professionally administered and operated.

The institution must have policies regarding the kinds of information that will be included in the permanent record of students. It shall also have policies regarding the retention, safety and security, and disposal of records. Information-release policies shall respect the rights of individual privacy, the confidentiality of records, and the best interests of students and the institution.

The institution must maintain policies concerning student responsibilities and rights, including complaint procedures. These must be clearly stated, well publicized and readily available, and administered fairly and consistently.

The institution should provide opportunities for student leadership consistent with its mission, goals, objectives, and policies. Students should be encouraged to develop their abilities to work with people in as many settings and contexts as feasible. Opportunities to be involved in appropriate institutional decision-making processes are highly desirable.

## **F. Teach-Out Agreements**

Teach-out agreement means a written agreement between accredited institutions that provides for the equitable treatment of students if one of those institutions stops offering an educational program before all students enrolled in that program complete the program.

If an NAST-accredited institution has or enters into a teach-out agreement with another institution, the agreement shall:

1. Be consistent with (a) NAST standards, the NAST Code of Ethics, and the NAST Rules of Practice and Procedure, and (b) applicable federal and state regulations.

2. Provide for the equitable treatment of students by ensuring that
  - a. Students are provided, without additional charge, all of the instruction promised by the closed institution prior to its closure but not provided to the students because of the closure; and
  - b. The teach-out institution is geographically proximate to the closed institution and can demonstrate compatibility of its program structure and scheduling to that of the closed institution.
3. Be articulated with an institution accredited by a nationally recognized accrediting agency.

## **II. PROCEDURAL REQUIREMENTS**

In addition to meeting all procedural requirements of the Association appropriate to the scope of programs offered, institutions of higher education for which NAST serves as the institutional accrediting body shall be subject to the following procedures:

### **A. Supplemental Annual Report**

In addition to the regular Annual (HEADS) Report, the institution must file a supplemental annual report, at a time and in a format stipulated by the Association, which contains the following information:

1. Written confirmation that NAST is regarded as the institution's institutional accreditor.
2. Current tuition and fee schedules.
3. A complete summary of the institution's involvement with federal and state student loan and grant programs, with breakdowns for each loan and grant program, and the percentage of general expenditures derived from Pell Grant funds. If the institution does not participate in these programs, it must so certify in writing as part of the supplemental annual report.
4. The percentage of the institution's tuition income, and the percentage of its total income, derived from:
  - a. Federal loans and grants to students, with breakdowns by category of loan and grant;
  - b. State loans and grants to students, with breakdowns by category of loan and grant.
5. The annual audited financial statement of the institution with auditor's opinion.
6. Notice of any actions pending to review the institution by (a) a state-wide authority that monitors operations of educational institutions, (b) another institutional or specialized accreditor, or (c) federal or state student grants and loan authorities.
7. The status of any applications for accreditation or reaccreditation to other accrediting bodies.

## **B. Major Changes in Control**

Accreditation is not automatically transferable when there is a major change in control. Major change includes but is not limited to sale; transfers of stock, assets, and liabilities; mergers; divisions; the complete replacement of one set of board members by another, in less than a six-month period; or the change in over seventy-five percent of board membership at any one time. All such changes must be reported in advance to NAST, or if the possibility of such changes is not known in advance, they must be reported immediately after the change. Institutions with major changes in control will be subject to special NAST procedures, described herein and in separate documents. Continuation of accreditation will depend upon the institution's demonstration that it continues to meet requisite NAST standards for all programs offered. This review will be conducted in accordance with standard evaluation and operational procedures or with appropriate monitoring when an institution is being closed.

A review for change of control may include a visit to the institution by NAST evaluators to determine the extent to which a change of control has affected conditions for maintenance of accreditation. Normally, such a visit will be scheduled within six months of a change of control. The institution will assume the responsibility for fees and expenses associated with this visit.

## **C. Starting a Branch Campus or Similar Entity**

If an accredited institution plans to establish a new branch campus, or similar entity that functions in the same manner, in the U.S. or elsewhere, the following materials must be submitted at least six months prior to the opening of the branch:

1. A business plan. At minimum, the business plan must contain a complete description of
  - a. The educational program to be offered at the branch campus;
  - b. The projected revenues and expenditures and cash flow at the branch campus; and
  - c. The operation, management, and physical resources at the branch campus.

At the same time, the institution must provide:

- d. Information showing the financial relationship of the branch to the main campus.
  - e. The most recent audited financial statement of the institution.
2. Information in the standard NAST format demonstrating compliance with operational standards and applicable curricular standards.

If the institution

- a. has a total of three or fewer additional locations;
- b. has not demonstrated a proven record of effective educational oversight of additional locations; or
- c. has been placed on administrative warning, probation, or show cause, or is subject to some limitation on its accreditation status;

then within six months of the opening of a branch campus or similar entity, the branch must host a team of NAST visiting evaluators.

## **D. Teach-Out Arrangements**

If an NAST-accredited institution plans to establish teach-out arrangements with another institution (see Section I.F above), the agreement must receive approval from the NAST Commission on Accreditation prior to ratification by parties of the agreement.

## **E. Automatic Actions**

### **1. Automatic Review**

The following circumstances will cause an automatic review of the institution's accreditation status:

- a. Declaration or evidence of financial exigency.
- b. State or federal action that results in the removal of the institution's eligibility to participate in state or federal student loan and grant programs.
- c. Change in ownership or major change in control, provided NAST is given at least five days' advance notice in writing. This includes, but is not limited to, (1) the sale of the institution or the majority of its assets, (2) the transfer of the controlling interest of stock of the institution or its parent corporation, (3) the merger of two or more institutions, (4) the division of one or more institution(s) into two or more institutions, (5) the transfer of controlling interest of stock of the institution to its parent corporation, (6) the transfer of the liabilities of the institution to its parent corporation, (7) change in over seventy-five percent of board membership at any one time, and (8) the complete replacement of one set of board members by another within a six-month period.

However, the five-day advance-notice rule does not apply in cases where transfer of ownership occurs by right of survivorship upon the death of an owner, or similar circumstances. In these cases, NAST must be notified within five days of the occurrence.

- d. Notice to establish a branch campus or other entity that would offer degrees and programs eligible for review by NAST, or notice of intent to significantly expand affiliative uses of the institution's name.
- e. Failure to gain accreditation or candidacy status upon application to another nationally recognized institutional accrediting agency, or loss of accreditation or candidacy status held with such agency.

### **2. Automatic Suspension**

Automatic suspension of accreditation will occur under the following circumstances:

- a. The filing of Chapter 11 bankruptcy proceedings by the institution.
- b. The filing of Chapter 7 bankruptcy proceedings by the institution.
- c. Change in ownership or major change in control without five days' advance notice in writing to NAST. This includes but is not limited to (1) the sale of the institution or the majority of its assets, (2) the transfer of the controlling interest of stock of the institution or its parent corporation, (3) the merger of two or more institutions, (4) the division of one or more institution(s) into two or more institutions, (5) the transfer of controlling interest of stock of the institution to its parent corporation, (6) the transfer of the liabilities of the institution to its parent corporation, and (7) change in over seventy-five percent of board membership at any one time.

- d. The establishment, without prior notice, of a branch campus or other entity offering degrees and programs eligible for review by NAST, or significant expansion, without prior notice, of affiliative uses of the institution's name.

Following automatic suspension, accreditation may be reinstated only upon application to, and approval by, the NAST Commission on Accreditation. Because the suspension results without action or prior approval on the part of the Commission, this change in status does not constitute formal withdrawal of accreditation, and thus is not a negative action subject to review of adverse decisions or to appeal.

## **F. Policies and Protocols for Institutions Participating in Federal Student Loan Programs**

### **1. Context of Accreditation Reviews**

In compliance with Public Law 102-325, the Higher Education Amendments of 1992, the NAST accrediting commission must take into account the following information as it considers the accreditation or reaccreditation of any institution which participates in federal student loan programs and for which NAST is the institutional accrediting agency:

- a. Default rates in student loan programs under Title IV of the Higher Education Act of 1965 as periodically amended, based on the most recent data provided to the institution and/or to the accrediting body by the U.S. Secretary of Education.
- b. Records of any student complaints received by NAST.
- c. Evidence concerning compliance with program responsibilities under Title IV of the Higher Education Act of 1965 as periodically amended, based on the most recent data provided to the institution and/or to the accrediting body by the U.S. Secretary of Education, including any results of financial or compliance audits, program reviews, and such other information as the U.S. Secretary of Education may provide to NAST.

### **2. Arbitration Rule**

The institution shall provide in writing its agreement to abide by the initial arbitration rule in Section 496 of Public Law 1012-325:

“The [U.S.] Secretary [of Education] may not recognize the accreditation of any institution of higher education unless that institution of higher education agrees to submit any dispute involving the final denial, withdrawal or termination of accreditation to initial arbitration prior to any other legal action.”

- 3. Change in Ownership or Major Change of Control.** Change in ownership or major change of control will result in an on-site review within six months of the change. The preparation for the visit, the visit, Commission review, and Commission action shall follow regular NAST procedures. The institution will assume the responsibility for fees and expenses associated with this visit.

### **4. Third-Party Comment Rule**

Three months prior to the date of a Commission review for membership or renewal of membership, the Association shall provide an opportunity for third-party comment in writing regarding the institution's qualifications relating to NAST standards. The mechanism shall be NAST publications and NAST correspondence with recognized accreditation organizations and state higher education agencies. Third-party comments

shall be due six weeks prior to a Commission meeting and the institution shall have the opportunity to respond in writing to all comments received.

Third-party comment is not a substitute for the NAST Procedures for Complaints Against Member Institutions.

Third-party comment must be restricted to issues of accredited institutional membership. The procedure will not be used to settle disputes between individuals and institutions whether students, faculty, administration, or members of other groups are involved. Third-party comment will not be accepted in cases where parties are in litigation with each other.

## **5. Rules Concerning Notification of Action by the NAST Commission on Accreditation**

NAST will notify the U.S. Secretary of Education, the appropriate State licensing or authorizing agency, the appropriate accrediting agencies, and the public of the following types of decisions, no later than 30 days after a decision is made:

- a. A decision to award accreditation status for the first time.
- b. A decision to renew accreditation.
- c. A final decision to deny, withdraw, suspend, terminate, or otherwise affect the accreditation status.
- d. A decision to place on probation.
- e. A decision by an accredited institution or program to withdraw voluntarily from accreditation status. The date of the decision is the date on which the accrediting agency receives notification from the institution that it is voluntarily withdrawing from accredited institutional membership.
- f. A decision by an accredited institution or program to let its accreditation lapse. The date of the decision is the date on which accreditation lapses.

When the final decision is to deny, withdraw, suspend, terminate, or otherwise affect the accreditation status, the U.S. Secretary of Education, the appropriate State licensing or authorizing agency, and the appropriate accrediting agencies will be notified of the decision at the same time as the institution, but no later than 30 days after the decision is made.

When the final decision is to deny, withdraw, suspend, terminate, or otherwise affect the accreditation status, the public will be notified of the decision within twenty-four hours.

No later than 60 days after a final decision, NAST makes available to the U.S. Secretary of Education, the appropriate State licensing or authorizing agency, and the public upon request, a brief statement summarizing the reasons for NAST's determination to deny, withdraw, suspend, terminate, or otherwise affect the accreditation status, and the comments, if any, that the affected institution may wish to make with regard to that decision.

## APPENDIX I.B

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### SPECIFIC OPERATIONAL STANDARDS FOR PROPRIETARY SCHOOLS

Proprietary institutions shall not differ significantly in their educational operations from those of public or non-profit institutions.

In addition to meeting all operational standards of the Association and other requirements appropriate to the scope of programs offered, proprietary institutions shall demonstrate the following:

#### Section 1. Operational Standards

- a. Documentation that the institution has a charter and/or formal authority of incorporation and state recognition and/or licensure.
- b. The operation of the school under the guidance of a Board of Directors, at least one-third of whom shall have no financial investment in the institution, and at least two-thirds of whom shall have no kinship with the principal owners. The membership of the Board shall reflect the public interest. This is to assure that the governing body includes individuals who do not represent per se the interests of the administration, faculty, or students, or of the proprietors; and that such representation is not merely a token representation but has an effective, although not necessarily a majority, vote in the affairs of the governing body.
- c. The complete structure of the financial organization including an annual audit with opinion prepared by a Certified Public Accountant independent of relationships with the institution and such balance sheets, operating statements, budgets, salary determinations, etc., that will produce a complete fiscal picture of the institution.
- d. An established record of fiscal allocation and management which demonstrates that the fundamental purpose is educational excellence, and evidence that such policies will be continued. The distribution of gross income in support of educational purposes and goals is especially significant in this regard.
- e. The existence and operation of ethical policies and procedures concerning student services and record-keeping; admission policies and practices; enrollment and tuition; recruitment; advertising; and promotion. These policies and procedures shall be written in detail and shall be publicly available. Written agreements between the student and the school shall be required for all financial transactions and upon enrollment. Such agreements shall be drafted according to the recognized codes of fair practice and shall in no case be misleading to the student.
- f. The existence of clearly defined roles based upon individual qualifications for the owner(s), manager(s), administrative personnel and faculty.

## **Section 2. Requirements for Change in Ownership to Maintain Eligibility for Accreditation**

Accreditation is not automatically transferable with change in ownership. Therefore, to maintain eligibility for accreditation, the following information is to be fully documented and submitted to NAST within two weeks after purchase (or sale) of an NAST accredited institution.

- a. Exact date of purchase (or sale).
- b. Curriculum vita of new owner (or new management).
- c. A true and complete copy of the Sale Agreement (Bill of Sale).
- d. Financial statement of new ownership by an outside accounting firm.
- e. Current financial statement of the institution by an outside accounting firm.
- f. Current theatre program enrollments.
- g. A notarized statement by buyer and seller assuring NAST and any interested parties such as students, financial institutions, state and government agencies, etc., that appropriate provisions have been made for all tuition refunds now due or which may become due for all students to whom the institution has an obligation.
- h. Documentation that the institution still maintains its state license or approval.
- i. All other pertinent information relative to changes in location, programs, refund policy, tuition, faculty, and administration.

A visit to the institution shall be made by NAST within six months of the date of sale to cover the points above as well as to determine that educational conditions consistent with the original accreditation continue to be met. A report of the visit will be submitted to the Commission for review and action concerning continuation of accredited status. The visit, Commission review, and Commission action shall follow regular NAST procedures.

# APPENDIX I.C

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## 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 for singer-actors, thus 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 which 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.

### I. THE COMMON BODY OF KNOWLEDGE AND SKILLS FOR CAREER ENTRY

Potential singer-actors graduating from high school with career aspirations in opera or musical theatre face a wide variety of choices concerning the structure of training which will prepare them for careers as performing professionals. These include degree programs, private study, and apprentice programs in professional companies.

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

#### A. Performance Skills

1. Voice production and technique sufficient to present complete roles in full productions.
2. Vocal interpretation and role preparation skills which enable understanding and performance of roles in a wide variety of styles and formats.
3. Musicianship, sight-singing competence, and analytic skills.
4. Theatre skills, acting competence, stage movement and related physical skills such as mime, stage combat and fencing, modern dance, ballet, and period stylized dance. Understanding of basic production elements such as make-up, costume, sets and props, and lighting.

5. Language skills.
  - a. For Opera: diction/pronunciation skills in English, Italian, German, and French; reading/speaking proficiency in Italian; and working knowledge of French and German.
  - b. For Musical Theatre: diction/pronunciation skills in English and dialects.

## **B. Career Development**

1. **Repertory.** Knowledge of the opera and/or musical theatre repertory, the history of its development, and the relationship of this history to styles of performance.
2. **Business.** Basic understanding of such elements as management, unions, contracts, tax structures, and professional ethics.
3. **Audition Technique.**

## **II. DEVELOPING THE COMMON BODY OF KNOWLEDGE AND SKILLS IN ACADEMIC PROGRAMS**

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

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

### **A. Objectives**

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

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

### **B. Admission, Retention, Graduation, and Counseling**

Institutions with comprehensive objectives for the training of singer-actors must have clearly defined requirements for admission, retention, and graduation. A set of juries, examinations, and auditions should be integrated with an intensive counseling program. The counseling program should be related not only to the student's progress in the academic program, but to progress in development of the common body of knowledge and skills.

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

### **C. Faculty, Facilities, Equipment, and Library**

In addition to the standards for all degree and diploma programs, institutions with comprehensive objectives in opera or musical theatre must provide:

1. Specialized faculty appropriate to the scope and level of the program.
2. Complete opera or musical theatre production facilities available and accessible for full productions.
3. Library resources for the study of roles through scores, recordings, and analytical texts. These should cover all standard works.

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

Institutions must provide opportunities for the development of theatre and movement skills at a level commensurate with the objectives and scope of the opera or musical theatre program.

In multipurpose institutions where training in acting and movement is provided by the theatre unit, 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. These arrangements must extend to the use of facilities as well.

### **E. Performance**

In an educational setting having as its objective professional training of singer-actors, it is essential to provide a cumulative series of performance experiences to mold and integrate the developing components of the common body of knowledge and skills. Institutions seeking to offer training at the early stages will need to provide workshop productions. Training at the intermediate level will involve full productions in which students may participate according to their levels of proficiency. At the most advanced degree levels, institutions must be able to provide sufficient full productions with orchestra to give degree candidates an opportunity to perform at least one significant role and several minor roles.

At all times the choice and preparation of performances must be directly related to the education of singer-actors. Levels of vocal maturity must be carefully considered in the choice of repertory. It is strongly recommended that institutions institute a system of checks and balances which maintains the appropriate educational focus to the performance program. This might include such systems as repertory committees involving representation beyond the opera/musical theatre faculty directly involved in productions.

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

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

Institutions concerned with the education and training of the singer-actor should establish the strongest feasible relationships with professional producing companies. This may include the involvement of company personnel as full-time or part-time faculty, the development of internship arrangements, and the integration of campus residencies in the training program for singer-actors. Long-term planning should be evident to ensure the continuity of the program.

## **III. GENERAL GUIDELINES: UNDERGRADUATE ACADEMIC PROGRAMS FOR THE SINGER-ACTOR**

### **A. Degree Types**

- 1. Liberal Arts Degrees.** Usually titled Bachelor of Arts or Bachelor of Science, degrees meeting the standards of a “liberal arts” emphasis normally contain 30% to 45% content in the major. The primary curricular objective of this program is on general studies in the liberal arts. Within the 30% to 45% of the degree devoted to the major, the objectives of the program will dictate the degree of emphasis that can be placed upon opera or musical theatre training.
- 2. Professional Degrees.** Usually titled Bachelor of Music or Bachelor of Fine Arts, the “professional” degree normally requires at least 65% content in the major area. The primary curricular objective of the program is on basic professional studies in the discipline. Within the 65% or more of the degree devoted to the major, the objectives of the program will dictate the degree of emphasis that can be placed upon opera or musical theatre training.

### **B. Opera**

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

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

Degrees in voice and opera are reviewed for accreditation by NASM.

### **C. Musical Theatre**

Professional degrees in musical theatre may be appropriate at the undergraduate level. Standards for this degree may be found in Section V below. Institutions offering areas of emphasis in musical theatre under the music or theatre major of a liberal arts or professional degree should use these standards as guidelines in developing the specifics of this program.

Degrees in musical theatre may be reviewed for accreditation by NASM and/or NAST as appropriate.

#### **IV. STANDARDS FOR THE PROFESSIONAL BACCALAUREATE DEGREE IN VOICE WITH AN EMPHASIS IN PRE-PROFESSIONAL STUDIES IN OPERA**

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

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

##### **A. Curricular Structures**

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 voice with an emphasis in pre-professional studies in opera. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major area, including performance studies, ensemble participation, opera workshops and recitals, should comprise 25% to 35% of the program; supportive courses in music, 20% to 30%; studies in acting and movement, 15% to 20%; general studies, 20% to 30%; and electives, approximately 5%. Studies in music, acting, and movement normally total at least 70% of the curriculum.

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

The study and use of foreign languages are essential.

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

1. Achievement of the highest possible level of performance. Studies in voice shall continue throughout the entire degree program.
2. Solo and ensemble performance experience in a variety of formal and informal settings. A senior recital is regarded as an essential experience, and a junior recital is recommended.
3. Opportunities for advanced studies in sight-singing. Studies in sight-singing should be required for at least two years of the degree program.
4. Development of basic skills in acting and movement with emphasis on their applications in opera performance practice.
5. Opportunities for the performance of appropriate operatic roles in full productions with orchestra.

## V. STANDARDS FOR THE PROFESSIONAL BACCALAUREATE DEGREE IN MUSICAL THEATRE

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

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

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

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

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

1. **Curricular Structure.** 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 music. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major music area and supportive courses in music shall total at least 50% of the curriculum; studies in theatre and dance, 20% to 25%; general studies, 20% to 25%; electives, approximately 5%.
2. **Specific Guidelines for General Studies.** Studies in the business aspects of musical theatre are strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all professional music degree programs*)
  - a. Achievement of the highest possible level of performance as a singer-actor. Studies in voice shall continue throughout the entire degree program.
  - b. Achievement of a high level of skill in sight-singing.
  - c. Thorough development in basic theatrical skills including acting, mime, stage combat, and make-up.
  - d. Basic development of dance and movement skills appropriate to musical theatre.
  - e. Opportunities for performance in workshop 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 technique for auditions.

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

The standards statements below refer to the 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.

- 1. Curricular Structure.** 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. 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% to 25%; general studies, 20% to 25%; electives, approximately 5%.
- 2. Specific Guidelines for General Studies.** Studies in the 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 a singer-actor. Studies in acting shall continue throughout the entire degree program.
  - b. Thorough development in basic theatrical and movement skills including mime, stage combat, makeup, 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 workshop 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.

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

The standards statements below refer to the professional baccalaureate programs in musical theatre where studies in music, theatre, and dance are combined in an interdisciplinary manner with no particular discipline having significant emphasis. The title most appropriate for such programs is Bachelor of Fine Arts in Musical Theatre. These programs are reviewed for accreditation by NASM and/or NAST under provisions outlined in the second paragraph of Section V.

1. **Curricular Structure.** 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 interdisciplinary degree in musical theatre. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in musical theatre, including voice and acting, should comprise 25% to 35% of the curriculum; supportive courses in music and theatre, 20% to 30%; studies in dance and movement, 10% to 20%; general studies, 20% to 30%; electives, approximately 5%. Studies in music, acting, and movement normally total at least 70% of the curriculum.
2. **Specific Guidelines for General Studies.** Studies in the business aspects of musical theatre are strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*)
  - a. Achievement of the highest possible level of performance as a singer-actor. Studies in musical theatre shall continue throughout the entire degree program.
  - b. Thorough development in basic theatrical skills including acting, mime, stage combat, and makeup.
  - c. Thorough development in basic musical skills including voice performance, musicianship, and music theory.
  - d. Basic development of dance and movement skills appropriate to musical theatre.
  - e. Opportunities to develop a high level of skill in sight-singing.
  - f. Opportunities for performance in workshop 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.
  - g. Opportunities for developing repertory and techniques for auditions.

## **VI. GENERAL GUIDELINES: GRADUATE ACADEMIC PROGRAMS FOR THE SINGER-ACTOR**

### **A. Degree Types**

Graduate degree objectives vary widely among institutions. Normally, any graduate degree may be characterized as initial or terminal, general or specific, research-oriented or practice-oriented.

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

General degrees are usually offered at the initial level only and provide comprehensive training in a specific discipline. Specific degrees are offered at both levels and provide a specialized focus in a specific component of a larger discipline.

Research-oriented and practice-oriented degrees are offered in all the categories outlined above. The title Doctor of Philosophy is normally reserved for the terminal research-oriented degree.

Standards and guidelines for graduate programs in music, theatre, and dance are found in the accreditation standards of NASM, NAST, and NASD respectively.

## **B. Graduate Degrees in Voice Performance and Acting**

Institutions may offer studies for singer-actors as an area of emphasis in specific graduate degrees with majors in voice performance and acting. Within the frameworks of the general music or theatre standards for these degrees, the objective of the program will indicate the degree of emphasis on training in opera or musical theatre.

## **C. Graduate Degrees in Opera and Musical Theatre**

Institutions may offer graduate degrees with majors in opera or musical theatre. In these degree programs, attention should be given to reaching completion of the common body of knowledge and skills.

Upon completion of a graduate program with a focus in opera or musical theatre performance, the singer-actor will have performed appropriate opera or musical theatre roles.

# **VII. STANDARDS FOR GRADUATE DEGREES IN OPERA OR MUSICAL THEATRE PERFORMANCE**

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

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

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 at least one-third studies in the major area, and one-third other studies in music. The remainder is course work in supportive areas.

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

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

- 1. Degree Format.** The degree requires at least 60 semester hours of graduate study. A residence requirement of at least two academic years is essential.
- 2. Operational Standards and Guidelines** (*in addition to those for all graduate programs, pages 101-105, Sections XIV through XV, of this Handbook*).

- a. Admission.** Admission should be limited to only those students who have completed a baccalaureate or master's program in music and who demonstrate sufficient progress in the common body of knowledge and skills for opera/musical theatre professionals to project their complete preparation for career entry upon graduation from the program.

A specific set of examinations must be developed by the institution to generate this assessment.

Quotas must be established correlated to the institution's ability to provide performance experience in significant roles in full productions with orchestra.

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

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

- c. Facilities and Equipment.** In addition to appropriate facilities for music study, complete opera/musical theatre production facilities must be available and accessible throughout the year for full productions.
- d. Library.** Resources for the study of roles through recordings, scores, and analytical texts must be available. These should cover all standard works.
- e. Coordination with Theatre Units.** In multipurpose institutions where acting and movement training is provided by the theatre unit, or where there is an interdisciplinary structure for the degree program, arrangements for coordination and cooperation between the music unit and the theatre unit must be evident. This must extend to facilities use as well.

### **3. Curricular Requirements**

- a. Program Structure.** Studies in opera, including music, theatre, and diction studies as outlined in the common body of knowledge and skills, shall total at least 55-60% of the curriculum; at least 25-30% of the curriculum must be in courses which integrate the elements of opera performance; other studies in music such as history-literature and theory-analysis comprise at least 15% of the total curriculum.
- b. Performance Requirements.** Students must present at least two full public performances. At least one of these shall be a significant role in a full opera production with orchestra. These performances may serve as the thesis.

Institutions should offer the advanced graduate program in opera/musical theatre performance only if students can be afforded the opportunity for regular opera/musical theatre performance experience under faculty supervision in settings which replicate professional preparation and production.

- c. **Guidelines for Curricular Studies.** Advanced studies in sight-singing are required, and advanced studies in musical analysis to assist the learning of roles is strongly recommended.

Studies in the physiology of voice production are encouraged.

Course work and experience which develop understanding and competence in business and professional techniques are strongly recommended.

- d. **Final Comprehensive Examinations and Auditions.** A series of comprehensive examinations designed 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.D

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### GUIDELINE STATEMENT CONCERNING STUDIES IN THEATRE/BUSINESS/ARTS ADMINISTRATION PREPARED BY NAST AND AACSB

#### I. PARTIES

The National Association of Schools of Theatre was founded in 1975 to provide guidance for institutions of higher education engaged in teaching theatre, to establish a more uniform method of granting credit, and to set minimum standards for the granting of degrees and other credentials.

The National Association of Schools of Theatre is recognized by the United States Department of Education as the accrediting agency for all postsecondary theatre programs in the United States. In fulfilling this role, it is the Association's responsibility to develop criteria and standards for degrees in theatre including the various specializations associated with those degrees. NAST standards or guidelines do not curb or restrict an administration or school in its freedom to develop new ideas and to experiment with or expand its programs.

AACSB International—The Association to Advance Collegiate Schools of Business (formally established in 1916) is an organization of institutions devoted to the improvement of higher education for business administration. The membership of the organization includes educational institutions, business, government, and professional organizations.

AACSB is recognized by the Council on Higher Education Accreditation as an accrediting agency for degree programs in business administration. AACSB accreditation promotes excellence and continuous improvement in undergraduate and graduate education for business administration and accounting. The review process is linked to each school's stated mission and objectives. Self-evaluation and peer review assure performance consistent with the school's mission and AACSB accreditation. The process endorses and supports diverse paths to achieving high-quality education and provides guidance for continuous improvement in educational programs.

#### II. PREFACE

The following statements for programs in theatre, business, and arts/theatre administration were developed by NAST and AACSB after consultations with practitioners and educators. The statements do not endorse specific types of degrees, but rather reflect an analysis of the fields which utilize a combination of theatre and business skills with special attention to the educational resources supportive of these fields.

#### III. DEFINITIONS

The following terms are used in these guidelines:

**Arts Administration**—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, and development officer.

**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.

**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. Examples of business administration or management careers in theatre administration, as defined above, are theatre manager, publisher, producer, and agent.

**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.

#### IV. BASIC REQUIREMENTS FOR THE SEPARATE PROFESSIONAL DEGREES

##### A. Theatre

NAST recognizes the Bachelor of Fine Arts as the professional undergraduate degree in theatre. Studies in theatre and related areas must comprise at least 65% of the total program, and students are expected to meet the competencies common to all professional baccalaureate degrees in theatre as outlined in the *NAST Handbook*. Combination programs must have at least 50% course work in theatre. (*See Standards for Degree-Granting Institutions, Section XII.*)

To provide students with continuous development of skills leading to professional degrees, NAST requires that all professional degree programs include:

1. Performance studies.
2. Dramatic literature.
3. Analysis, both functional and historical, as well as the ability to form evaluative judgments about theatre.
4. General academic studies.

Postsecondary study for a professional theatre degree usually requires prior preparation and demonstration of skill in one or more of the above areas, especially performance, prior to matriculation.

##### B. Business Administration

The Standards for Business Administration are outlined in *Achieving Quality and Continuous Improvement Through Self-Evaluation and Peer Review*. For degrees in business administration, AACSB requires that the curriculum should provide an understanding of perspectives that form the context for business (Standard C.1.1.); that an

undergraduate curriculum have a general education component that normally comprises at least 50% of the student's four-year program (Standard C.1.2.a.); that the curriculum include foundation knowledge for business as outlined in Standard C.1.2.b.; and that the curriculum include written and oral communications (Standard C.1.2.c.).

Postsecondary study for a business administration degree does not require previous preparation and demonstration of skills in business prior to matriculation.

## **V. DEGREE PROGRAMS INVOLVING THE COOPERATION OF BUSINESS SCHOOLS AND THEATRE SCHOOLS**

The parties encourage theatre students to consider curriculum opportunities that would broaden their understanding of the business aspects of theatre. The parties also encourage business students who foresee careers in theatre-related businesses to develop as thorough an understanding of theatre as possible. In any degree program, the specific proportional involvement in theatre, business, and general studies will vary according to the specific level of the program, the education and career goals of the student, and/or the specific courses or degree programs which may be available.

### **A. Baccalaureate Programs**

The parties recognize two principal types of baccalaureate degree programs, which include course work in both theatre and business:

1. *Traditional degree programs which imply preparation in one field but not the other.* These are not considered combination degrees.

The Bachelor of Fine Arts in Theatre, the Bachelor of Arts in Theatre, and the Bachelor of Science in Theatre degrees with at least 30% course content in theatre are reviewed for accreditation by NAST. The Bachelor of Business Administration and other baccalaureate degrees with more than 25% course content in business courses are reviewed for accreditation by AACSB.

2. *Degree programs that imply preparation in both fields.* These are considered combination degrees.

Examples are: Bachelor of Arts in Theatre Management and Bachelor of Science in Arts Administration.

Degrees that imply preparation in business administration and theatre must contain course work in business studies and at least 30% course work in theatre. These degrees, usually entitled Bachelor of Arts in Theatre or Bachelor of Science in Theatre, must cover the perspectives and foundation knowledge as stipulated in Standards C.1.1 and C.1.2 noted above and NAST's standards and guidelines.

### **B. Graduate Programs**

The parties recommend that individuals preparing for management careers in theatre-related fields consider the Master of Business Administration or the Master of Arts in Arts Administration after following a baccalaureate program in theatre, with or without a minor in business, or a baccalaureate program in business, preferably with a minor in theatre.

The parties recognize that specialized theatre studies may be appropriate in the curricula of master's degrees in business administration.

## **VI. GUIDELINES FOR COMBINATION DEGREE PROGRAMS IN THEATRE, BUSINESS, ARTS ADMINISTRATION**

The parties neither encourage nor discourage the development of a degree program combining studies in theatre/business/arts administration. However, when such degrees are offered, the parties expect the program to meet the standards and guidelines of each accrediting body, including the following:

1. Because of the broad spectrum of fields which utilize a combination of theatre and business skills, the specialized goals and objectives of the degree program shall be carefully developed and articulated with special consideration and evaluation of the specific resources available to the institution for support of all aspects of the program.
2. Each area of specialization shall be developed in consultation with professional practitioners in that area of specialization.
3. The institution's theatre and business units shall cooperate in the development, operation, and evaluation of the program.
4. Catalogue statements and other promotional materials about the program shall be consistent with the professional character of the program and shall present an accurate, detailed description of the program including specific objectives, requirements, and institutional resources. These materials shall provide a realistic assessment of career opportunities available upon completion of the program. Adjunct faculty shall be listed as such in the catalogue.
5. Statements in institutional literature concerning the accreditation of the program shall be accurate and clear to the public. Accreditation by either NAST or AACSB shall not be construed to signify accreditation by both parties, nor shall regional accreditation be construed as having provided professional review of the program.
6. Institutions shall maintain a counseling program which provides students with a realistic assessment of job opportunities and professional requirements as appropriate to individual aptitude, professional interest, and academic progress.
7. The institution shall acquire and maintain the facilities, library resources, and specialized faculty necessary to support the specific emphasis of each combination degree program.
8. It is preferred that faculty members assigned to specialized courses in arts and/or theatre administration have practical field experience in the areas covered by the course.
9. Internships, or equivalent experience, in the area of program specialization are recommended for all combination degree programs. The institution shall make a thorough assessment of each student's performance during the internship experience, and such assessment shall be used in the counseling process.

*Adopted May 1984  
Revised June 1994*

## APPENDIX I.E

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### THE EDUCATION AND TRAINING OF DIRECTORS

*NOTE: These statements are applicable to programs with specific published objectives for training directors in the commercial and not-for-profit theatre. Standards applied to generic directing programs are found in the main body of the text entitled "Standards for Degree-Granting Institutions."*

#### I. THE COMMON BODY OF KNOWLEDGE AND SKILLS FOR CAREER ENTRY

Theatre students with career aspirations to become professional directors face a wide variety of choices concerning the structure of training to prepare them for their careers. Among these are academic degree programs, private study, workshops, internship programs, and the development of their skills through practical experience.

While no single structure, format, or schedule of training will be effective in every case, the director ready to embark upon a professional career must possess a substantial body of knowledge and skills. At the same time, there must be recognition that theatre is an ever-changing art that invites directors to work both in traditional modes of performance and in developing new work that may embrace other arts and new technologies. Future directors must be prepared therefore to work from a base of theatrical tradition while anticipating changes in theatrical form and practice.

This intellectual and technical training may be gained in a variety of ways; ultimately, however, the practicing professional should be able to demonstrate an integration and assimilation of the following:

##### A. Theatre Skills

- 1. Production Competence.** Mastery of at least one component of the theatre and detailed knowledge of the other theatrical components that make up a production. Functional knowledge of acting, an understanding of acting theories and playwriting techniques, and basic competencies in design and production elements are essential.
- 2. Play Analysis.** Advanced skills in play analysis based on a thorough knowledge of dramatic structure, aesthetics, psychology, and historical backgrounds. These skills must be integrated to develop the basis of artistic interpretation, the preparation of scripts and alternative texts for performance, and the development of performances in experimental or nontraditional formats.
- 3. Dramatic Literature.** Comprehensive knowledge of the body of plays in various periods of dramatic literature and a detailed knowledge of specific scripts that are generally regarded as the important works of each historical period.

##### B. Directing Skills

- 1. Production Technique.** The ability to interpret a script, develop a concept, and maintain continuity and interpretive integrity during the overall performance of a work while, at the same time, being able to provide an artistic environment that will

stimulate and shape the creative responses of actors, designers, technicians, and other artists at all levels of detail.

2. **Rehearsal Technique.** The ability to fuse the analytic knowledge of the structure of a work with the artistic conception developed from that knowledge into a staged realization within a set period of rehearsal time. This skill should be evident in all collaborative efforts including the coaching of individuals in separate sessions and in full rehearsals.
3. **Collaboration with Other Artists.** The ability to work with other artists and technical specialists to integrate production elements. This skill should be evident in the command of vocabulary and sensitivity to the working techniques and practices of these artists and specialists.

### **C. Background Knowledge**

1. Comprehensive knowledge of the history of theatre and of its relationship to the broader context of the history of civilization.
2. Functional knowledge of the business of theatrical life and sufficient interpersonal skills and training to deal effectively with such matters as budgets, contract negotiations, professional ethics, legal responsibilities, and public relations.
3. Development of effective audition and interview techniques.

## **II. DEVELOPING THE COMMON BODY OF KNOWLEDGE AND SKILLS IN ACADEMIC PROGRAMS**

Academic institutions provide a wide variety of resources to assist the young director in developing the common body of theatre knowledge and skills. Many institutions will be able to provide curricula and resources appropriate for students at the beginning of their studies. However, relatively few institutions can provide the kind of comprehensive training program necessary to produce a professional fully ready for career entry. Most schools will be on a spectrum somewhere between these two extremes. Recognizing the wide variety of degree types and program objectives that address needs at various stages in the development of a common body of knowledge and skills, the following standards and guidelines are offered to provide general suggestions for an orderly progression of education and training.

### **A. Objectives**

Using a common body of knowledge and skills as a basis, each institution must develop a set of clearly defined and specific objectives for its programs in directing. When appropriate, institutions offering degrees with majors or specializations in other areas of theatre should have statements indicating how the objectives in other areas relate to director training.

All aspects of the directing program should have a direct relationship to the objectives of the program. The objectives themselves must be realistic in terms of the resources available to the institution.

## **B. Admission, Retention, Graduation, and Counseling**

Institutions with programs for the training of directors must have clearly defined requirements for admission, retention, and graduation. Examinations (oral and/or written) and juried projects should be integrated with an intensive counseling program. The counseling program should be related not only to the student's progress in the academic program but also to the progress being made in the development of the common body of knowledge and skills as demonstrated in performance and production.

Quotas for admission must be correlated to the institution's ability to provide regular directing opportunities at the appropriate level for all students enrolled in the program.

## **C. Faculty, Facilities, Equipment, and Library**

In addition to meeting the standards for all degree and diploma programs, institutions with comprehensive programs in directing must provide: (1) specialized faculty appropriate to the scope and level of the program; (2) actors, designers, and technicians available and accessible during rehearsals and performances; (3) library resources for the study of dramatic literature, as well as acting, directing, design, play analyses, history, theory, and criticism. The dramatic literature should include scripts that cover all standard works, including contemporary plays, and a cross section of lesser-known works. In addition to printed resources, libraries should also include access to visual and aural media such as tapes, recordings, videos, CD-ROMS, etc.

## **D. Performance and Production**

In an educational setting having as its objective the professional training of directors, it is essential to provide a progressive and cumulative series of performance and production experiences to mold and integrate the developing components of the common body of knowledge and directing skills. Institutions seeking to offer training at the early stages will need to provide workshop opportunities. Training at the intermediate level should involve full rehearsals and productions in which students may participate according to their levels of proficiency. At the most advanced degree levels, institutions must be able to provide actors of demonstrated skill and talent with sufficient rehearsal time and a performance space equipped to support a full production. Full design and technical support for at least one production is also necessary to give degree candidates an opportunity to work as collaborative artists in a professional atmosphere.

The time spent working on performance and production programs in a studio or stage setting should be regarded as an opportunity to synthesize skills learned by discrete studies in the basic components of directing. A series of rehearsals and productions in and of itself, however, is not a substitute for formal training and mastery of such elements as play analysis, an introduction to the great works of dramatic literature, the development of advanced acting skills, etc. Therefore, the performance and production schedule for the individual directing student should not be so intensive that time is not available for the continuing development of the common body of knowledge and skills. This is especially important in the early years of education and training.

## **E. The Involvement of Professional Theatre Companies**

Institutions concerned with the education and training of directors should establish the strongest feasible relationships with professional theatres. This may include the

involvement of professional directors as full-time or part-time faculty, the development of internship arrangements, or the integration of campus residencies by professional directors or companies in the training program for directors. Long-term planning should be evident to ensure the continuity of the program.

### **III. BACCALAUREATE PREPARATION**

Normally, the undergraduate years will focus on achieving basic competence in the components that make up the common body of theatre knowledge and skills.

A number of baccalaureate degrees can fulfill a proportion of this need. However, when an institution wishes to offer a focused program designed to prepare students for advanced studies in directing, the appropriate curricular structure is the Bachelor of Arts or the Bachelor of Fine Arts with an emphasis on pre-professional studies in directing. When the resources outlined in Section II above are available at a level that can adequately support the program, the offering of a directing curriculum is justified. The curricular structure for such programs is the same for the B.A. and B.F.A. degrees; the general studies component, however, must include history, cultural studies, and social sciences, particularly psychology.

An emphasis on pre-professional studies in directing also requires the resources that will enable students to develop the following essential competencies in addition to those stated for all baccalaureate programs:

- Achievement of the highest possible level of competence in the major, whether a comprehensive major in theatre or a major with an area of specialization. Studies in the theatre major shall continue throughout the entire degree program.
- Achievement of an advanced level in acting. Studies in acting shall be required throughout the degree program.
- Achievement of an advanced level of analytical skills. Studies in play analysis shall continue throughout the degree program.
- Opportunities to develop basic directing techniques through the observation of rehearsals and the finished productions of professional directors, to coach actors, to work with designers and technicians, and to direct portions of rehearsals. These opportunities shall continue throughout the degree program.

### **IV. INITIAL GRADUATE DEGREES IN DIRECTING**

In some academic institutions, the initial graduate degree in directing is titled Master of Arts. It requires a minimum of 30 semester hours beyond the baccalaureate.

Institutions must make clear whether their M.A. curricula are designed primarily (a) to develop specific advanced competencies in one or more of the various production components that must be mastered by directors following completion of a standard baccalaureate curriculum in theatre, or (b) to continue the development of the common body of knowledge and skills based on completion of a pre-directing program as outlined in Section III above.

Having made this determination, the institution will develop a curriculum that falls within the following framework:

- Studies that relate specifically to directing, such as advanced directing, must comprise at least one-third of the total curriculum.

- As a culmination to the study of directing, the student must direct at least one play for public performance with some scenic support.
- Other studies in theatre, such as play analysis, theatre history, dramatic literature, acting, and playwriting should make up at least one-third of the total curriculum.
- Studies in play analysis should continue throughout the degree program.
- Institutions should offer graduate degrees in directing only if students can be afforded the opportunity for regular directing experience under faculty supervision and with a group of actors of appropriate talent and training.

## V. ADVANCED GRADUATE DEGREES IN DIRECTING

### A. General Requirements

1. **Degree Titles.** Advanced graduate degrees for directors are titled Master of Fine Arts. At least sixty semester hours of study beyond the baccalaureate are required for these degrees. Normally, work equivalent to at least three full-time years of graduate study is required.
2. **Residence.** A residence requirement of at least two years is essential.
3. **M.F.A. Standards.** M.F.A. degrees in directing must meet NAST standards for all M.F.A. degrees (see Section XVII.A. beginning on page 107 of the *NAST Handbook*) in addition to the standards outlined below and under the rubric “M.F.A. in Directing.”

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

1. **Admission.** Admission should be limited to those students who have completed a baccalaureate or master’s program in theatre and who demonstrate the mastery of a sufficient common body of theatre knowledge and skills to project that the directing student, at the end of a three-year program, will be prepared for career entry.

A specific set of examinations (oral or written) or other means of evaluation must be developed by the institution to generate such an assessment.

Quotas must be established correlated to the institution’s ability to provide continuous rehearsal and production experience.

2. **Faculty.** Faculty must be provided who, by professional experience and/or demonstrated teaching competence and/or earned degrees, can be expected to assist the student in fully achieving the common body of knowledge and skills required for career entry. Institutions will accomplish this in various ways depending upon their locations and resources. However, it is expected that specialized faculty will be available to teach each aspect of the common body of knowledge and skills.
3. **Facilities and Equipment.** In addition to appropriate facilities for theatre study, adequate performance spaces and production facilities must be available and accessible throughout the year for rehearsals and performances.
4. **Library.** Resources for the study of directing, dramatic literature, acting, design, play analysis, history, theory and criticism must be available. The library holdings should

cover all standard works and documentation in various media of specially significant contemporary work.

### C. Curricular Requirements

- 1. Program Structure.** Work in the major area of directing, including studies in play analysis, acting, directing techniques, and design, should occupy at least 65% of the curriculum; studies in theatre history, dramatic literature, theory, criticism, and aesthetics, at least 10% (20% if teaching is contemplated); the remainder is devoted to studies supportive of the major area.

Graduates must demonstrate the following:

- a. The ability to develop and guide fully mounted productions of a wide variety of types and styles of plays from a statement of concept through public performance.
  - b. A broad knowledge of dramatic literature and theatre history, including a demonstrated ability to undertake dramaturgical research.
  - c. The ability to work with actors from the early stages of creation through the finished performance.
  - d. The ability to work in collaboration with designers and an understanding of the basic principles of light, sound, color, mass, line, texture, and space in the theatre.
  - e. An understanding of all the theatre arts and crafts at a sufficient level of knowledge to communicate with other artists and to make critical judgments.
- 2. Production Requirements.** As a culmination to study in the major area of directing, the student must direct at least two full productions that are presented to the public, one of which must receive full design and technical support.

Institutions should offer the M.F.A. program in directing only if students can be afforded the opportunity for regular rehearsal and performance experiences under faculty supervision in settings which replicate professional preparation and presentation.

- 3. Guidelines for Curricular Studies.** Advanced studies in play analysis are required; advanced studies in theatre history and dramatic literature are strongly recommended. Course work and experiences which develop understanding and competence in production budgets and other professional matters are also strongly recommended.
- 4. Final Comprehensive Examinations and Production.** The passing of one or more examinations (written or oral) designed to test professional competence in the common body of theatre knowledge and skills and the presentation of a fully mounted and juried production that demonstrates professional competence as a director shall be a requirement for graduation.

## APPENDIX II.A

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### NAST GUIDELINES CONCERNING THEATRE IN GENERAL EDUCATION

#### I. INTRODUCTION

The traditional role of postsecondary institutions in theatre has been two-fold: the cultivation of an understanding of the theatre in the general public and the training of theatre professionals. The relative success of educational programs designed for theatre professionals is evidenced in the ever-increasing quality of theatrical performance in America. But all too often, cultivation of theatrical understanding in the public has been of secondary concern. As a result, the cultural involvement of the public is not sufficient to take full advantage of the high level and quality of artistic activity that is available.

NAST recognizes two important areas of strength available to address this problem: (a) the wealth of professional expertise that exists in performing organizations and educational institutions concerning the arts and arts education; and (b) evidence that the level of public commitment to the arts is growing.

An improved relationship and appropriate fusion of these two strengths must be accomplished if greater public literacy and sophistication in the arts are to develop.

NAST recognizes that institutions of higher education engaged in theatre training can provide one of the most important resources for this effort. It is appropriate, therefore, that theatre programs in these institutions assume a significant responsibility for improved educational results on behalf of theatre.

NAST believes that the success of the theatre community in these endeavors is essential to the quality of cultural life in the United States.

#### II. PRINCIPLES

The aesthetic products of human culture and experience, including theatre, are among the most significant human achievements. Therefore, all the arts merit technical and reflective study as subjects of intrinsic worth. Because of the connections of the arts to all human forms of life, studies in history, culture, language, and other such liberal subjects are incomplete unless attention is given to their aesthetic dimensions. When appropriately taught, technical, reflective, and interdisciplinary studies in the arts can promote and enhance the aesthetic appreciation and discrimination of students who, in turn, become audiences and provide leadership in the continuing and various processes of artistic creation, presentation, and education.

A heightened aesthetic consciousness is of intrinsic human worth to those who possess it; a more pervasive aesthetic awareness is basic to the amelioration of many existing social ills. Today's society reflects the general lack of a developed sense of beauty. There is a tendency to see the environment, natural and human, exclusively in utilitarian terms; thus there is a failure to perceive the world and its products as things of beauty, to be approached with respect and love, as well as with plans for utilization.

These guidelines are based upon the premise that there is general convergence between the purposes of education in theatre and the purposes of general liberal education. Education in theatre is not intended to produce only technical skills, but aims also at the preparation of individuals who understand the cultural and aesthetic significance of the art. Such comprehensive understanding with attending skills, attitudes and aptitudes is the fundamental ingredient in a liberal education as traditionally conceived. The presence of programs in theatre in educational programs at all levels is thus an entirely appropriate educational objective.

Initiatives in pursuit of this objective must, of necessity, originate from theatre units within educational institutions.

NAST believes that these initiatives are essential to the continuing growth of the theatrical culture in the United States.

### **III. PURPOSES**

These guidelines are structured to assist institutions in dealing with issues of theatre in general education and are provided as an inventory of possibilities.

In keeping with the concept of accreditation based fundamentally on the objectives defined by the institution and the appropriateness of those objectives in comparison with the resources available, these guidelines are not to be construed as a list of requirements for accreditation. They are intended to explain by example the major points outlined in the NAST accreditation standard on Theatre in General Education (*see page 112*).

Institutions are expected to address this issue in terms of what is applicable to them and their own objectives and situation.

The Guidelines Statement should serve as a resource for those who are not daily involved with theatre as their area of expertise.

### **IV. GUIDELINES FOR SPECIFIC ASPECTS OF THEATRE IN GENERAL EDUCATION**

#### **A. Theatre Education for the General College Student**

NAST recognizes that students enter colleges and universities with a wide variety of theatre experiences. Taking into account this variety, theatre units should provide experiences that expose students to a wide range of dramatic styles and cultures in order to enhance artistic perception.

The following are recommended:

1. Course offerings for non-majors should be structured to develop dramatic perception and should include live performance whenever possible.
2. Participation by qualified non-majors in courses for majors should be encouraged as part of the elective portion of their programs.
3. The theatre unit should be actively involved in institutional admissions and counseling processes to convey opportunities for participation in theatre studies and activities.

4. The theatre unit should encourage the liberal arts major in theatre as the basis of a liberal education and a basis for graduate study in other fields.
5. Elective studies and minors in theatre should be available and encouraged in all baccalaureate curricula.
6. Participatory theatrical experiences for non-majors should be provided under the supervision of those of professional standing.
7. An effective program for building audiences among the non-major student populations should be maintained, especially for faculty and student productions.
8. Productions, lectures, and demonstrations by theatre major students and faculty should be integrated whenever possible into the curricular approaches of other disciplines.
9. Opportunities should be provided for the participation of non-major students in activities involving visiting theatre professionals.
10. Provision should be made for the involvement of part-time and continuing education students in the theatre in general education programs.

#### **B. Theatre in General Education and the Training of the Theatre Professional**

NAST recognizes that professional training institutions have a responsibility to place the specialization necessary for professional theatrical activity in a context which produces a deep sense of concern and responsibility for the development of cultural values.

The following are recommended:

1. Curricular and non-curricular experiences should be provided to develop understanding of the philosophical and sociological significance of the arts in American life and culture.
2. Opportunities should be provided to prepare students for service to the community through theatre.
3. In addition to on-campus productions, theatre students should be encouraged to present themselves and their work to the larger community.
4. Curricular opportunities should be provided in which theatre is integrated with other artistic, historical, and scientific disciplines.
5. Opportunities should be provided for studies and experiences in arts management, advocacy, and audience development.
6. Since many theatre professionals serve as teachers, attention should be given to developing appropriate pedagogical techniques for discovering new ways of understanding and introducing theatre.

#### **C. Faculty**

NAST recognizes that academic tradition often discourages faculty attention to theatre in general education. Unfortunately, promotion, tenure, and academic standing may be adversely affected when attention is focused on non-majors, interdisciplinary efforts, and community service in theatre.

Appropriate means must be found at each institution to address these difficult questions in favor of a vital Theatre in General Education program.

The following are recommended:

1. Policies for granting credit toward promotion and tenure should be developed for faculty involved in education of the non-major student in theatre.
2. Programs should be maintained to integrate professional studies and experiences for majors into the curricular and non-curricular theatrical activities of non-majors.
3. Faculty should be encouraged to participate fully in community theatrical development.
4. Experienced faculty, singly or in groups, in all specialty areas should undertake the responsibility for introductory theatre courses for non-majors.
5. Faculty should promote concern for Theatre in General Education among theatre major students.
6. Faculty who direct theatre research should encourage attention to sociological, psychological, and marketing issues in audience development.
7. Faculty should experiment with curricular approaches for majors and non-majors which combine theatre with other disciplines.
8. Faculty should be encouraged to create and present theatrical productions for a variety of settings, both on and off campus.

#### **D. The Local Community**

The community beyond the campus provides numerous opportunities in presentation, education, and advocacy.

The theatre unit should be concerned about activities with the community as well as for the community, in order to develop resources and cooperative endeavors with support groups and interested individuals who are willing to join in the common cause for theatre.

The following are recommended:

1. The theatre unit should encourage faculty and student productions in the community. A variety of times, settings, and formats should be investigated to best establish rapport with prospective audiences.
2. The theatre unit should be supportive of community theatrical societies and production groups.
3. The theatre unit, insofar as possible and appropriate, should be involved in teaching theatre at the pre-school, K-12, adult, and senior citizen levels.
4. The theatre unit should be directly involved in the establishment and furtherance of community arts policy both through representation on governing boards and in artistic presentations.
5. There should be cooperation with school theatre programs and community performing groups to enhance theatrical development in the community.

## **E. Media**

The media exercise broad influence. As part of their community outreach, theatre units should maintain an aggressive advertising and promotional campaign utilizing all media.

The following are recommended:

1. Working relationships should be developed with radio and television stations. These may include the presentation of theatrical productions live or on tape, educational programs, and consultative services of all kinds. Cooperation with public radio and television stations, because of their non-commercial status and community orientation, may be especially appropriate.
2. Working relationships should be developed with the print media; newspapers, city and local magazines, newsletters and the like, to encourage attention and support of the theatre unit's activities.
3. Attention should be given to evolving media technologies and their possible impact on the marketing of theatrical productions, traditional or otherwise.
4. The fundamental objective of all promotion should be to contribute to a national effort that speaks to the larger idea of theatre as an exciting and enriching opportunity for individuals.
5. Opportunities should be taken to cooperate with all arts groups to work for improved arts news coverage.

## **F. Arts and Arts Education Policy Development**

Theatre units have a responsibility to influence the positive development of regional and national arts policy and to prepare students capable of doing so.

The following are recommended:

1. Faculty, staff, and students should be encouraged to participate in a wide range of activities associated with policy development.
2. Involvement of other academic units should be sought in conducting marketing and other promotional studies to be used in policy development.
3. Theatre units have a responsibility to participate in the furtherance of improved regional and national arts education policy. This effort is in addition to the educational program for the training of professionals.
4. Theatre units have a responsibility to participate in the furtherance of improved regional and national arts policies directed to the development of expanded involvement by the population. Such involvement should be structured to increase long-term understanding, commitment, and support.

## APPENDIX II.B

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### ADVISORY STATEMENT ON UNDERGRADUATE MINORS IN THEATRE

NAST encourages theatre programs in higher education to offer minors in theatre for undergraduate students. Minors enable students to advance and integrate theatre knowledge and skills in a variety of areas and may be especially appropriate for students with substantial interest in theatre, but who intend to pursue careers in other fields.

NAST does not accredit or list minor programs in its *Directory*, since minors are considered part of an institution's program of theatre in general education. The Association encourages accredited member institutions to organize, manage, and evaluate minors programs with the seriousness of purpose expected of all postsecondary artistic and educational activities. The following advisory points may provide assistance in this regard:

1. A clear relationship should be evident among the mission, goals, and objectives of the institution, the theatre unit, and the theatre minor programs. Mission, goals, and objectives should be considered in artistic, intellectual, educational, and curricular terms.

Minors in theatre require attention to a variety of operational and policy issues. Minors programs are important in overall considerations about size and scope and in managing the theatre unit's relationships among goals and objectives, resources, and program offerings. Each theatre unit is responsible for ensuring that resources are available to support the goals and objectives of minors programs for all students enrolled. Student/faculty FTE ratios deserve careful consideration.

2. Minors programs should have distinct structures, formats, and requirements.
3. Minors programs should have specific curricular objectives. Normally, minors require 15-24 semester hours and involve a range of theatre studies from areas such as performance, production, analysis, and history. The usual goal is to raise the level of overall proficiency in theatre and to provide a comprehensive overview of the discipline. Requirements in at least two of the four areas previously mentioned are the norm. However, minors in theatre may be especially designed to be integrated with other liberal arts or pre-professional curricula. Whatever the curricular objective, balances between comprehensiveness and focus must be maintained to ensure program integrity.
4. Minors programs may be traditional or innovative in structure, content, and requirements. They may be traditional or innovative in their relationship to the theatre unit and to the institution as a whole. Whatever the approach, administrators and faculty associated with minors programs should seek and evaluate opportunities to broaden the artistic and intellectual development of students. Multi- and interdisciplinary studies; individualized minors under a common goals framework; results-oriented requirements; involvement in upper division courses, electives, and special project opportunities all seem particularly appropriate.

5. Each minors program should have published policies concerning admission, the awarding of grades and credit, retention, and completion consistent with the curricular goals of the program. Requirements for course work, proficiency levels in performance and/or production, and any project activity should be clearly stated. Policies should be developed to define relationships between minor and major programs, especially in institutions where declarations of major occur at the end of the freshman or sophomore year.

Scholarship and other financial aid, transfer policies affecting minors, and special fees for non-major enrollments and counseling require delineation and regular attention.

6. The minor in theatre is strongly recommended for individuals preparing to be general elementary school teachers, or liberal arts and sciences teachers at the junior high or high school level. However, the minor in theatre is inappropriate for the preparation of specialist K-12 theatre teachers. To offer such a possibility is inconsistent with NAST standards. NAST requirements for specialist teacher preparation are found in the NAST *Handbook* under “Standards for Degree-Granting Institutions.”
7. It is essential that all written and spoken information be clear about the artistic, intellectual, educational, and curricular goals and limits of each minors program. Promotion and recruitment activities for minors programs should be carefully designed to emphasize the advantages of the program without promising or implying undocumentable career results.

NAST maintains texts addressing issues of content and evaluation that may be useful in developing, maintaining, and amending theatre minors programs. *Handbook* statements concerning artistic and intellectual goals and content for undergraduate degrees and programs in theatre can serve as starting points or guidelines for discussions about content. Self-study, assessment, and future analyses instruments can provide formats for studying results, prospects, and feasibilities.

As overall curriculum offerings and policies are planned, NAST encourages continued attention to the potentials for theatre inherent in strong minors programs. The minors option provides tremendous opportunities to develop theatre knowledge and skills at a basic collegiate level among large numbers of educated citizens. Evolving economic, demographic, and technological conditions provide increased incentive for creativity and leadership in the development and operation of theatre minors programs.

# APPENDIX III.A

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## CODE OF GOOD PRACTICE FOR THE ACCREDITATION WORK OF NAST

To fulfill its values, principles, and responsibilities in accreditation, NAST:

**1. Pursues its mission, goals, and objectives, and conducts its operations in a trust-worthy manner.**

- Focuses primarily on educational quality, not narrow interests, or political action, or educational fashions.
- Demonstrates respect for the complex interrelationships involved in the pursuit of excellence by individual institutions or programs.
- Exhibits a system of checks and balances in its standards development and accreditation procedures.
- Maintains functional and operational autonomy.
- Avoids relationships and practices that would provoke questions about its overall objectivity and integrity.
- Analyzes criticism carefully and responds appropriately by explaining its policies and actions and/or making changes.

**2. Maximizes service, productivity, and effectiveness in the accreditation relationship.**

- Recognizes that teaching and learning, not accredited status, are the primary purposes of institutions and programs.
- Respects the expertise and aspirations for high achievement already present and functioning in institutions and programs.
- Uses its understanding of the teaching and learning focus and the presence of local expertise and aspirations as a basis for serving effectively at individual institutions and programs.
- Keeps the accreditation process as efficient and cost-effective as possible by minimizing the use of visits and reports, and by eliminating, wherever possible, duplication of effort between accreditation and other review processes.
- Works cooperatively with other accrediting bodies to avoid conflicting standards, and to minimize duplication of effort in the preparation of accreditation materials and the conduct of on-site visits.
- Provides the institution or programs with a thoughtful diagnostic analysis that assists the institution or program in finding its own approaches and solutions, and that makes a clear distinction between what is required for accreditation and what is recommended for improvement of the institution or program.

### **3. Respects and protects institutional autonomy.**

- Works with issues of institutional autonomy in light of the commitment to mutual accountability implied by participation in accreditation, while at the same time, respecting the diversity of effective institutional and programmatic approaches to common goals, issues, challenges, and opportunities.
- Applies its standards and procedures with profound respect for the rights and responsibilities of institutions and programs to identify, designate, and control (a) their respective missions, goals, and objectives; (b) educational and philosophical principles and methodologies used to pursue functions implicit in their various missions, goals, and objectives; (c) specific choices and approaches to content; (d) agendas and areas of study pursued through scholarship, research, and policy developments; (e) specific personnel choices, staffing configurations, administrative structures, and other operational decisions; and (f) content, methodologies, and timing of tests, evaluations, and assessments.
- With respect to professional schools and programs, recognizes the ultimate authority of each academic community for its own educational policies while maintaining fundamental standards and fostering consideration of evolving needs and conditions in the profession and the communities it serves.

### **4. Maintains a broad perspective as the basis for wise decision making.**

- Gathers and analyzes information and ideas from multiple sources and viewpoints concerning issues important to institutions, programs, professions, publics, governments, and others concerned with the content, scope, and effectiveness of its work.
- Uses the results of these analyses in formulating policies and procedures that promote substantive, effective teaching and learning, that protect the autonomy of institutions and programs, and that encourage trust and cooperation within and among various components of the larger higher education community.

### **5. Focuses accreditation reviews on the development of knowledge and competence.**

- Concentrates on results in light of specific institutional and programmatic missions, goals, objectives, and contexts.
- Deals comprehensively with relationships and interdependencies among purposes, aspirations, curricula, operations, resources, and results.
- Considers techniques, methods, and resources primarily in light of results achieved and functions fulfilled rather than the reverse.
- Has standards and review procedures that provide room for experimentation, encourage responsible innovation, and promote thoughtful evolution.

### **6. Exhibits integrity and professionalism in the conduct of its operations.**

- Creates and documents its scope of authority, policies, and procedures to ensure governance and decision making under a framework of “laws not persons.”
- Exercises professional judgment in the context of its published standards and procedures.

- Demonstrates continuing care with policies, procedures, and operations regarding due process, conflict of interest, confidentiality, and consistent application of standards.
  - Presents its materials and conducts its business with accuracy, skill, and sophistication sufficient to produce credibility for its role as an evaluator of educational quality.
  - Is quick to admit errors in any part of the evaluation process, and equally quick to rectify such errors.
  - Maintains sufficient financial, personnel, and other resources to carry out its operations effectively.
  - Provides accurate, clear, and timely information to the higher education community, to the professions, and to the public concerning standards and procedures for accreditation, and the status of accredited institutions and programs.
  - Corrects inaccurate information about itself or its actions.
- 7. Has mechanisms to ensure that expertise and experience in the application of its standards, procedures, and values are present in members of its visiting teams, commissions, and staff.**
- Maintains a thorough and effective orientation, training, and professional development program for all accreditation personnel.
  - Works with institutions and programs to ensure that site teams represent a collection of expertise and experience appropriate for each specific review.
  - Conducts evaluations of personnel that involve responses from institutions and programs that have experienced the accreditation process.
  - Conducts evaluations of criteria and procedures that include responses from reviewers and those reviewed.

## APPENDIX III.B

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### POLICIES CONCERNING LISTINGS IN THE NAST *DIRECTORY*

*The information below outlines NAST policies concerning the listing of programs and degrees in the Directory. The Directory may be obtained from the NAST web site: <http://nast.arts-accredit.org>.*

#### I. ACCREDITED INSTITUTIONAL MEMBERSHIP

Associate Membership may be granted to institutions applying for the first time which meet a substantial portion of the standards of the Association, and which show promise of being able to meet completely the Association's standards for all theatre curricula offered by the institution. Accreditation with Associate Membership is valid for up to five years. At the end of this period, such schools will be required to satisfy criteria for Membership in the Association. Associate Members are identified as such in the *Directory*.

Membership is granted to institutions meeting all of the standards of the Association. Institutions approved with Membership are granted five-year periods of accreditation. At the end of five years, such institutions are expected to apply for Renewal of Membership.

Institutions renewed for membership are granted ten-year periods of accreditation.

The Standards for Institutional Membership are published regularly in the NAST *Handbook*.

#### II. INSTITUTIONAL LISTINGS

The date following the institution's address indicates the date of membership in NAST.

The date in brackets indicates the year of the last on-site evaluation.

The dates in parentheses indicate the academic year in which the next accreditation review is scheduled.

#### III. DEGREE AND PROGRAM LISTINGS

The NAST *Directory* contains a listing of theatre programs and curricula that have received accreditation through appropriate action of the NAST Commission on Accreditation. Therefore, though the *Directory* may be useful in guidance situations, its primary function is as an annual record of the status of member institutions.

The listing of a degree program in the *Directory* indicates that the curriculum and transcripts have been reviewed and approved by the Commission. Degree programs for which Plan

Approval has been granted, but for which transcripts are not yet available for review, appear in italics. The same procedure applies to new programs in non-degree-granting institutions.

It is expected that member institutions will submit any new degree or program plan to the Commission on Accreditation for approval.

Majors are listed as unique terms applied to generic degree titles. If applicable, areas of emphasis within majors are placed in parentheses following the term designating the major.

#### **IV. CORRESPONDENCE AND INFORMATION**

Correspondence and requests for information regarding degrees, programs, facilities, and other information about member institutions should be addressed to the theatre executive of the institution. The address and names of persons to contact at each member institution are included in the *Directory*.

Requests for information about NAST or NAST publications should be directed to the NAST web site (<http://nast.arts-accredit.org>) or to its National Office (*see inside front cover page of this Handbook for contact information*).

## **APPENDIX III.C**

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### **BACCALAUREATE DEGREES IN THE ARTS DISCIPLINES**

#### **A Policy Statement of 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**

##### **I. CURRICULAR STRUCTURE**

Institutions of higher education in the United States prepare individuals for a wide variety of vocations. Because each of these vocations has unique requirements for professional practice, educational patterns vary discipline by discipline.

The four-year baccalaureate degree is the primary format for education at the undergraduate level. This degree normally contains at least 120 semester hours of course work. Curricula comprising these hours are usually divided among required courses in the major, required courses in general studies, and electives. Each institution of higher education develops degree requirements based upon a proportional mix of these elements.

There are two generic types of baccalaureate degrees which prepare individuals for work in the professions of dance, music, theatre, and visual arts and design. Consistent with general academic practice, these are labeled “professional” degrees and “liberal arts” degrees.

The professional degree is intended to provide intensive training in the intellectual and physical skills necessary to arts professionals. Because physical skills development is critical during ages 18-22, many young artists do not wish to risk postponement of serious study until the graduate years. Since physical skills are meaningless without accompanying intellectual development, and since both are time-consuming activities requiring daily practice, the professional degree normally involves at least two-thirds of the curriculum in the major field. This may include supportive courses directly and legitimately related to professional practice of the disciplines. The remaining portion is divided between general studies and electives.

Professional degrees preparing specialists in the arts for the public schools or developing creative arts therapists will include in the major field interdisciplinary and professional studies in such areas as education and psychology.

By contrast, the liberal arts degree emphasizes a broad program of general studies. The major field normally occupies one-third of the curriculum with coverage of the discipline being broad in scope. The remaining portion is divided between general studies and electives.

##### **II. DEGREE TITLES**

Professional degrees containing at least sixty-five percent course work in the major area (or the major area and related professional studies in degrees for arts therapists, elementary/secondary teachers, and certain other specialist professions, when the total in the arts discipline is no less than fifty percent) normally carry the title Bachelor of Fine Arts (for the fields of Dance, Theatre, and Visual Arts and Design) or Bachelor of Music. Institutions designate specific

course work for specialty areas; for example, the Bachelor of Fine Arts in Painting, Dance Performance, or Acting, and the Bachelor of Music in Composition.

Interdisciplinary degrees in such areas as musical theatre and stage design must have at least sixty-five percent course work in the arts disciplines involved to carry the title Bachelor of Fine Arts or Bachelor of Music.

Liberal arts degrees normally containing at least thirty-five percent course work in the major area carry the title Bachelor of Arts or Bachelor of Science with the generic name of the discipline appended; for example, Bachelor of Arts in Theatre, Bachelor of Arts in Dance. Within these programs various emphases may be possible through minimal variations on the basic plan of course work.

It is recognized that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting “professional” degree standards, the degree is normally designated Bachelor of Arts or Bachelor of Science with the specific major area; for example, Bachelor of Science in Graphic Design or Bachelor of Arts in Music Theory.

### **III. NATIONAL STANDARDS AND PRACTICE**

Within the degree formats outlined above, each institution develops the precise structure and detail of the curriculum for each degree program. This development is consistent with the unique goals and resources of the institution.

In each of the arts disciplines, academic institutions have created associations specifically concerned with the development of educational standards and operational procedures. These organizations, through their member institutions, work to develop overall frameworks which outline the attributes of training programs for arts professionals while encouraging diversity among institutions and respect for operational integrity within institutions. Each of these organizations works through the system of voluntary accreditation. Each publishes a set of standards and guidelines as the basis for accreditation reviews which give greater detail and definition to the baccalaureate degree definitions outlined in this document. The Associations also publish standards and guidelines for graduate degrees.

## **APPENDIX III.D**

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### **NAST POLICY ON REVIEW AND ACCREDITATION OF POSTSECONDARY NON-DEGREE-GRANTING PROGRAMS IN DEGREE-GRANTING THEATRE UNITS**

Postsecondary non-degree-granting programs in degree-granting theatre units will be listed by NAST only when their objectives and structure indicate a discrete curricular offering and when they require 30 or more semester hours (45 quarter hours) or clock-hour equivalent at the undergraduate level, or 15 or more semester hours (22 quarter hours) or clock-hour equivalent at the graduate level. When the purpose is to offer shorter programs of a workshop nature, or programs that provide supplemental credentials for students enrolled in undergraduate or graduate degree programs, the programs will be reviewed by the Commission on Accreditation, but not listed by the Association. All postsecondary non-degree-granting programs will be reviewed using standards outlined in Section III of the NAST “Standards for Non-Degree-Granting Institutions.”

Non-degree-granting programs will be reviewed from an objective/content base rather than a title/content base.

## APPENDIX III.E

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### THE ACCREDITATION OF FILM/VIDEO PROGRAMS

**National Association of Schools of Art and Design  
National Association of Schools of Theatre**

The National Association of Schools of Art and Design and the National Association of Schools of Theatre are the nationally recognized accrediting agencies for their respective disciplines. This joint statement was developed to clarify the respective positions of each association with respect to the accreditation of film/video programs. The statement should not be construed as an endorsement of specific degree types, but rather reflects an analysis of fields which normally use a combination of knowledge and skills.

Accreditation by NASAD or NAST is voluntary. Statements in institutional literature concerning the accreditation of the program shall be accurate and clear to the public. Accreditation by NASAD 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.

NASAD and NAST recognize a wide variety of approaches to the study of film/video. However, each association reviews film/video curricula only when programs fit within its scope of accreditation. NASAD reviews professional curricula (B.F.A.- and M.F.A.-type programs) only when the program has significant objectives and content based in the visual arts and when the program is primarily concerned with the conception, planning, and execution of film/video productions.

NAST reviews professional curricula (B.F.A.- and M.F.A.-type programs) only when the program is based in theatre techniques and their extensions, and when the program is primarily concerned with the conception, planning, and execution of film/video productions.

Within the above guidelines, it is recognized that film/video studies may be directed toward production in the commercial studio or production as an independent filmmaker or video artist. Such objectives determine the distribution and emphases of the component disciplines of film/video within specific programs.

NASAD and NAST maintain separate standards for film/video programs. Each reflects film/video study from a particular disciplinary base.

While reflecting certain differences, the standards statements do not conflict, particularly since production-oriented film/video curricula, when not in a separate academic unit, are most often housed administratively with art and design or with theatre.

Advice concerning the application of NASAD and/or NAST standards in specific situations may be obtained by writing to the National Office staff that serves both associations at 11250 Roger Bacon Drive, Suite 21, Reston, VA 20190.

## APPENDIX III.F

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### POLICIES CONCERNING REGARD FOR DECISIONS OF STATES AND OTHER ACCREDITING ORGANIZATIONS IN THE NAST ACCREDITATION PROCESS

#### Section 1. Institutions

- a. NAST accredits only those postsecondary institutions that are legally authorized under applicable state law to provide a program of education beyond the secondary level.
- b. NAST does not renew the accreditation of an institution during a period in which the institution
  1. Is the subject of an interim action by a recognized institutional accrediting agency potentially leading to the suspension, revocation, or termination of accreditation or preaccreditation;
  2. Is the subject of an interim action by a state agency potentially leading to the suspension, revocation, or termination of the institution's legal authority to provide postsecondary education;
  3. Has been notified of a threatened loss of accreditation, and the due process procedures required by the action have not been completed; or
  4. Has been notified of a threatened suspension, revocation, or termination by the state of the institution's legal authority to provide postsecondary education, and the due process procedures required by the action have not been completed.
- c. In considering whether to grant initial accreditation or preaccreditation to an institution, NAST takes into account actions by
  1. Recognized institutional accrediting agencies that have denied accreditation or preaccreditation to the institution, placed the institution on public probationary status, or revoked the accreditation or preaccreditation of the institution; and
  2. A state agency that has suspended, revoked, or terminated the institution's legal authority to provide postsecondary education.
- d. If the Commission grants accreditation or preaccreditation to an institution notwithstanding the actions described in paragraphs b or c of this section, NAST provides the U.S. Secretary of Education a thorough explanation, consistent with its accreditation standards, why the previous action by a recognized institutional accrediting agency or the state does not preclude a grant of accreditation status.
- e. If a recognized institutional accrediting agency takes an adverse action with respect to a dually accredited institution or places the institution on public probationary status, or if a recognized programmatic accrediting agency takes an adverse action for reasons associated with the overall institution rather than the specific program against a program offered by an institution or places the program on public probation, NAST promptly reviews its accreditation or preaccreditation of the institution to determine if it should also take adverse action against the institution.

## **Section 2. Programs**

- a. NAST does not renew the accreditation status of a program during any period in which the institution offering the program
  1. Is the subject of an interim action by a recognized institutional accrediting agency potentially leading to the suspension, revocation, or termination of accreditation or preaccreditation;
  2. Is the subject of an interim action by a state agency potentially leading to the suspension, revocation, or termination of the institution's legal authority to provide postsecondary education;
  3. Has been notified of a threatened loss of accreditation, and the due process procedures required by the action have not been completed; or
  4. Has been notified of a threatened suspension, revocation, or termination by the state of the institution's legal authority to provide postsecondary education, and the due process procedures required by the action have not been completed.
- b. In considering whether to grant initial accreditation or preaccreditation to an institution, NAST takes into account actions by
  1. Recognized institutional accrediting agencies that have denied accreditation or preaccreditation to the institution offering the program, placed the institution on public probationary status, or revoked the accreditation or preaccreditation of the institution; and
  2. A state agency that has suspended, revoked, or terminated the institution's legal authority to provide postsecondary education.
- c. If the Commission grants accreditation or preaccreditation to an institution notwithstanding the actions described in paragraph a of this section, NAST provides the U.S. Secretary of Education a thorough explanation, consistent with its accreditation standards, why the previous action by a recognized institutional accrediting agency or the state does not preclude a grant of accreditation status.
- d. If a recognized institutional accrediting agency takes an adverse action with respect to the institution offering the program or places the institution on public probationary status, NAST promptly reviews its accreditation of the institution to determine if it should also take adverse action against the program.

**Section 3.** NAST routinely shares with other appropriate recognized accrediting agencies and state agencies information about the accreditation status of institutions or programs and any adverse actions it has taken against an accredited institution or program.

NAST expects reciprocity as the basis for fulfilling the above policies as required by the U.S. Department of Education.

## **APPENDIX III.G**

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### **COMMISSION TIME GUIDELINES FOR INTERPRETING THE CONTINUOUS DEFERRAL POLICY**

#### **(Rules of Practice and Procedure, Article IV, Section 4)**

Normally, the total time period for demonstrating compliance with required standards shall not exceed:

1. Twelve months, if the program, or the longest program offered by the institution, is less than one year in length;
2. Eighteen months, if the program, or the longest program offered by the institution, is at least one year, but less than two years, in length; or
3. Two years, if the program, or the longest program offered by the institution, is at least two years in length.

If the institution or program does not bring itself into compliance within the specified period, the Commission must take adverse action unless the Commission extends the period for achieving compliance for good cause.

## APPENDIX IV.A

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### PROCEDURES FOR JOINT EVALUATIONS: NASAD, NASD, NASM, NAST

#### I. PARTIES

The parties to this agreement are the following autonomous organizations:

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

Each organization is engaged in a national program of specialized accreditation covering disciplinary studies in preparing for professional practice in the disciplines stipulated in its title.

The organizations maintain their respective national offices at 11250 Roger Bacon Drive, Suite 21, Reston, Virginia, and share the services of the same office staff.

#### II. DEFINITIONS

##### A. Specialized Accreditation of Institutions and/or Programs

An expression of confidence by one of the recognized professional accrediting agencies that specific degree programs in a particular area of professional specialization, whether offered by a multi- or single-purpose institution, are soundly conceived, that the purposes of these programs are being accomplished, and that the professional degree program is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. Professional accreditation affords academic and professional recognition of specific degrees offered by institutions and indicates that these degree programs have been intensively evaluated by peers in the profession and have met minimum national professional standards in the area of specialization. The parties to this agreement are the professional accrediting agencies for their respective disciplines. Accreditation by any one signifies that an institution's programs in that particular discipline have undergone intensive evaluation by professional peers and have met minimum standards in the discipline established by that Association.

##### B. Concurrent Evaluations

An accrediting association conducts a regular evaluation process at the same time as another accrediting association, but in no way coordinates specific aspects of this process with the other association. Although impressions may be shared with the other association, evaluators devote their full time to the accreditation procedures of their association. Their formal reporting responsibilities are solely to the association for which they are working.

### **C. Joint Evaluation**

An accrediting association conducts a regular evaluation process at the same time as another association, but cooperates with that association in the appointment of a single evaluation team, the scheduling of a single visitation and, under certain conditions, the writing of a coordinated evaluation report to the institution.

Reporting responsibilities of team members may be shared between the two associations.

Joint evaluations do not lead to joint accreditation. Separate accreditation action is taken by each association; and, given the differences among associations, dissimilar results could issue from a joint evaluation.

### **III. PURPOSE**

The parties recognize that advantages may accrue to some institutions of higher education by having a joint accreditation review of disciplinary programs in the arts. Such an approach may seem appropriate for organizational, financial, or other reasons. Therefore, the parties offer joint evaluation as one mechanism among many for developing an accreditation program in the fine arts disciplines.

### **IV. PRINCIPLES**

The parties agree that the disciplines of art and design, dance, music, and theatre share many common aesthetic principles. However, it is recognized that they do not share a common literature, basic central theory, or repertory. Most important, they do not share a common technique.

Professional education and training in the postsecondary years focuses on technique, repertory, basic theory, and literature. Therefore, joint evaluation represents an aggregation of distinct disciplinary approaches to expression rather than a fusion of them. This principle will govern every aspect of specific arrangements for joint evaluation.

Although each discipline is reviewed separately by its own professional standards, work in interdisciplinary studies is encouraged. This will be evaluated by the appropriate agencies as part of the joint evaluation.

### **V. INSTITUTIONAL ROLE**

The decision to seek joint, concurrent, or separate evaluations is the prerogative of the institution. The decision should be based upon careful consideration of the institution's specific situation and its objectives for the specific evaluation in question.

The parties have no preference regarding the type of process chosen but are concerned that the choice be based upon an objective analysis by the institution.

The Executive Director of the accrediting associations is available for consultation with the arts executives of institutions to assist in determining the structure of the evaluation.

The decision to seek joint evaluation is entirely the institution's, and the chief executive or chief academic officer must take the initiative in contacting the accrediting associations.

## **VI. ARRANGING FOR JOINT EVALUATIONS**

### **A. Institutions Accredited by All Associations that are to Participate in the Joint Evaluation**

An institution accredited by all associations, and seeking reaffirmation, should indicate to each association its desire for joint evaluation. Staff members will then seek to integrate the re-evaluation schedules, making such adjustments as may be appropriate.

### **B. Institutions Accredited by One or More Associations and Not Another**

An institution accredited by one or more association and seeking status with another notifies each association of this interest, then follows the normal procedures with the appropriate association. Staff members will seek coordination whenever possible when desire for joint evaluation is indicated by the institution.

### **C. Institutions Accredited by None of the Associations**

The institution is encouraged to contact simultaneously the accrediting associations to participate in the joint evaluation. The accrediting associations will work cooperatively in considering the request, arranging for joint visits of a staff member and/or consultants from each association, as these may be necessary. The procedures established in each association for gaining candidacy or initial membership status will then be followed, each association requesting such written reports or documentation as its normal procedures require and making its own decision about accepting the institution's application.

## **VII. PATTERNS OF COOPERATION**

Joint evaluations may involve a wide variety of methods and approaches. Each institution is encouraged to develop a set of specific objectives for the joint visit. This will assist the accrediting associations in providing the best possible service.

Two basic methods for joint evaluation visits are as follows:

### **A. Separate Teams with Specified Coordination**

Each association develops a team with chairman and members to work its disciplinary responsibilities. Each team follows the procedures of its association. At specific points during the visit, joint activity is scheduled to accomplish purposes agreed upon before the visit. This joint effort is chaired by a previously designated representative from one of the participating accrediting associations.

### **B. Single Team with Subcommittees**

A single team is created with subcommittees for each discipline covering the responsibilities of each participating organization. The visit will cover areas of joint concern as agreed upon before the visit, and each subcommittee will be responsible for meeting the needs of the Commission to which it will report. The joint team is chaired by an individual who is a trained visiting evaluator for one of the participating accrediting associations. The chairman may or may not serve as a member of one of the subcommittees.

The parties express no preference for the method developed for an institutional review based upon one of the structures outlined above.

### **VIII. PREPARATIONS FOR THE VISIT**

The success of the joint visit will depend in large part on the quality and scope of advance planning. The Executive Director of the accrediting associations must be advised of the wish for joint evaluation no later than eighteen months prior to the projected date of the on-site visit by the evaluation team.

One or more staff visits may be required to develop plans for and/or serve as a resource during the joint evaluation. At least one staff visit is mandated if the joint evaluation involves three or more accrediting associations. The expenses of staff in this regard will be reimbursed by the institution.

Depending on the complexity of joint activity, it may be important for the chairman of “specified coordination” or “the single team” as outlined above to make a preliminary visit to the institution for organizational purposes. The expenses of such are to be reimbursed by the institution.

The staff will work with the institution to develop such policies and procedures as follows:

- A. Objectives of the joint evaluation;
- B. Pattern of cooperation among the accrediting associations;
- C. Calendar of events leading to the joint visit;
- D. Dates of the joint visit;
- E. Type of self-study and Self-Study Report;
- F. Overall schedule of the joint visit;
- G. Generic composition of the visiting team(s);
- H. Expenses.

These arrangements will be summarized in a memorandum of agreement among the institutions and the cooperating accrediting associations. Drafts will be prepared by the Executive Director of the accrediting associations. The memorandum must be placed in effect no later than one year prior to the on-site evaluation.

### **IX. INSTITUTIONAL SELF-STUDY AND JOINT EVALUATION**

While each accrediting association has its own guidelines for the process and content of the self-study, these are complementary enough that it will remain the institution’s responsibility to produce a Self-Study Report that best interprets its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future. Each accrediting association, however, may require additional documentation and materials according to its policies and procedures to supplement the Self-Study Report.

The Self-Study Report may take a variety of forms, including the following:

- A. Separate Self-Study Reports with common elements;

- B. Core Self-Study Report with various supplemental analyses by discipline;
- C. Common Self-Study Report;
- D. A non-traditional alternative.

The institution and the cooperating accrediting associations must agree on the type of Self-Study Report to be prepared.

Self-Study Reports using formats B, C, or D above must be reviewed by staff prior to insertion in the accreditation process. An outline of such Self-Study Reports must be submitted at least ten months prior to the visit with complete drafts submitted no later than two months prior to the visit. This is to assist the institution in fulfilling its responsibility to provide in some form all information requested by each accrediting association.

The preparation of the Self-Study Report and accompanying materials should follow procedures and be submitted in the format and in the number of copies required by each cooperating organization.

Self-Study Reports and accompanying catalogues and other materials must be forwarded to members of the visiting team(s) at least four weeks before the visitation. Visits may be postponed or cancelled at the prerogative of the visiting team(s) or the Executive Director of the accrediting associations if materials are not available to the visiting team at least four weeks prior to the visitation.

## **X. SELECTION OF VISITING EVALUATORS**

The Executive Director of the accrediting associations will nominate a proposed slate of visiting evaluators. The format of the nominations will be based upon the pattern of cooperation used. The nominations are based on the backgrounds and experience of the evaluators in relation to the stated objectives and characteristics of the institution and of the joint evaluation. The Executive Director will consider institutional requests of a general nature such as areas of specialization, but will not consider requests for specific individuals to comprise the evaluation team(s).

Each evaluator on the team must be a trained evaluator from a member institution of one of the organizations party to this agreement. Individuals nominated as chairmen of “specified coordination” or “single teams” shall be drawn from among the most experienced evaluators available to the cooperating accrediting associations.

Normally, at least two visitors for two days for each discipline are required for all institutions. More than two visitors per discipline or more than two visitation days may be requested or required for institutions with large programs or with multi-campus programs. More than two days may be necessary to accomplish joint evaluation responsibilities. In these cases, the number of visiting evaluators or number of days for the visitation shall be determined in consultation with the Executive Director of the accrediting associations based on both the size and scope of the institution’s program.

At least one member of every delegation from a cooperating association shall not be a member of the Commission on Accreditation or Board of Directors of that agency.

After receiving the institution’s order of preference, the Executive Director will invite specific visiting evaluators and delegate chairman responsibilities.

## **XI. THE ON-SITE VISIT**

The on-site visit will be conducted according to schedules developed in the planning stages. However, it must include opportunities for review of the program as outlined in the procedures manual of each cooperating accrediting association.

## **XII. THE EVALUATION REPORT(S) AND JOINT EVALUATION**

During the planning stage, a decision will be made concerning the format of the evaluation report(s) directed to the accrediting commissions of the cooperating associations. The basic formats are:

### **A. Separate Evaluation Reports with Common Elements**

Team members representing an accrediting association follow the procedures for Visitors' Reports prescribed by that association. No coordination is required.

### **B. Separate Evaluation Reports with Common Elements and a Supplementary Joint Statement About Arts Curricula Reviewed**

Same as A above except that the Chairman of "specified coordination" develops a draft of the joint statement based upon work of the joint team.

### **C. Core Evaluation Report with Appendices by Discipline**

The Chairman of "specified coordination" or the "single team" prepares a draft core report concerning common operational and administrative elements with the disciplinary delegations providing a report on specific curricula and other matters of disciplinary concern.

### **D. Common Evaluation Report**

A single report directed to the cooperating accrediting associations will be prepared by the joint visiting teams. The basic responsibility for preparing the evaluation report is vested with the team chairman, who will draft a report as nearly compatible with the requirements of all associations regardless of which one that individual represents. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be addressed to one of the associations. These supplementary materials will be prepared by those team members who represent the association to which they are addressed. Team members from each discipline shall ensure that the respective accrediting commission has a report which covers the items required in their association's Outline for Visitors' Reports. This may be accomplished by providing an index correlated with the joint report.

For all formats, separate accrediting recommendations for each association on separate pages shall conclude each evaluation report.

## **XIII. COMMISSION ACTIONS FOLLOWING JOINT EVALUATION**

Following the on-site evaluation and the writing of Visitors' Reports, the process diverges and each accrediting association follows its own procedures concerning institutional comment on the Visitors' Report and commission review, etc. The accreditation actions of the commission shall be shared in chronological order for information only. As noted above, each commission will make its own decision regarding accreditation or reaffirmation of

accreditation. In instances involving serious divergences among the accreditation actions recommended to the commissions, clarifications will be sought as appropriate to specific disciplinary responsibilities.

As each commission is free to make its own recommendations regarding accreditation actions, so it is free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.

#### **XIV. REVIEW OF NEW CURRICULAR PROGRAMS FOLLOWING JOINT EVALUATION**

Institutions shall follow the regulations of each accrediting association concerning review of new curricula developed in the interim between on-site evaluations.

#### **XV. FEES FOR JOINT EVALUATION**

Each cooperating accrediting association shall bill the institution for the expenses of their respective team members and staff according to their respective procedures. The normal annual dues for Membership in each accrediting association are in no way changed, since the institution will be a member of each association.

#### **XVI. FURTHER INFORMATION**

For further information, contact the associations at:

11250 Roger Bacon Drive, Suite 21  
Reston, Virginia 20190-5248

Web address: *<http://www.arts-accredit.org>*

Telephone: 703-437-0700

Facsimile: 703-437-6312

E-mail: *[info@arts-accredit.org](mailto:info@arts-accredit.org)*

## APPENDIX IV.B

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### PROCEDURES FOR JOINT EVALUATION BY NAST AND THE REGIONAL ACCREDITING ASSOCIATIONS

#### I. DEFINITIONS

- A. Regional Accreditation of Institutions.** An expression of confidence by a regional association that an educational institution's goals are soundly conceived, that its purposes are being accomplished, and that the institution is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. It indicates that the institution as a whole, whether a college, university, or an independent theatre school, has been examined and has been found to be achieving its broad-based institutional purposes satisfactorily. General or regional accreditation affords general academic recognition of degrees offered by the institution but does not indicate that these degree programs have undergone intensive evaluation in areas of specialization or that they have met minimum professional standards in those areas of specialization.

The regional associations are New England Association of Schools and Colleges, Middle States Association of Colleges and Schools, Southern Association of Colleges and Schools, North Central Association of Colleges and Schools, Northwest Association of Schools and Colleges, and Western Association of Schools and Colleges.

- B. Specialized Accreditation of Institutions and/or Programs.** An expression of confidence by one of the recognized professional accrediting associations that specific programs or degrees in a particular area of professional specialization, whether offered by a multi- or single-purpose institution, are soundly conceived, that the purposes of these programs are being accomplished, and that the professional degree program is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. Professional accreditation affords academic and professional recognition of specific degrees offered by institutions and indicates that these degree programs have been intensively evaluated by peers in the profession and have met minimum national professional standards in the area of specialization. NAST is the professional accrediting organization for the theatre field. NAST accreditation signifies that an institution's theatre programs have undergone intensive evaluation by professional peers and have met minimum standards for such programs established by the Association.
- C. Concurrent Evaluations.** NAST often conducts a regular NAST evaluation process at the same time as a regional accrediting association, but in no way coordinates specific aspects of this process with the other agency. Although impressions may be shared with the other organization, NAST evaluators devote their full time to NAST accreditation procedures. Their formal reporting responsibilities are solely to NAST.
- D. Joint Evaluations.** NAST conducts a regular NAST evaluation process at the same time as a regional association, but cooperates with that agency in the appointment of a single evaluation team, the scheduling of a single visit, and the writing of a coordinated evaluation report to the institution. Reporting responsibilities of team members are shared between the two associations.

Joint evaluations do not lead to joint accreditation. Separate accreditation action is taken by each agency, and, given the differences between the two organizations, dissimilar results could issue from a joint evaluation.

## II. INSTITUTIONAL ROLE

The decision to seek joint, concurrent, or separate evaluations is the prerogative of the institution. The decision should be based upon careful consideration of the institution's specific situation and its objectives for the specific evaluation in question.

NAST has no preference regarding the type of process chosen but is concerned that the choice be based upon an objective analysis by the institution.

The Executive Director of NAST is available for consultation with the institution in cooperation with the regional association to assist the institution in determining the structure of its evaluation.

The decision to seek joint evaluation is entirely the institution's and the chief administrative officer must take the initiative in contacting both accrediting organizations.

## III. ARRANGING FOR JOINT EVALUATIONS

- A. Institutions Accredited by NAST and a Regional Association.** An institution accredited by both organizations, and seeking reaffirmation, should indicate to both its desire for joint evaluation. Staff members will then seek to integrate the re-evaluation schedules, making such adjustments as may be appropriate.
- B. Institutions Accredited by One Association and Not the Other.** An institution accredited by one association and seeking status with the other notifies both NAST and the regional association of this interest, then follows the normal procedures with the appropriate organization. Staff members will seek coordination whenever possible when desire for joint evaluation is indicated by the institution.
- C. Institutions Accredited Neither by NAST nor a Regional Association.** A single-purpose theatre training institution or a multi-purpose institution with a significant theatre program is encouraged to contact both associations simultaneously. NAST and the regional association will work cooperatively in considering the request, arranging for joint visits of a staff member and/or consultants from each association. The procedures established in each association for gaining candidacy or preaccreditation status will then be followed, each association requesting such written reports or documentation as its normal procedures require and making its own decision about accepting the institution's application.

## IV. PATTERNS OF COOPERATION FOR JOINT EVALUATIONS

Either accrediting association may serve as the coordinating or the cooperating agency for a joint evaluation, according to the following plan:

- A.** When an independent theatre school is to be evaluated or reevaluated, normally NAST will coordinate the visit, appoint the team chairperson or co-chairperson, and supply a minimum of two visiting evaluators, with the regional association naming a minimum of

- two visiting evaluators, one of which may be a co-chairperson to the team to deal with general institutional matters.
- B. When a college or university with a theatre school or department as an integral component is evaluated, normally the regional association will coordinate the visit, appoint the team chairperson or co-chairperson, and supply a minimum of two visiting evaluators, with NAST naming a minimum of two visiting evaluators, one of which may be a co-chairperson to the team.
  - C. When a theatre school and a college exist as approximately equal institutions in reasonable proximity to each other, either NAST or the regional association will coordinate the visit and field the team, according to the pattern agreed upon by all parties concerned.

When NAST is the coordinating agency, an NAST staff member will normally be required to be present during the joint on-site visit to serve as a resource person for the entire visiting team.

The coordinating association will appoint the chairperson of joint evaluation teams and will establish the specific dates for the visit to the institution according to its standard procedures. Each association, however, will use its regular procedures in appointing its own team members regardless of which association is coordinating the visit.

## **V. INSTITUTIONAL SELF-STUDY AND JOINT EVALUATION**

A single self-study report for both associations will be prepared by institutions to be evaluated. While each organization has its own guidelines for the process and content of the self-study, these are complementary enough that it will remain the institution's responsibility to produce a self-study report that best interprets its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future. Each association, however, may require additional documentation and materials according to its policies and procedures to supplement the self-study report.

The self-study may take a variety of forms, including the following:

1. Common self-study
2. Core self-study with various supplemental analyses
3. Separate self-studies with common elements
4. A nontraditional alternative

The institution and both accrediting associations must agree on the type of self-study report to be prepared.

## **VI. THE EVALUATION REPORT AND JOINT EVALUATION**

A single report directed to the two associations will be prepared by the joint visiting team. The basic responsibility for preparing the evaluation report is vested with the team chairperson, who will draft a report as nearly compatible with the requirements of both associations as possible, regardless of which one that individual represents. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be

addressed to one of the associations. These supplementary materials will be prepared by those team members who represent the association to which they are addressed. NAST team members shall ensure that the NAST Commission on Accreditation has a report which covers the items required in the NAST Outline for Visitors' Reports. This may be accomplished by providing an index correlated with the joint report.

Separate accrediting recommendations for each association on separate pages shall conclude each report.

## **VII. COMMISSION ACTION FOLLOWING JOINT EVALUATION**

The accreditation actions of each agency's commission will be shared with the other agency's commission for information only. As noted above, each commission will make its own decision regarding accreditation or reaffirmation of accreditation. In instances involving serious divergences between the accreditation actions recommended to the two commissions, full inter-staff discussion will precede the meeting of either group.

As each commission is free to make its own decision regarding accreditation action, so it is free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.

## **VIII. REVIEW OF NEW CURRICULAR PROGRAMS FOLLOWING JOINT EVALUATIONS**

Both NAST and the regional association accredit single-purpose theatre institutions as a whole, but NAST also evaluates each degree program. Hence, NAST may be more frequently involved in accrediting relations with institutions than a regional association, especially with regard to changes in curricular programs.

In instances where new degree programs clearly constitute "substantive change" as defined by the regional association, both agencies may be fully involved in the additional evaluation activities such changes make necessary.

## **IX. FEES FOR JOINT EVALUATION**

NAST and the regional association shall bill the institution for the expenses of their respective team members and staff according to their respective procedures. The normal annual dues for membership in each association are in no way changed, since the institution will be a member of each association.

## APPENDIX IV.C

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### SUPPLEMENTAL ANNUAL REPORTS FOR INSTITUTIONS FOR WHICH NAST IS THE INSTITUTIONAL ACCREDITOR:

#### STAFF AND COMMISSION PROCEDURES

Within six weeks of receiving the Supplemental Annual Report, the NAST National Office staff will:

1. Compare information provided against the list of required information published in the *NAST Handbook*.
2. If the report is not complete, staff will request information to allow satisfactory completion.
3. Complete reports are reviewed by Commission Readers against:
  - a. NAST standards and requirements applicable to the institution as published in the *NAST Handbook* and any applicable supplements.
  - b. Information provided by the institution in the previous year.
4. If any standards, requirements, or trends warrant a review by the Commission, the institution will be informed and given a timetable for sending written comment to the Commission regarding information in its Supplemental Annual Reports.
5. Following submission of this material, the staff will prepare a dossier for the Commission containing (a) one or more Supplemental Annual Reports, (b) the Commission requests outlined in item 4 above, and (c) any comment provided by the institution according to the timetable established in item 4 above.
6. The staff will then place the complete dossier on the agenda of the Commission for formal action.

Upon receipt of the complete dossier, the Commission will:

1. Review the information and analyses provided against NAST standards and requirements.
2. Report its findings to the institution in writing within 30 days of its action.
3. Stipulate in its findings any further reports or actions required of the institution.

Actions of the staff and the Commission regarding Supplemental Annual Reports are bound by standards, policies, procedures, and rules applicable to all other aspects of the accreditation process as published regularly in the *NAST Handbook* and in other official documents of the Association.



