

---

---

---

**National Association of Schools of Theatre**

---

---

---

**HANDBOOK 2015-16**

This text is subject to editorial change and/or correction at any time. The date of the first printing of the *NAST Handbook 2015-16* appears immediately below along with, when applicable, the date of the latest of any subsequent revisions.

Original Publication Date: August 13, 2015

Approved Revisions: February 16, 2016

This edition of the *NAST Handbook* includes revisions approved during a special vote-by-email process in May 2015.

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 the [NAST Web site](#) for the most recent guidance and procedures for 1) self-study and 2) preparations for an on-site review. Information and all applicable forms and procedures documents can be found under [Procedures for Accreditation Applications](#) within the section of the Web site titled [Accreditation Procedures](#).

**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**

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

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

Information contained herein concerning programs, procedures, requirements, standards, and fees is subject to change by the appropriate body of the Association without notice unless required.

---

The *NAST Handbook* may be downloaded as a PDF document from the [Standards/Handbook](#) section of the [Web site](#) at no charge.

Copyright © 2015  
by the National Association of Schools of Theatre  
All rights reserved including the right to reproduce this text  
or parts thereof in any form except as stipulated below.

Permission is hereby granted to reproduce this publication in whole or in part, without modification, for the purposes of accreditation and/or educational activities in quantities sufficient to serve the needs of the individual, institution, or organization. Partial or full copies may not be sold. Notice of credit to the National Association of Schools of Theatre must appear on all copies.

ISSN 0739-9839

**NAST Handbook 2015-16**  
**TABLE OF CONTENTS**

<b>Foreword</b> .....	1
<b>Constitution</b> .....	2
<b>Bylaws</b> .....	5
<b>Code of Ethics</b> .....	21
<b>Rules of Practice and Procedure</b> .....	23
<b>Part I: Association</b> .....	23
<b>Part II: Accreditation</b> .....	26
<b>Standards and Guidelines for Accredited Membership</b> .....	52
<b>I. Introduction</b> .....	52
<b>II. Interpreting Specific Terminology in the Standards</b> .....	53
<b>Standards for Accreditation</b> .....	54
<b>I. Basic Criteria for Membership</b> .....	54
A. Degree-Granting Institutions .....	54
B. Non-Degree-Granting Institutions .....	55
<b>II. Purposes and Operations</b> .....	57
A. Purposes of the Institution and Theatre Unit .....	57
B. Size and Scope .....	59
C. Finances .....	59
D. Governance and Administration .....	60
E. Faculty and Staff .....	61
1. Qualifications .....	61
2. Number and Distribution .....	62
3. Appointment, Evaluation, and Advancement .....	63
4. Loads .....	63
5. Student/Faculty Ratio .....	64
6. Class Size .....	64
7. Graduate Teaching Assistants .....	64
8. Faculty Development .....	65
9. Support Staff .....	65
F. Facilities, Equipment, Health, and Safety .....	65
G. Library and Learning Resources .....	68
1. Overall Requirements .....	68
2. Governance and Administration .....	68
3. Collections .....	68
4. Personnel .....	69
5. Services .....	69
6. Facilities .....	69
7. Finance .....	70
8. Non-Degree-Granting Institutions .....	70
H. Recruitment, Admission-Retention, Record-Keeping, and Advisement .....	70
I. Published Materials and Web Sites .....	71
J. Community Involvement .....	73
K. Articulation with Other Institutions .....	74
L. Evaluation, Planning, and Projections .....	74
M. Operational Standards for Free-Standing Theatre Institutions .....	76
N. Operational Standards and Procedures for Proprietary Institutions .....	76
O. Operational Standards for Branch Campuses, External Programs .....	76

**Table of Contents (continued)**

<b>III. Theatre Program Components</b> .....	76
A. Credit and Time Requirements .....	76
1. Program Length .....	76
2. Awarding Credit .....	77
3. Transfer of Credit .....	78
4. Published Policies .....	78
5. Transcript Evidence .....	78
6. Institutional Procedures .....	78
7. Notification Rule .....	78
B. Time on Task, Curricular Proportions, and Competencies .....	79
C. Forms of Instruction, Requirements, and Electives .....	79
D. Individual Program Continuity .....	79
E. Residence .....	79
F. New Programs .....	80
G. Independent Study .....	80
H. Distance Learning .....	80
I. Disciplines in Combination (Inter-, Multi-, Co-Disciplinary Programs, etc.) .....	82
J. Majors in or Based on Electronic Media .....	83
K. Non-Degree-Granting Programs for the Community .....	85
L. Content, Repertories, and Methods .....	86
M. Flexibility and Innovation .....	86
N. Quality Policies .....	86
O. Theatre in General Education .....	87
<b>IV. Undergraduate Programs in Theatre</b> .....	87
A. Purposes and Principles .....	87
B. Resources and Theatre Program Components .....	88
C. Degree Structures .....	88
1. Types of Undergraduate Degrees .....	88
2. Majors, Minors, Concentrations, and Areas of Emphasis .....	88
3. Independent Study .....	89
4. Liberal Arts Degrees .....	89
5. Professional Degrees .....	89
6. Baccalaureate Curricula Leading to Degrees in Theatre with Studies in Other Specific Fields .....	90
7. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media .....	91
8. Two-Year Degree-Granting Programs .....	91
<b>V. Admission to Undergraduate Study</b> .....	92
A. Admission Criteria .....	92
B. High School Diploma .....	92
C. Open Admission .....	92
D. Theatre Aptitudes and Achievements .....	92
1. Auditions and Evaluations .....	92
2. Theatre Studies .....	92
3. Performance and Scholarship .....	92
4. Professional Undergraduate Degrees .....	92
E. Standard Published Examinations .....	92
F. Admission to Advanced Standing .....	92
G. Admission by Transfer of Credit .....	92

**Table of Contents (continued)**

<b>VI. Two-Year Degree-Granting Programs</b> .....	93
A. Purposes and Protocols .....	93
1. Purposes .....	93
2. Standards Applicability .....	93
B. Standards for the Theatre Major Transfer Program .....	93
1. Curricular Purpose .....	93
2. Theatre Education .....	93
3. General Studies .....	93
4. Articulation Agreements .....	93
C. Standards for Two-Year Vocational Programs .....	94
1. General Standards .....	94
2. Program Standards .....	94
<b>VII. The Liberal Arts Degree with a Major in Theatre</b> .....	95
A. Titles .....	95
B. Purposes .....	95
C. Curricular Structure .....	95
D. Essential Content and Competencies .....	96
1. General Education .....	96
2. Theatre Studies .....	96
3. Performance and Theatre Electives .....	97
4. Means .....	97
E. Liberal Arts Programs in Musical Theatre .....	97
F. Liberal Arts Programs Combining Studies in Theatre, Business, Arts Administration .....	97
<b>VIII. All Professional Baccalaureate Degrees in Theatre</b> .....	98
A. Principles and Policies .....	98
1. Title .....	98
2. Purpose .....	98
3. Competency Acquisition .....	98
4. Levels .....	98
5. Means .....	98
6. General Studies .....	99
7. Electives .....	99
B. Common Body of Knowledge and Skills .....	99
1. Production .....	99
2. Repertory .....	100
3. Theoretical and Historical Studies .....	100
4. Technology .....	100
5. Synthesis .....	100
C. Results .....	101
D. Recommendations .....	101
<b>IX. Specific Professional Baccalaureate Degrees in Theatre</b> .....	101
A. Bachelor of Fine Arts in Acting .....	101
B. Bachelor of Fine Arts in Design/Technology .....	102
C. Bachelor of Fine Arts in Film/Video Production .....	104
D. Bachelor of Fine Arts in Musical Theatre .....	105
E. Bachelor of Fine Arts in Stage Management .....	105
F. Bachelor of Fine Arts in Theatre for Youth .....	107
<b>X. Baccalaureate Degrees in Theatre Education</b> .....	108
A. Curricular Structure .....	108
B. General Standards .....	108

**Table of Contents (continued)**

C.	Personal Qualities, Essential Competencies, and Procedures .....	109
D.	Five-Year Program in Theatre Education .....	111
<b>XI.</b>	<b>Baccalaureate Degrees in Preparation for Advanced Professional Study</b> .....	<b>111</b>
A.	Directing .....	111
B.	History and Criticism .....	111
C.	Playwriting .....	112
D.	Drama Therapy .....	112
<b>XII.</b>	<b>Graduate Programs in Theatre</b> .....	<b>113</b>
A.	Fundamental Purposes and Principles .....	113
1.	Purposes .....	113
2.	Relationships: Purposes, Content, and Requirements .....	113
3.	Major Field(s) and Supportive Studies .....	113
4.	Creative Work, Inquiry, Research, and Scholarship .....	114
5.	Types of Degree Programs.....	114
6.	Breadth of Competence .....	115
7.	Preparation for the Professions.....	115
B.	Resources and Theatre Program Components.....	115
C.	General Degree Requirements and Procedures .....	116
1.	Credits .....	116
2.	Residence .....	116
3.	Language Proficiencies and/or Other Required Skills .....	117
4.	Coursework .....	117
5.	Independent Study .....	117
6.	Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media .....	117
7.	Evaluations .....	117
8.	Final Project .....	117
<b>XIII.</b>	<b>Admission to Graduate Study</b> .....	<b>117</b>
A.	Admission Policies .....	117
B.	Evaluation of Creative, Scholarly, or Professional Work .....	117
C.	Completion of Previous Degree Programs .....	118
D.	Standard Published Examinations .....	118
E.	Basic Language Competencies .....	118
<b>XIV.</b>	<b>Specific Initial Graduate Degree Programs</b> .....	<b>118</b>
A.	Practice-Oriented Degrees .....	118
B.	Research-Oriented Degrees .....	119
C.	Dramaturgy .....	119
D.	Theatre Education Degrees.....	119
<b>XV.</b>	<b>Specific Terminal Degrees</b> .....	<b>120</b>
A.	All Master of Fine Arts Degrees .....	120
1.	Purpose .....	120
2.	Credit Requirements .....	120
3.	General Requirements.....	120
4.	Program Components and Curricular Structure .....	121
5.	Published Objectives .....	121
6.	Advisement .....	121
7.	Student Evaluation and Retention .....	121
B.	Specific Master of Fine Arts Degrees .....	121
1.	The Master of Fine Arts in Acting .....	121
2.	The Master of Fine Arts in Directing .....	122
3.	The Master of Fine Arts in Playwriting and Dramatic Writing .....	122

**Table of Contents (continued)**

4. The Master of Fine Arts in Theatrical Design (General) .....	123
5. The Master of Fine Arts in Lighting Design .....	123
6. The Master of Fine Arts in Costume Design .....	124
7. The Master of Fine Arts in Scene Design .....	124
8. The Master of Fine Arts in Sound Design .....	125
9. The Master of Fine Arts in Theatre Technology (General) .....	125
10. The Master of Fine Arts in Technical Direction .....	126
11. The Master of Fine Arts in Production Management .....	127
12. The Master of Fine Arts in Costume Technology .....	128
13. The Master of Fine Arts in Stage Management .....	129
14. The Master of Fine Arts in Film/Video Production .....	129
15. The Master of Fine Arts in Theatre for Youth .....	130
16. The Master of Fine Arts in Arts Management .....	130
C. Research-Oriented Degrees — Doctoral Degrees .....	131
1. Purpose .....	131
2. Time, Previous Degree Relationships, Commonalities .....	131
3. Qualifying Prerequisites .....	131
4. Final Project .....	131
5. Types of Degrees .....	132
<b>XVI. Non-Degree-Granting Programs in Theatre .....</b>	<b>132</b>
A. Fundamental Purposes and Principles .....	132
B. Certificates and Diploma Programs .....	132
C. Independent Study.....	132
D. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media .....	132
E. Resources .....	132
<b>XVII. Admission to Non-Degree-Granting Programs in Theatre .....</b>	<b>133</b>
A. Admission Criteria .....	133
B. High School Diploma .....	133
C. Theatre Aptitudes and Achievements .....	133
1. Auditions and Evaluations .....	133
2. Professional Certificates or Diplomas.....	133
D. Admission to Advanced Standing .....	133
<b>XVIII. Specific Professional Non-Degree-Granting Programs .....</b>	<b>133</b>
<b>XIX. Specific Operational Standards for Free-Standing Theatre Institutions         of Higher Education .....</b>	<b>134</b>
Section 1. Standards for Accreditation .....	134
A. Title .....	134
B. Operating Authority .....	135
C. Finances .....	135
D. Governance and Administration .....	135
E. General Studies in Undergraduate Programs .....	136
F. Facilities and Equipment .....	137
G. Student Services .....	137
H. Publication of Articulation Agreements.....	139
I. Occupations of Graduates .....	139
J. Teach-Out Plans and Agreements .....	139
Section 2. Procedural Requirements .....	141
A. Supplemental Annual Report .....	141
B. New Curricula and Substantive Change .....	141
C. Major Changes in Control .....	142

**Table of Contents (continued)**

D. Notification Rule .....	142
E. Starting a Branch Campus or Similar Entity .....	142
F. Automatic Actions .....	143
Section 3. Policies and Protocols for Institutions Participating in Federal Student Loan Programs.....	144
A. Context of Accreditation Reviews .....	144
B. Arbitration Rule .....	144
C. Change in Ownership or Major Change of Control .....	144
D. Third-Party Comment Rule .....	144
E. Rules Concerning Notification of Action by the NAST Commission on Accreditation .....	144
<b>XX. Specific Operational Standards for Proprietary Institutions of Higher Education .....</b>	<b>145</b>
Section 1. Standards for Accreditation .....	145
Section 2. Requirements for Change in Ownership to Maintain Eligibility for Accreditation .....	145
<b>Note About Appendices .....</b>	<b>147</b>
<b>Appendix I.A.</b> Operational Standards for Branch Campuses and External Programs .....	<b>148</b>
<b>Appendix I.B.</b> Standards and Guidelines for Opera and Musical Theatre Programs .....	<b>150</b>
<b>Appendix I.C.</b> Studies in Theatre, Business, Arts or Theatre Administration, or the Entertainment Industry .....	<b>161</b>
<b>Appendix I.D.</b> The Education and Training of Directors.....	<b>173</b>
<b>Appendix I.E.</b> ABET and NAST Statement on Degree Programs Combining Studies in Theatre and Electrical/Computer Engineering .....	<b>179</b>
<b>Appendix I.F.</b> Creative Multidisciplinary Convergence and Technologies .....	<b>181</b>
<b>Appendix II.A.</b> NAST Advisory Concerning Theatre in General Education .....	<b>204</b>
<b>Appendix II.B.</b> Advisory Statement on Undergraduate Minors in Theatre.....	<b>209</b>
<b>Appendix III.A.</b> Code of Good Practice for the Accreditation Work of NAST.....	<b>211</b>
<b>Appendix III.B.</b> Policies Concerning Listings in NAST Publications.....	<b>214</b>
<b>Appendix III.C.</b> Baccalaureate Degrees in the Arts Disciplines .....	<b>216</b>
<b>Appendix III.D.</b> NAST Policy on Review and Accreditation of Postsecondary Non-Degree-Granting Programs in Degree-Granting Theatre Units.....	<b>218</b>
<b>Appendix III.E.</b> The Accreditation of Film/Video Programs.....	<b>219</b>
<b>Appendix III.F.</b> Policies Concerning Regard for Decisions of States and Other Accrediting Organizations in the NAST Accreditation Process.....	<b>220</b>
<b>Appendix III.G.</b> Commission Time Guidelines for Interpreting the Continuous Deferral Policy .....	<b>223</b>
<b>Appendix IV.A.</b> Procedures for Joint Evaluations: NASAD, NASD, NASM, NAST, and ACCPAS .....	<b>224</b>
<b>Appendix IV.B.</b> Procedures for Joint Evaluation by NAST and the Regional Accrediting Associations.....	<b>230</b>
<b>Appendix IV.C.</b> Supplemental Annual Reports for Free-Standing Theatre Institutions: Staff and Commission Procedures .....	<b>234</b>

## 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 independent schools, universities, and colleges that teach theatre. The National Association of Schools of Theatre has been designated by the United States Department of Education as the agency responsible for the accreditation throughout the United States of free-standing institutions that offer theatre and theatre-related programs (both degree- and non-degree-granting), including those offered via distance education. The Association 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 Council for the Accreditation of Educator Preparation. 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 are:

1. Developed primarily by individual students, faculty, and administrators.
2. Produced by focusing on one or more disciplines, bodies of content, or processes.
3. Enabled by fundamental capabilities, clear purposes, high aspirations, and sufficient resources of time and support.
4. Exemplified in a work or works in one or more disciplines.
5. Evaluated in terms of past and current exemplary work in one or more fields.
6. Presented 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:

1. Threshold standards that define the fundamentals of quality and thus provide a framework supporting specific institutional and individual purposes.
2. 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.
3. An approach that encourages connections and integrations between artistic and academic achievement.
4. 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 the 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:

- A. 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.
- B. To establish threshold standards centered on the knowledge and skills necessary to develop academic and professional competence at various program levels.
- C. To foster the development of instruction of the highest quality while simultaneously encouraging varied and experimental approaches to the teaching of theatre.
- D. To evaluate, through the process 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.
- E. To assure students and parents that accredited institutions offering theatre programs provide competent teachers, adequate physical plant and equipment, and sound curricula, and are capable of attaining their stated objectives.
- F. To counsel and assist institutions in developing their programs and to encourage self-evaluation and continuing studies toward improvement.
- G. 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.
- H. 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 and meeting Bylaws requirements. 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 out 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 to 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 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. At the discretion of the Officers holding office at the time of dissolution the total sum shall 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 and voting at any Annual Meeting at which a quorum is present, provided a written notice of any proposed amendment, with Board review and recommendation, be sent with opportunity to comment to all accredited institutional members at least four weeks prior to 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 all other applicable standards of the Association, and which are developing in areas related to purposes or operations. Accreditation with Associate Membership is valid for up to five years. At the end of this period, such institutions will be required to demonstrate substantial progress in areas under development and 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. Individual members have no vote.

### Section 3. Special Statuses

- A. Administrative Warning Status.** After due notice from NAST requesting clarification or remediation, member institutions failing to (1) pay dues or meet other financial obligations, (2) provide any response to requests of the Committee on Ethics, or (3) 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. 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 probation, or revocation of NAST Membership, and thus of accreditation.

Administrative warning status is not a negative or adverse 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. Accreditation Warning Status.** After due notice from NAST requesting clarification or remediation, any accredited member institution failing to (1) apply for reaccreditation, (2) file annual reports, or (3) provide any response to requests of the Commission on Accreditation may be placed on accreditation warning status by the Commission on Accreditation.

Accreditation warning status may extend from one to twelve months, and is removed as soon as the accreditation-related issue is resolved. Failure to resolve the issue may result in probation, or revocation of accreditation, and thus of Membership.

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

- C. Probationary Status.** After due notice from NAST, any accredited member (1) failing to respond satisfactorily to issues that resulted in being placed on administrative warning status or accreditation warning status, (2) failing to maintain the required standards, (3) failing to respond satisfactorily to the requests of the Commission on Accreditation, or (4) found to be in violation of one or more aspects of the Code of Ethics or Rules of Practice and Procedure may be placed on probation by the Commission on Accreditation with notice of right to request reconsideration. The probationary period shall extend not fewer than three months and no more than two years, the specific period to be determined by the Commission at each time such action is taken. A comprehensive evaluation including a Self-Study Report and visitation may be required for the removal of probation.

Probation is not an adverse action. However, notice of probation is forwarded to the U.S. Secretary of Education, the appropriate state licensing or authorizing agency, and the appropriate accrediting agencies at the same time the institution is notified, and the public within twenty-four (24) hours of notification to the institution. All such notices are provided not later than thirty (30) days after the date of Commission action. See Rules of Practice and Procedure, Part II., Article XI., Section 2.

Institutions on probation do not lose their accredited status, nor their voting or other membership rights and responsibilities.

- D. Automatic Suspension of Accreditation Status.** This status can be applied only to free-standing theatre institutions of higher education.

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. A change in ownership or major change in control with less than five (5) days' advance notice in writing to NAST. This includes but is not limited to:
  - a. The sale of the institution or the majority of its assets.
  - b. The transfer of the controlling interest of stock in the institution or its parent corporation.
  - c. The merger of two or more institutions.
  - d. The division of one or more institution(s) into two or more institutions.
  - e. The transfer of the controlling interest of stock in the institution to its parent corporation.
  - f. Change in over seventy-five (75) percent of board membership during a ninety (90) day period.
  - g. The complete replacement of one set of board members of the accredited institution by another within a six-month period.

3. Failure to report to NAST in writing any transfer of assets or liabilities between the institution and the parent corporation or other entity that would substantially alter the ability of the institution to (a) remain in compliance with current NAST standards, or (b) provide information necessary to document current or on-going compliance with NAST standards.
4. The establishment without prior notice of a branch campus or other entity offering degrees and programs eligible for accreditation by NAST.
5. The designation of NAST as the institution's gatekeeper for the purpose of eligibility and participation in federal Title IV programs without prior confirmation by the NAST Commission on Accreditation of the institution's compliance with all applicable standards in Standards for Accreditation XIX.
6. Significant expansion of affiliative uses of the institution's name without prior notice to NAST.

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 an 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 on Accreditation 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 an adverse action. Notice of automatic suspension is forwarded to the U.S. Secretary of Education, the appropriate state licensing or authorizing agency, and the appropriate accrediting agencies at the same time the institution is notified, and the public within twenty-four (24) hours of notification to the institution. All such notices are provided no later than thirty (30) days after the date of Commission action. See Rules of Practice and Procedure, Part II., Article XI., Section 2.

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 free-standing theatre institutions are found in Section XIX. Specific Operational Standards for Free-Standing Theatre Institutions of Higher Education. 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 reviewed and approved by the Commission on Accreditation through regular NAST accreditation review procedures.

**Section 5. Revocation of Membership.** Member institutions failing to maintain the required standards, or failing to respond appropriately to administrative warning status, accreditation warning status, probationary status, or suspension of accreditation status, may have their Membership revoked by vote of the Commission on Accreditation, with notice of right to request reconsideration and right to appeal. Such institutions 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 outstanding financial obligations of the applicant institution to the Association have been satisfied.

Final action to revoke Membership is an adverse action. Notice of revocation of Membership is forwarded to the U.S. Secretary of Education, the appropriate state licensing or authorizing agency, and the appropriate accrediting agencies at the same time the institution is notified, and the public within twenty-four (24) hours of notification to the institution. All such notices are provided no later than thirty (30) days after the date of Commission action. See Rules of Practice and Procedure, Part II., Article XI., Section 2.

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

## 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 the following February 15, said membership may be revoked. Revocation is not automatic and must be acted upon by the Commission on Accreditation. 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 be the President-Elect and, following election as Vice President, shall succeed to the office of President upon completion of one term as Vice President without further election. 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.
- 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 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. The Treasurer shall ensure that the Executive Director prepares a proposed annual budget for review and action by the Board of Directors, arranges for a yearly financial audit of the books by a Certified Public Accountant, and maintains 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, four directors who are official representatives of member institutions elected by the membership from a slate of nominees provided by the Committee on Nominations, and two appointed public members, together with the Immediate Past President, if eligible, shall constitute the Board of Directors. The Immediate Past President is eligible to serve as a member of the Board of Directors if affiliated with a member institution irrespective of whether or not he or she is the official representative. However, if the Immediate Past President is no longer the designated official representative, he or she may vote on the business of the Board of Directors, but will not vote on the business of the Association as an institutional representative. If the Immediate Past President is not eligible for Board service, the position will remain vacant.

Each member shall be at least eighteen (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 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 (6) 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 various responsibilities of the Board as stipulated in the Bylaws.
  2. Have control and overall management of the affairs, funds, and properties of the Association not otherwise provided for.
  3. Review the annual report of the Association's financial position as prepared by the Association's official auditors.
  4. Establish Association dues and fees.
  5. Establish and revise Part I of the Rules of Practice and Procedure in the NAST *Handbook* following consultation with accredited institutional members.
  6. Address the needs of the membership, recognizing the diversity as well as the common basic purposes of all member institutions.
  7. Review and, as appropriate, act on proposals presented by any ad hoc committees established by the Board to address issues that the Bylaws indicate are under the authority of the Board.
- 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.
- F. Neither the Board of Directors nor the Executive Committee of the Board make or otherwise engage or intervene in the accreditation decisions of the Commission on Accreditation. The Commission makes accreditation decisions regarding institutions completely independent of the Board and Executive Committee. Although the Chair of the Commission on Accreditation is

a member of the Board, the Chair is not permitted to discuss or otherwise disclose to other members of the Board any information regarding the institutional accreditation decisions of the Commission beyond that provided to the membership of the Association and the public at large. The same rule applies to the Executive Director who is the Recorder of the Commission on Accreditation and an *ex officio* member of the Board and Executive Committee.

#### ARTICLE IV COMMISSION ON ACCREDITATION

**Section 1. Membership.** The Commission on Accreditation shall have thirteen (13) 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 Section 1. of this Article).
- C. Representatives.** In addition to the Chair, there shall be ten (10) 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 on Accreditation shall be filled temporarily by majority vote of the Board of Directors. Any vacancy occurring elsewhere in the Commission shall be filled temporarily by presidential appointment. Any incumbent so elected

or appointed shall serve only until the next Annual Meeting election. When necessary, temporary replacements or consultants for a specific Commission meeting may be appointed by the Executive Director. All personnel chosen by vote or appointment under provisions of this section shall be from among individuals previously elected to the Commission by the membership.

**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.

As may be appropriate from time to time, the Commission on Accreditation shall amend Part II of the Rules of Practice and Procedure in the NAST *Handbook* following consultation with accredited institutional members. Part II of the Rules provides an overview of accreditation policies and procedures. Additional detailed accreditation policies and procedures are published separately from time to time by the NAST National Office after review by the Commission on 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 Part II., Article VIII., 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 Directed Against Member Institutions of the National Association of Schools of Theatre (Part II., Article VIII., 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 in the Board of Directors, Committee on Nominations, and Committee on Ethics 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. An unexpired term in the office of President shall be filled by the Vice President. See also Bylaws, Article IV., Section 2.

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 AND VOTING

### 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 in 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. Annual Meeting Guidelines.** The NAST Annual Meeting is primarily concerned with the provision of a national forum for the consideration of standards, techniques, and policies relevant to the organization and operation of theatre training institutions. The Annual Meeting is controlled solely by the Association; the Association does not provide commercial exhibit space, present performances by groups representing member institutions, condone presentations promoting the welfare of any specific institution, nor approve of other activities which might reduce the professional and autonomous character of the meeting. The Association welcomes with appreciation the interest of institutions and theatre industry representatives who wish to communicate with attendees by hosting social functions consistent with the Annual Meeting policies of the Association.
- C. 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 twenty percent of the total number of votes entitled to be cast at such meetings, 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 (5) 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.
- D. 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 e-mail or other forms of electronic communications or First Class mail, not less than ten days nor more than thirty days before the date of the meeting, to each accredited 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.

- E. 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 (30) nor less than fourteen (14) days before the date of the meeting, nor more than thirty (30) days prior to any other action.
- F. 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.
- G. 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.
- H. 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 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 Article VII.
- I. Notices of Proposals.** Notices of meetings and notices of proposals regarding votes or other actions may be sent by various available means, including electronic communications, to member institutions and to members of the Board or Directors, Commission on Accreditation, Committees, and other groups consistent with responsibilities and voting powers designated and authorized for each specific group by the Bylaws or other procedural documents of the Association.
- J. Communication.** A meeting by conference telephone call or other form of electronic communication may be recognized as an approved meeting of the Board of Directors, the Commission on Accreditation, or other committees of the Association.
- K. Voting.** Votes may be taken during meetings (see Article VII., Section 1.G. above) and through electronic communication as long as any requirements for a quorum and notice required in the Bylaws or other procedural documents of the Association applicable to the vote have been met. Votes on specific proposals are conclusive and self-ratifying irrespective of the manner of voting.

## Section 2. Board of Directors Meetings

- A. Annual Meeting.** The Annual Meeting of the Board of Directors shall take place during the Annual Meeting of the Association.
- B. 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 upon not less than two weeks' notice to

each member thereof. At special meetings, only such business may be transacted as has been stated in the call for the meeting.

- C. 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 given by telephone, by e-mail or other forms of electronic communications, or in person to any Director, which notice shall be deemed to have been given, if sent by mail, when deposited in the United States mail, with postage thereon prepaid, addressed to such Director at the Director's address then appearing on the books of the Corporation.
- D. 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.
- E. 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 times or specially on notice given at least 24 hours in advance by any member thereof by mail, 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.

**Section 5. Vote-Related Notices.** Notices of meetings and notices of proposals regarding votes or other actions may be sent by various available means, including electronic communications, to member institutions and to members of the Board, Commission, Committees, and other groups consistent with responsibilities and voting powers designated and authorized for each specific group by the Bylaws or other procedural documents of the Association.

**Section 6. Electronic Meetings.** A meeting by conference telephone call or other form of electronic communication may be recognized as an approved meeting of the Board of Directors, the Executive Committee, the Commission on Accreditation, and other committees of the Association.

**Section 7. Votes without Meetings.** Votes may be taken through electronic communication as long as any requirements for a quorum and notice required in the Bylaws or other procedural documents of the Association applicable to the vote have been met. Votes on specific proposals are conclusive and self-ratifying irrespective of the manner of voting.

**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 (30) 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 consult with the Treasurer, maintain the financial records of the Association, prepare an annual budget for review and approval by the Board of Directors, and arrange for an annual financial audit by a Certified Public Accountant.

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 serve as an authorized 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 a written notice of the proposed changes, with Board review and recommendation, be sent with opportunity to comment to all accredited institutional 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 NAST Executive Director 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.

**Section 3.** The Council 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 4.** The Council convenes, operates, and oversees the work of a Commission on Creative Multidisciplinary Convergence (CMC Commission). This Commission has an analytical and advisory role and no accreditation-granting authority. It responds to requests for analyses, information, and advice from the CAAA Trustees. It includes at least one member from among the institutional members of NAST with expertise in theatre and at least one member from each of the other three CAAA member organizations. Through the National Office for Arts Accreditation, NAST and its members and accrediting commission, other member associations of CAAA and their members and accrediting commissions, and higher education and other constituencies have access to the CMC Commission’s work and advice.

The CMC Commission focuses on professional education issues, programs, and developments where convergences in the production of specific kinds of creative work involve a fusion of multiple disciplines within the several arts and design fields with multiple forms of technology and other media. It does not focus on the use of technologies within a specific individual arts or design field.

Through procedures published by each CAAA member organization that are implemented and managed by the National Office for Arts Accreditation, the CMC Commission may provide analysis and consultative advice or an advisory program review (a) to institutions directly upon request, or (b) to an institution and the NAST Commission on Accreditation in the course of a specific institution’s accreditation review.

An advisory program review by the Commission on Creative Multidisciplinary Convergence can occur in an accreditation procedure only if (a) an institution is a member or potential member of NAST, and (b) one or more curricular programs are eligible for such a review as determined by provisions in the NAST Standards for Accreditation approved by the NAST membership. See Appendix I.F. “Creative Multidisciplinary Convergence and Technologies.” Such reviews are based on NAST standards, provide for institutional engagement and response prior to any accreditation decision by the NAST Commission on Accreditation, and are structured and conducted according to published NAST procedures.

**Section 5.** 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 commission(s) 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 Commission 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 and voting at any Annual Meeting at which a quorum is present, provided a written notice of any proposed amendment, with Board review and recommendation, be sent with opportunity to comment to all accredited institutional members at least four weeks prior to said meeting.

# CODE OF ETHICS

## ARTICLE I BASIC RESPONSIBILITIES

**Section 1.** Each institution shall ensure that administrators, faculty members, and staff understand and abide by (a) the ethical and operational procedures and codes subscribed to by the institution, including the NAST Code of Ethics and Rules of Practice and Procedure, and (b) the laws and regulations applicable to the work of the institution as ratified, implemented, and adjudicated by federal, state, and local authorities.

**Section 2.** An institution's personnel shall not discredit other member institutions by disparaging the character, nature, quality, value, or scope of their courses of instruction or services; or by imputing to them dishonorable conduct, or by adversely reflecting on them in any other material respect.

## ARTICLE II STUDENT RECRUITMENT

**Section 1.** Recruitment policies and procedures shall demonstrate concern for the needs of students, the institution, and the national effort in the education and training of theatre professionals.

**Section 2.** It is ethical for an institution to utilize procedures and techniques to develop a student body with the highest possible qualifications. However, such procedures and techniques must be applied in a national framework of common practice as outlined in this Code to protect the interests of both students and institutions.

**Section 3.** Institutions shall meet NAST standards regarding published materials and Web sites in fulfillment of their responsibility to provide accurate public information.

**Section 4.** Students are free to attend the institutions of their choice. However, at an appropriate point in time, a commitment in writing must be made between students and institutions. At such a point, administrators, faculty members, students, and all other parties involved must clearly state the nature of these commitments, the schedules for their implementation, and the conditions under which such commitments may be released by any or all of the parties.

## ARTICLE III TRANSFER STUDENTS

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 IV FACULTY APPOINTMENTS

**Section 1.** Article IV. of the NAST Code of Ethics is intended to apply to the conduct of member institutions and their employees or agents who are involved in the negotiation of faculty employment agreements or appointments on behalf of their respective institutions. It is not intended to govern the activities of individual faculty members who may seek employment with

other institutions. The purpose of the provision is to encourage communications between institutions so as to avoid, to the extent possible, last-minute disruptions in faculty coverage that could significantly impact an institution's ability to fulfill its artistic and academic obligations to its students.

**Section 2.** Inquiries about an individual's interest in and conversation concerning a new, full-time academic appointment are in order at any time of the year.

**Section 3.** Institutions hiring faculty who are employed full-time at other institutions under a written contract that contemplates continuation of such employment for some or all of the next academic year shall be mindful of their responsibility to secure the approval of the chief administrative officer of the original institution when an employment offer in the form of a written contract is made during, or so close to the ensuing academic period as to threaten major disruptions in the original institution's ability to fulfill its artistic and academic obligations to its students during that period. Such approval by the original institution shall not be unreasonably withheld.

#### **ARTICLE V COMPLIANCE**

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, Part II., Article VIII.).

#### **ARTICLE VI AMENDMENTS**

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

# RULES OF PRACTICE AND PROCEDURE

## Part I: Association

### ARTICLE I ASSOCIATION POLICIES

**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. Questions concerning conflicts of interest should be addressed to the office of the Executive Director.

With regard to financial matters that come before the Board of Directors or Executive Committee, if an issue involves potential conflict of interest for a Member, it is the responsibility of that Member to: (a) identify the potential conflict in any area where they, their families, employees, or close associates could or would receive benefit or gain; (b) not be present or otherwise participate in discussion of or vote on the issue, program, or motion being considered, both to be recorded in the minutes of the Board or Executive Committee.

In official decision making and in the accreditation process, potential conflict of interest may arise based on personal associations, past or projected affiliations, past or current financial relationships, geographic proximity, or for other reasons.

No member of the Commission on Accreditation or the Committee on Ethics shall participate in any way in 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 member of the Commission or Committee on Ethics 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. Bonding.** Association officers and staff with financial responsibilities shall be identified by the Bylaws or by the Executive Director and be bonded in a manner approved by the Executive Committee.

**Section 4. 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 5. Consulting Service.** Upon request, the Association will supply a consulting service to schools and units (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, including the Commission on Accreditation, 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. Orientation and Training of Personnel.** Prior to or at the beginning of service, and as appropriate as service continues, the Association orients or trains members of the Board of Directors, Commission on Accreditation, Committee on Ethics, and National Office staff in a manner consistent with the nature and scope of their respective duties and responsibilities. For individuals involved in accreditation reviews, orientation and training includes the Association’s responsibilities regarding distance education. Orientation and training is conducted through written materials and through various interactive means. The requirements of this section also apply to the members of any Appeals Committee established for a specific review as provided for in the Rules of Practice and Procedure, Part II., Article VIII.

## ARTICLE II

### PROCEDURES REGARDING PETITION FOR REVIEW OF NON-ACCREDITATION 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 III  
AMENDMENTS TO PART I OF THE RULES OF PRACTICE AND PROCEDURE**

Part I of the Rules of Practice and Procedure may be amended by a majority vote of the Board of Directors, provided a written notice of any proposed amendment be sent with opportunity to comment to all accredited institutional members and all members of the Board at least two weeks prior to the vote.

# Part II: Accreditation

## 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:

- § To foster excellence in education and training through the development of criteria, standards, and guidelines for assessing educational effectiveness.
- § To encourage improvement through continuous self-study and planning.
- § 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.
- § To provide counsel and assistance to established and developing institutions and programs.
- § To encourage the diversity of American education, and allow institutions to achieve their particular objectives and goals.
- § To endeavor to protect institutions against encroachments which might jeopardize their educational effectiveness or their freedom to make academic and associated decisions.

**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 and the Basic Criteria for Membership as appropriate to the type of institution, and by self-evaluation in terms of the appropriate curricular and operational 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, and distance learning, if offered) meets the standards for degree-granting institutions (especially Standards for Accreditation IV. through XV. and Appendix I.B.), and the NAST standards for non-degree-granting institutions (Standards for Accreditation XVI. through XVIII.). 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 NAST publications 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.

Respect for institutional mission as required in the Rules of Practice and Procedure, Part II., Article I., Section 4., paragraph 3 above and throughout the Association's published materials includes respect for religious mission.

**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 a 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 preparing a Self-Study Report and arranging for an on-site evaluation.

At least two visiting evaluators are required for each on-site visitation. In all cases, the specific size and composition of the total team is determined according to NAST visitation procedures.

Applicant degree-granting institutions for which regional accreditation is not available will be evaluated by a visiting team normally composed of at least four persons: two persons to evaluate the theatre component(s) of the program, one of whom shall be designated as the team chairman; one person to evaluate the program in general education; and one person to evaluate the financial stability and business policies of the institution.

An institution may withdraw its request for accreditation at any time prior to the accreditation decision made by the Commission on Accreditation.

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

Associate Membership or Membership shall become effective after positive action by the Commission on Accreditation. Continuation of accredited status is contingent upon meeting NAST requirements, including payment of annual dues.

**ARTICLE III  
INSTITUTIONAL PROCEDURES**

**Section 1. Annual Reports to NAST**

**A. Statistical Report**

The Higher Education Arts Data Services (HEADS) Data Survey requests statistical information regarding theatre program operations and achievements. This report is required annually of all NAST accredited postsecondary institutions.

**B. Accreditation Audit**

This audit:

1. Verifies the accuracy and currency of information including degree and programs offerings, administrative personnel, and contact information.
2. May indicate the need to file an application for Plan Approval for new curricula or Substantive Change in the period between full accreditation reviews. See Rules of Practice and Procedure, Part II., Articles V. and VI. Notification regarding new curricula or substantive change on the annual Accreditation Audit is not a substitute for the required application for Plan Approval or Substantive Change.
3. Is required annually of all accredited NAST member institutions.

**C. Affirmation Statement**

1. Verifies that all curricular programs under the purview of NAST, thus meeting NAST eligibility requirements for review and/or listing (a) have been approved or (b) have been or will be submitted for review.
2. Verifies that all substantive changes eligible for review that are past, current, or projected (a) have been approved or (b) have been or will be submitted for review.
3. Verifies that all submissions for review and approval indicated in C.1. and 2. above will be forwarded to NAST in a manner and on a schedule consistent with the rules and guidelines of NAST.
4. Verifies continuing compliance with NAST accreditation standards or reports changes that would affect or otherwise require a review for compliance with NAST accreditation standards.
5. Is required annually of all accredited NAST member institutions.

Notifications regarding new or current curricula or substantive change on the Affirmation Statement are not substitutes for any required applications for Plan Approval or Substantive Change.

**D. Supplemental Annual Report**

This report is required annually only from free-standing theatre institutions. Specific information regarding this report is outlined in Standards for Accreditation XIX., Section 2.A.

## ARTICLE IV COMMISSION POLICIES

**Section 1. Third-Party Comment.** Consistent with national accreditation practice and U.S. Department of Education regulations, a notice indicating opportunity for third-party comment is published on the NAST Web site for a specific period during the application process for NAST Membership or renewal of Membership. To be considered as part of an NAST accreditation review, third-party comment must be in written form and signed, meet all NAST written eligibility criteria and all other requirements for third-party comment, and be subject to review and written response by the institution being reviewed prior to initial action regarding the Membership or renewal of Membership by the Commission on Accreditation. Consistent with the principles and requirements of Part II., Article XIII. of the Rules of Practice and Procedure, NAST will not make publicly available any information provided in third-party comment or an institution's response to third-party comment or any correspondence related to third-party comment.

Governing statements and requirements regarding rules and processes for third-party comment are approved by the Board of Directors and are located in Association publications outlining various procedures for NAST accreditation reviews.

**NOTE:** Overall procedures are always available; detailed procedures are published during each specific period prior to Commission meetings when third-party comment may be submitted.

The third-party comment process and the Association's complaint procedure outlined in Part II., Article VIII. below are not the same, and neither one is a substitute for the other.

**Section 2. Information Reviews and Requests.** Information provided by institutions in annual statistical reports (HEADS), Accreditation Audits, Affirmation Statements, and in Supplemental Annual Reports, applications for Commission review in various categories, and in other categories is subject to regular review by the National Office staff, and as applicable under NAST procedures and rules, the Commission on Accreditation. The staff and/or the Commission may seek additional information and documentation to (a) clarify conditions at or the status of an institution with regard to one or more issues, (b) request documentation regarding improvement or remediation, (c) produce the basis for a determination by the Commission regarding the institution's current or continuing compliance with applicable NAST standards or rules, or (d) fulfill any other purpose associated with maintaining the requirements for accredited institutional Membership.

With regard to all such reviews and requests, accreditation status is determined and maintained only by action of the Commission on Accreditation. However, under a restricted number of specified conditions, accreditation status may be suspended automatically for free-standing theatre institutions. See Bylaws, Article I., Section 3.D.

**Section 3. 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 4. Policies and Rules Concerning USDE Title IV**

- A. Under regulations of the United States Department of Education (USDE) applicable to institutions participating in Title IV of the Higher Education Act (HEA) and therefore to the programs of those institutions, NAST must notify the U.S. Secretary of Education (the Secretary) of the name of any institution or program it accredits that NAST has reason to believe is failing to meet its Title IV HEA program responsibilities, or is engaged in fraud or abuse, along with NAST’s reasons for concern about the institution or program.
- B. If the Secretary requests, NAST must provide information that may bear upon an accredited institution’s compliance with its Title IV HEA program responsibilities, including the eligibility of the institution or its programs to participate in Title IV HEA programs.
- C. Under USDE regulations, NAST, at its sole discretion based on a specific review of the circumstances applicable to each need to contact USDE under provisions of item A. above, has the authority to decide whether the contact will be confidential to the Secretary alone or whether the institution will also be informed of the contact.
- D. Under USDE regulations, if USDE contacts NAST under provisions of item B. above and requests that the contact remain confidential, NAST must honor that request. Otherwise, unless USDE has already informed the institution or indicated that it will do so, NAST will inform the institution of the contact by USDE.

**NOTE:** Institutions participating in Title IV programs under the federal Higher Education Act have multiple compliance and reporting requirements directly to USDE, the agency with primary and ultimate administrative responsibility for decisions regarding institutional eligibility and compliance with all statutes and regulations associated with Title IV. Accreditation by an independent but federally recognized agency or association is one of many federally-established eligibility criteria for institutional participation in Title IV. Only one agency serves this role for each institution. Consistent with their scope, specialized accrediting organizations that are federally recognized may have accreditation responsibilities for programs within an institutionally accredited multi-purpose institution. Accreditation focuses on academic and closely associated operational issues that by statute are not within the purview of the federal government. In this and other ways, independent accreditation organizations and USDE are separate with regard to some functions and connected with regard to other functions.

The policies and rules in Section 4. above are intended to establish protocols for the flow of information between federally recognized institutional and specialized accreditors and USDE in cases where practices or conditions at an institution observed by accreditors or USDE produce concerns about Title IV compliance or fraud and abuse. The text of these rules in their virtually identical USDE and NAST versions do not indicate the assumption of USDE’s Title IV responsibilities by NAST, or the assumption of NAST’s accreditation and any accreditation-linked Title IV responsibilities by USDE, including the review procedures normally associated with fulfilling the respective sets of responsibilities.

**Section 5. Commission Procedures in Extreme Matters of Institutional Ethics and Integrity**

- A. When the Commission has cause to believe that an institution’s non-compliance with NAST consensus-based standards and/or Code of Ethics threatens its fundamental viability or integrity because:
  - 1. The fundamental purposes of the institution or theatre unit cannot be fulfilled; or
  - 2. There are serious conditions that cause major adverse effects on the overall financial viability or operational integrity of the institution or theatre unit; or
  - 3. The program or programs, or courses or study, offered in the academic catalog of the institution cannot be delivered; or
  - 4. The institution or theatre unit is deliberately misrepresenting itself or its program(s) to students and the public in categories of published information required by NAST standards.

The Commission may request the institution to provide written information documenting the relationship between conditions at the institution and/or the theatre unit and compliance with applicable NAST standards.

- B. If information is not forthcoming within the time stipulated, or the Commission finds that, with respect to the institution or the theatre unit, institutional viability has been lost, is in jeopardy, or that institutional integrity has been seriously undermined, the Commission may:
  - 1. With regard to an institution that is an applicant, but not yet a member, cease the application process.
  - 2. With regard to a member institution,
    - a. Issue an order requesting that the institution show cause why its Membership status should not be revoked, and providing an appropriate timeline for reply and suggested corrective actions; or
    - b. In extreme cases, immediately sever the relationship between the institution and NAST by revoking accreditation.

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

**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.

The nature and scope of the substantive change or the extent to which the institution demonstrates its ability to meet all applicable standards may necessitate an on-site visit or a

comprehensive review either as 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, form of control, or ownership of the institution.
- C. The acquisition of any other institution or any program or location of another institution.
- D. The 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. This provision includes significant changes made in conjunction with a change from quarter hours to semester hours or vice versa.
- E. The addition of courses or programs at a degree or credential level other than the curricular level(s) included in the institution's current accreditation.
- F. 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 Standards for Accreditation III.A.*)
- G. 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.
- H. Starting a branch campus or extension program at which the institution offers at least fifty (50) percent of any educational program in theatre, regardless of how many such campuses or extension programs have been approved previously by NAST.
- I. Participation in an agreement to teach-out students from an institution or program that is closing. (Institutions to which Standards for Accreditation XIX. pertains must review and demonstrate compliance with Standards for Accreditation XIX.1.J.)
- J. The addition of a permanent location at a site at which the institution is conducting a teach-out for students of another institution that has ceased operating before all of the students previously enrolled at the closed institution have completed their programs of study.
- K. If NAST accreditation enables the institution to seek eligibility to participate in Title IV Higher Education Act (HEA) programs, the entering into a contract under which an institution or organization not approved to participate in Title IV HEA programs offers more than 25 percent of one or more of the NAST accredited institution's educational programs.
- L. An institution's designation of NAST as its gatekeeper for the purpose of eligibility for participation in federal Title IV programs, irrespective of whether:

1. The institution is accredited as a single-purpose institution by NAST and does not currently participate in Title IV programs, but plans to apply for participation in federal Title IV, or
  2. The institution is accredited as a single-purpose institution by NAST and a regional or other national institutional accrediting agency, has designated the regional or other national institutional accrediting agency as its gatekeeper for the purpose of eligibility for federal Title IV participation, and plans to relinquish such regional or other national institutional accreditation entirely, or
  3. The institution is accredited as a single-purpose institution by NAST and a regional or other national institutional accrediting agency, has designated the regional or other national institutional accrediting agency as its gatekeeper for the purpose of eligibility for federal Title IV participation, and plans to retain the regional or other national institutional accreditation and relinquish the connection between that accreditation and Title IV participation.
- M. Other major changes that would impact continuing compliance with NAST standards applicable to degrees and programs being offered.

**Section 3. Specific or Comprehensive On-Site Evaluations.** In most cases, applications for approval regarding substantive changes can be reviewed through written documentation. However, substantive changes proposed or made may result in the necessity of on-site verification regarding the specific change or changes, with or without the need for additional documentation. On-site verification may be stipulated by provisions in published NAST standards and procedures, or required by the Commission.

In certain cases, changes proposed or made may result in a requirement to conduct a comprehensive on-site review with full documentation, under conditions and during a period to be stipulated by the Commission on Accreditation. Criteria for requiring a comprehensive review in the context of substantive change include, but are not limited to:

- A. A fundamental, comprehensive change of purposes resulting in complete replacement, in terms of content, of substantially all of the educational program(s) previously reviewed and approved with a substantially different set of programs. (Changes of this magnitude normally do not include evolutions or consolidations of previously-approved programs, deletions of specific programs when multiple programs are offered, title changes to existing or continuing programs consistent with NAST standards, or the additions of new programs as addressed in Article VI. below); and/or
- B. Indications from documentation that changes could affect the ability of the institution or the theatre unit as a whole to fulfill its purposes, maintain fundamental financial viability or operational integrity, or deliver the entire set of curricula offered or proposed to be offered in the catalog; and/or
- C. Documented conditions causing the Commission to act under provisions of the Bylaws, Article IV., Section 3. concerning the maintenance of standards and the observance of published commitments by accredited institutions.

**Section 4. Additional Standards and Procedures.** Additional standards and procedures regarding substantive change applicable to free-standing theatre institutions are found primarily in Standards for Accreditation XIX.

All standards and procedures published by the Association are applicable as appropriate to reviews regarding substantive change.

**Section 5. Accreditation Record Date.** The date of formal notification of Commission or other official action is the effective accreditation record date of any approval of substantive change.

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

**Section 1. Procedure.** When instituting new curricula, member institutions are required to submit documentation to the Commission on Accreditation in order to remain in compliance with Part II., Article I., Section 3., of the NAST Rules of Practice and Procedure. This includes the addition of programs and degrees to be reviewed and listed by NAST at a degree or credential level other than the curricular level(s) included in the institution's current accreditation.

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

Submission procedures and forms regarding applications for reviews of new curricula may be accessed from the NAST Web site. There are separate procedures for Plan Approval and Final Approval for Listing.

The Commission does not ordinarily send visitors to examine a new curriculum. 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 curricular program. The application for Plan Approval normally includes information concerning the structure of the new curriculum as well as information and documentation concerning areas such as faculty, library, equipment, and/or other resources necessary for its support.

When the curriculum has received Plan Approval, the program is listed in NAST publications in italics.

**Section 3. Final Approval for Listing.** Final Approval for Listing is granted when the Commission 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.

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

**Section 4. Accreditation Record Date.** The date of formal notification of Commission action is the effective accreditation record date for Plan Approval and/or Final Approval for Listing for new curricula.

## ARTICLE VII INSTITUTION CLOSURES

**Section 1. Notification.** 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 for 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.

**Section 2. Assistance.** If an NAST accredited institution closes without a teach-out plan or agreement, NAST works with the U.S. Department of Education and the appropriate state agency, to the extent feasible, to assist students in finding reasonable opportunities to complete their education without additional charge.

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

**Section 1. Purpose**

- A. NAST.** Occasionally, NAST receives complaint inquiries or complaints against member institutions. The policies and procedures in Article VIII. are only for the purpose of addressing questions of compliance with NAST standards, procedures, rules, and the Code of Ethics as published in the NAST *Handbook* including any addenda to the *Handbook* current at the time of the inquiry or complaint. These texts and their interpretation by NAST staff and elected personnel are the sole basis for reviewing complaints. NAST does not consider complaints on issues that are beyond the scope of these documents.
- B. Potential Complainants.** Individuals considering filing a complaint against an NAST member institution must give careful consideration to the nature of the potential complaint and match what they hope to achieve with the means, procedures, and remedies available. Accrediting organizations are non-governmental and thus, do not have governmental powers. Their scopes of review are limited, operating only within their own published materials. Many types of complaints fall outside the purview of accrediting bodies and can only be addressed and adjudicated by the internal complaint procedures of educational institutions, or by external structures such as law enforcement agencies, courts of law, state or federal administrative agencies, or private sector organizations associated with business practices or dispute resolution. Matters of a criminal nature are the responsibilities of law enforcement, public prosecutors, or the attorneys general of the several states. An individual with intentions of filing a complaint against a member institution should ensure that the nature and intent of the complaint falls within the scope of NAST by studying Section 2. below.

**Section 2. Eligibility**

**A. General Principles**

1. NAST policies and procedures for reviewing complaints are not judicial (parties are not found guilty; awards are not made; reversals of decisions cannot be mandated); they serve only as a method or means to communicate allegations, determine facts, and resolve issues within the stated purposes and scope of NAST accreditation and Membership, i.e., whether the institution is in compliance with the NAST consensus-based standards, rules, and Code of Ethics currently in effect.
2. In order to be considered, complaints must report and document conditions that jeopardize the overall quality of an institution's educational program in theatre and/or the general welfare of the theatre unit to the extent that the institution is no longer in compliance with NAST standards or requirements. Unless documentation shows a pattern of behavior, action, or inaction that impairs attainment of the institution's stated purposes

or otherwise suggests direct violation of NAST standards, rules, and/or Code of Ethics for member institutions, the Association is not authorized to intervene.

**B. A complaint may be eligible for review if it:**

1. Is presented in writing.
2. Is forwarded to the NAST National Office by U.S. Mail or courier service. E-mail, facsimile, and verbal transmissions are not acceptable.
3. Is signed by the complainant.

<p><b>NOTE:</b> NAST will not confirm receipt of or respond to complaints that do not meet the requirements outlined in B.1., 2., and 3. above.</p>
---

4. Includes a signed copy of the NAST Official Complaint Form.
5. Presents itemized issues or concerns directly related to specific NAST standards, rules, or the Code of Ethics as published in the NAST *Handbook* and any addenda to the *Handbook* current at the time of the complaint, and includes specific, factual documentation corroborating each concern raised.
6. Presents evidence that the institutional review or grievance procedures available and applicable to the complaint and complainant have been completed or exhausted.
7. Is not subject to the criteria set forth in C. below.

**C. A complaint is not eligible for review if it:**

1. Contains inflammatory and/or undocumented defamatory statements regarding an individual or an institution.
2. Alleges criminal conduct.
3. Seeks a review or adjudication of individual problems or grievances with an institution or its decisions regarding issues such as, but not limited to:
  - a. Student admission;
  - b. Retention;
  - c. Dismissal;
  - d. Application of academic policies;
  - e. Granting or transfer of credits;
  - f. Grades and other evaluations;
  - g. Scholarship awards except as addressed by the NAST Code of Ethics;
  - h. Fees;
  - i. Disciplinary matters;
  - j. Collective bargaining;
  - k. Faculty appointments and dismissals; or
  - l. Other contractual rights and obligations.
4. Is filed at a time when an NAST third-party comment procedure regarding the same institution, instituted by all or virtually all of the same parties, and addressing all or substantially all of the same issues, is in any stage of review.
5. Is or constitutes a request to serve as a grievance or appeals body when the outcome of institutional grievance or appeals procedures is unsatisfactory to the complainant.

6. Is, at the time of filing the complaint, the subject of administrative or institutional proceedings that have not been completed, or if such proceedings are known to the complainant to be scheduled.
7. Is the subject of prosecution or litigation in which the NAST member institution or its employees are in any way engaged. This requirement applies to the specific issue(s) addressed in the complaint, not to prosecution or litigation on other matters.
8. Seeks action or otherwise seeks to engage the Association in matters associated with compensation, damages, redress, or readmission on behalf of an individual or group.
9. Is submitted on behalf of another individual.
10. Is a copy of a complaint submitted to other entities or parties.
11. Has not been submitted to, and fully processed and exhausted by, the institution's complaint or grievance procedure.
12. Has been submitted for review by another accrediting association with broader institutional responsibility than that of NAST.
13. Is beyond the scope of the theatre program or the jurisdiction of NAST at a multidisciplinary institution.
14. Repeats substantially the same allegations by the same party regarding the same institution that has previously been the subject of a completed review by the NAST Committee on Ethics or Commission on Accreditation, or under the third-party comment procedure by the NAST Commission on Accreditation.
15. Is the subject of published articles that have resulted from attempts by the complainant to focus public attention on the behavior, actions, or inactions of the institution that is the subject of the complaint immediately prior to and especially during the course of the NAST complaint procedure.

**Section 3. Authority**

- A. NAST is a voluntary Association of schools of theatre. The only requirement of its members is compliance with its published consensus-based standards, rules, procedures, and Code of Ethics. The sole and final authorities regarding compliance are the elected officials and staff of NAST operating under the requirements and procedures of the Association's *Handbook* and any addenda to the *Handbook* current at the time of the complaint.
- B. Procedural authority for the review of complaints outlined in Article VIII. is vested in the Executive Director of NAST.
- C. Decision-making authority regarding complaints under Article VIII. is vested as specified in the various provisions of this Article.
- D. The Executive Director shall have the authority to stop the complaint process at any point or any time upon the appearance of evidence that would disqualify the complaint under policies outlined above, or in the Rules of Practice and Procedure, Part I., Article I., Section 1., or if the complaint otherwise moves beyond the scope or jurisdiction of the Association.

## Section 4. Time

### A. Review Schedules

1. The Association will resolve complaints against member institutions in a timely manner, moving as quickly as feasible between stages of the complaint procedure.
2. The Executive Director shall have the authority to establish timelines for each specific step of the process.
3. Unless circumstances require alternative timeframes, as determined by the Executive Director:
  - a. Thirty (30) business days is the period for each stage outlined in Sections 6., 8., or 9. below.
  - b. Business to come before the Committee on Ethics or the appropriate accrediting Commission will be scheduled at regular meetings of these groups.
4. The time required to conduct inquiries in Section 7. below may vary based on the nature and circumstances of the complaint, as determined by the Executive Director.

- B. Time Restrictions.** Except under circumstances the Executive Director deems extraordinary, complaints will not be considered after two years or more from the date of the last incident or incidents that are the subject of the complaint.

## Section 5. Multiple Complaints

If numerous individual complaints over time suggest a pattern of noncompliance by the institution, the Committee on Ethics or the Commission on Accreditation may be informed during the course of a review under the terms lined out in Sections 8. and/or 9. below.

## Section 6. Initial Review

- A. Consistent with provisions outlined in Section 4. above, the National Office staff will acknowledge a formal written complaint within fifteen (15) business days of its receipt.
- B. Within thirty (30) business days after acknowledging receipt of the complaint, the National Office staff will:
  1. Review the complaint and its documentation.
  2. Determine whether the complaint meets the eligibility criteria outlined in Section 2. above.
  3. Inform the complainant regarding the disposition of the complaint using one of the following statements:
    - a. No further action will be taken because the complaint does not meet the eligibility requirements of Section 2., or there is insufficient documentation.
    - b. The decision regarding further action is postponed while the complainant is given twenty (20) business days to provide additional documentation. The complainant is then informed that the decision regarding the complaint is that described in Section 6., either B.3.a. or B.3.c.

- c. The complaint has sufficient substance to warrant the opening of a proceeding for further review.
- C. The Executive Director of NAST, at his or her sole discretion, makes the final determination regarding all provisions of Section 6., including determination whether the complaint raises issues that are directly relevant to an institution’s accreditation or membership status.

**Section 7. Executive Director Negotiations**

- A. If the decision in the initial review is to open a proceeding as specified in Section 6., B.3.c., the Executive Director of NAST contacts the theatre executive of the institution against which the complaint has been filed, advises of the complaint, provides the complaint and documentation submitted by the complainant, and seeks information from the institution(s) involved regarding circumstances surrounding the complaint. The Executive Director may also seek additional information from other sources, as he or she deems appropriate.
- B. The Executive Director, using procedures and personnel he or she determines, and in correspondence with the institution(s) and the complainant, attempts to negotiate, mediate, or otherwise develop a resolution of the complaint without further formal action. The Executive Director may appoint an agent to serve on his or her behalf. The Executive Director or his or her agent may recommend mediation or arbitration by third parties.
- C. If the complaint is resolved, the Executive Director informs the complainant and the institution(s) in writing.
- D. If the complaint is not resolved, the Executive Director initiates committee review (see Section 8.) or Commission review (see Section 9.) as appropriate.

**Section 8. Committee Review of Complaints Involving the Code of Ethics**

- A. The Executive Director 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. Information from the procedure outlined in Section 7.
  - 4. The relevant section(s) of the Code of Ethics.
- B. The Executive Director informs the Committee on Ethics that a complaint has been filed and places the dossier on the agenda of the Committee.
- C. 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 Code of Ethics.
  - 2. The institution is found to be generally in compliance with the Code of Ethics, but the complaint has merit in this particular circumstance; or
  - 3. The institution is found to be not in compliance with the Code of Ethics.

- D. If the recommendation is C.1. above, the complainant and the institution are so informed in writing by the Executive Director.
- E. If the recommendation is C.2. or C.3. above, the Committee on Ethics may require the institution to submit a response within a specified time showing satisfactory resolution of the complaint and compliance with the Code of Ethics. The response may require the report of an on-site consultant. The 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 in writing; the action is not made public.
  2. Accept the response and consider the complaint resolved, but request a progress report(s) to determine further compliance with the Code of Ethics. The institution and complainant are notified in writing; 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 that the institution be placed on probation and required to submit a probationary response to the Committee on Ethics within a specified time. Public notice follows NAST rules regarding probation. Upon receipt of the probationary response, the Committee on Ethics recommends that the Commission either remove probation or revoke Membership. Membership status is made public through appropriate published materials.
  4. If the initial response is not received within the specified time, the institution is placed on probation by the Commission; public notice follows NAST rules regarding probation. 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 Membership status is made public through appropriate published materials.
- F. Either the complainant or the institution may appeal any decision of the Committee on Ethics and/or the Commission consistent with eligibility requirements of the applicable procedures outlined in Part II., Articles IX. and X. of the Rules of Practice and Procedure.

#### **Section 9. Commission Review of Complaints Involving the Standards of the Association**

- A. The Executive Director 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. Information from the procedure outlined in Section 7.
  4. The relevant section(s) of the standards of the Association.
- B. The Executive Director informs the Commission that a complaint has been made and places the dossier on the agenda of the Commission.

- C. 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.
- D. If the recommendation is C.1. above, the complainant and the institution are so informed by the Executive Director.
- E. If the recommendation is C.2. or C.3. above, the Commission may require the institution to submit a response within a specific time showing satisfactory resolution of the complaint and compliance with the standards. The response may require the report of an on-site consultant. The procedure for establishing and operating such consultancy shall be that in effect for onsite 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 the complainant are notified in writing; 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 in writing; 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 recommend that the institution be placed on probation and required to submit a probationary response to the Commission within a specified time. Public notice follows NAST rules regarding probation. Upon receipt of the probationary response the Commission either removes probation or revokes membership. Membership status is made public through appropriate published materials.
  - 4. If the initial response is not received within the specified time, the institution is placed on probation by the Commission; public notice follows NAST rules regarding probation. The institution is requested to submit a probationary response within a specified time.
  - 5. If a probationary response is not received within a specified time, the Membership of the institution is revoked and membership status is made public through appropriate published materials.
- F. Either the complainant or the institution may appeal any decision of the Committee on Ethics and/or the Commission consistent with eligibility requirements of the applicable procedures outlined in Part II., Articles IX. and X. of the Rules of Practice and Procedure.

**ARTICLE IX  
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 denial of

renewal of Membership, or revocation of Membership, or the placing of an institution on probation, or denial of a request for approval of new curricula. In eligible cases, a request for reconsideration is not a precondition for filing an appeal of an adverse decision described in Article X.; a request for reconsideration may precede but may not follow an appeal of an adverse decision.

**Section 2. Disclosure and Confidentiality.** The reconsideration process operates under the NAST Rules of Practice and Procedure statement on Disclosure and Confidentiality. NAST considers the reconsideration process to be confidential and, at all times during the course of the reconsideration process, will maintain complete confidentiality of all documents and information supplied or reviewed during reconsideration, as well as the deliberations and decision-making process relating to reconsideration or the Commission action under the reconsideration process. However, should a potential or actual petitioner publicly disclose a pending or actual reconsideration or decision based on such reconsideration, or publicly characterize or make misleading or inaccurate representations about the reconsideration process, the decision that may be, or is subject to, reconsideration, or the concluding decision, whether before, during, or after the reconsideration process, 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 reconsideration procedures.

**Section 3. Grounds for Reconsideration.** In the event of a decision by the Commission on Accreditation in the categories outlined in Section 1. that 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 4. 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.

**Section 5. Special Rule Concerning Financial Standards**

- A. An institution may seek reconsideration of the following Commission actions: denial of membership, denial of renewal of membership, or revocation of membership under this rule if all of the following conditions are met:
  - 1. The adverse action listed in Section 5.A. above is based solely and exclusively on failure to meet a standard or criterion concerning finances.
  - 2. There is significant financial information that was not available to the institution prior to the Commission decision to take an action listed in Section 5.A. above.
  - 3. The new financial information bears materially upon the financial deficiencies identified by the Commission.
  - 4. Within thirty (30) days from the date of the Commission Action Report, the institution has notified the NAST Executive Director in writing of its intent to seek reconsideration under this rule.
  - 5. Within sixty (60) days from the date of the Commission Action Report of the same date indicated in item 4., the institution has submitted documentation supporting its request along with a notarized statement signed by the chief executive officer of the institution stating the following: [Name of institution] understands and agrees that any determination by NAST made with respect to the request for reconsideration, new information submitted by the institution, or any decision or action described in any item of Article IX. is not separately appealable, and thus not eligible for further reconsideration or appeal.
  
- B. The Executive Director of NAST selects three (3) reviewers with the advice and unanimous consent of the President, Vice President, Treasurer, and Secretary of NAST, to the extent that such offices are then filled. Those selected shall not have participated in any phase of the decision listed in Section 5.A. above. The three reviewers determine whether the documentation submitted meets the criteria of significance and materiality indicated in Sections 5.A.2. and 3. above. The Executive Director shall serve as non-voting secretary to the review committee.
  
- C. Following review and decision of the review committee, the Executive Director either informs the institution that the reconsideration may proceed, or that the reconsideration process is terminated and that the institution is not eligible for further reconsideration or appeal.
  
- D. If the reconsideration proceeds:
  - 1. The Executive Director places the request for reconsideration on the next agenda of the Commission on Accreditation.
  - 2. 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. When the institution is informed of the Commission’s decision, the institution is notified that the decision is not separately appealable and thus not eligible for further reconsideration or appeal.

- F. The status of any institution shall remain unchanged during the reconsideration process. There shall be no public notice of the decision until the reconsideration review is completed and a final determination in the matter is reached.

**ARTICLE X**  
**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 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 IV., Section 3., of the Bylaws, the Commission shall adopt written procedures the Association will use to consider the appeal of an adverse decision as defined in Section 1. above. These procedures shall be consistent with and supportive of all sections of Part II., Article X. of the Rules of Practice and Procedure.

**Section 3. Counsel.** The institution and any other party participating in the appeal determines the extent to which it will be advised or represented by legal counsel in any aspect of the appeal process for which it is responsible or in which it participates.

**Section 4. 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 5. Grounds for Appeal.** The grounds on which an institution may appeal a decision of the Commission which denies or revokes 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 6. Meaning of Appeals Decisions.** Decisions on appeals concern only matters outlined in Section 5.a. and 5.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 7. 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 Part II., Article X., 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 8. 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 9. Appeals Committee**

- A. The Executive Director, with the approval of the President, Vice President, Secretary, and Treasurer, shall appoint the chair and members of each ad hoc appeals committee at the onset of each appeal process. The appeals committee will be comprised of three to five persons, depending on the scope, nature, and content of the issues involved. One member shall be a public member who meets NAST qualifications for public members. None of the appeals committee members shall have been members of the Commission that made the original decision. Appeals committee members must be qualified by education and experience at least equivalent to those eligible to serve on an accrediting commission.
- B. Each person invited to participate in the appeals committee shall be asked to consider whether any conflict of interest or a perception thereof 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 or a competitive 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. Upon appointment to any appeals committee, all members shall receive from the staff information and training regarding the Association's procedures, including those delineating the work of appeals committees, protocols, and standards current and in force at the time of the appeal.
- D. The appeals committee shall receive from the institution making the appeal written materials detailing its appeal and, from the Chair of the Commission on Accreditation, a written response to the appeal, and will hear in person representatives of the institution and of the Commission who choose to appear.

**Section 10. Decision on an Appeal.** After following requisite procedures, considering the appeal and responding to it only in terms of one or both of the grounds for appeal in Section 5., and

making judgments based solely on NAST published standards and procedures and the documentation provided, the appeals committee's final decision shall be 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 reconsideration by identifying specific issues the Commission must address, including but not limited to the appeals committee's decision regarding amendments to or a reversal of the original decision. In making its final decision, the Commission must act in a manner consistent with the appeals panel's decisions or instructions.

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 whose decision is being appealed.

An institution's continuing disagreement with a final decision of the appeals committee to deny the appeal 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 5. of this Article.

**Section 11. Reconsideration by the Commission.** If the appeal is denied, the matter is closed, and thus the Commission has no power to consider new evidence produced since the original decision.

If the appeal is sustained and decision remanded to the Commission, the institution shall make one of two of the following choices within thirty (30) days of the date of the letter to the institution announcing the decision of the appeals committee, and the Commission will act in the timeframe indicated:

- A. The institution informs the Executive Director of NAST that it wishes to add nothing to the record prior to reconsideration by the Commission. The institution is not assessed an additional fee for Commission consideration.

Within ninety (90) calendar days of the date of the response indicating this choice, the Commission will take action and inform the institution following the stipulations of Article X.

An institution's continuing disagreement with a final decision of the Commission to deny the appeal 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 5. of this Article.

- B. The institution informs the Executive Director of NAST that it asks the Commission to take into account changes made by or occurring in the institution since the original decision. In this case, 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 respecting the decisions and addressing issues identified by the appeals committee and in reaching a new decision on the institution's accreditation and thus Membership. The institution may be assessed such fees as are established by the Association for such procedures. The institution is responsible, however, for reimbursing the expenses of any NAST visitors according to NAST procedures.

Within thirty (30) calendar days of the date of the response indicating this choice, the Commission will establish a final date for Commission action not to exceed one year from the date the institution is notified of the date of final Commission action.

If the institution chooses option (b), its notification must be accompanied by a notarized statement signed by the chief executive officer of the institution stating the following:

[Name of institution] understands and agrees that any determination by NAST made with respect to the request for reconsideration, new information submitted by the institution, or any decision or action described in any item of Article X. is not separately appealable, and thus not eligible for further reconsideration or appeal in any form, including arbitration. [Name of institution] also understands that failure to provide any or substantially different information from that previously provided to the Commission will not cancel this agreement or the schedule for final action stipulated by the Commission.

**Section 12. 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.

**Section 13. Publication of Decisions.** Notices concerning appeals decisions are published by NAST consistent with the provisions of the Rules of Practice and Procedure, Part II., Article XI., Section 2.

## ARTICLE XI PUBLICATION OF NAST ACCREDITATION ACTIONS

**Section 1.** After official notification in writing to institutions considered by the Commission on Accreditation, the Association posts a summary report of each Commission meeting to its Web site within the “[Current Notices](#)” section. This report includes all final actions concerning accredited membership status in the Association, including voluntary withdrawal from accredited institutional Membership.

**Section 2.**

- A. NAST provides written notice of the following types of decisions to the public, appropriate accrediting agencies, the appropriate state licensing or authorizing agency, and the U.S. Secretary of Education no later than thirty (30) days after it makes the decision:
  - 1. To award initial accreditation to an institution or program.
  - 2. To renew an institution’s or program’s accreditation.
  
- B. NAST provides written notice of the following types of decisions to the appropriate accrediting agencies, the appropriate state licensing or authorizing agency, and the U.S. Secretary of Education at the same time it notifies the institution or program of the decision, but no later than thirty (30) days after it makes a final decision:
  - 1. To place an institution or program on probation.
  - 2. To deny, withdraw, suspend, or revoke the accreditation of an institution or program.

- C. NAST provides written notice to the public of the decisions listed in paragraphs B.1. and B.2. of this section within twenty-four (24) hours of its notice to the institution or program.
- D. For any reason listed in paragraph B.2. of this section, NAST makes available to the public, the appropriate state licensing or authorizing agency, and the U.S. Secretary of Education, no later than sixty (60) days after the decision, a brief statement summarizing the reasons for NAST's decision and the official comments that the affected institution or program may wish to make with regard to that decision, or evidence that the affected institution has been offered the opportunity to provide official comment, and did not choose to do so in the time stipulated.
- E. NAST notifies the appropriate accrediting agencies, the appropriate state licensing or authorizing agency, the U.S. Secretary of Education, and upon request, the public, if an accredited institution or program:
  - 1. Decides to withdraw voluntarily from accreditation, within thirty (30) days of receiving notification from the institution or program that it is withdrawing voluntarily from accreditation; or
  - 2. After due notice from the Commission stipulating one or more deadlines, allows its accreditation to lapse, within thirty (30) days of the date on which accreditation lapses.

**Section 3.** For the benefit of Association members, theatre organizations, educational institutions, and the general public, the Association publishes a listing of NAST member institutions and programs in its online Directory Lists. Such listing of accredited institutions and programs is revised at least annually and subsequent to each meeting of the NAST Commission on Accreditation. The NAST Directory Lists of member institutions and programs 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, and the academic year of the next NAST visitation.
- D. A statement of institutional characteristics indicating whether or not the institution is degree-granting and/or non-degree-granting, proprietary or not-for-profit, public or private, and a description of the administrative structure of the accredited institution or unit.
- E. The names of appropriate administrative officers and NAST representatives.
- F. Telephone and facsimile numbers and email addresses.
- G. Degrees and programs approved by the NAST Commission on Accreditation.

**Section 4.** The Association recommends that the chief administrator of the institution or a designee, in consultation with the theatre administrator, make Association evaluation reports available to faculty members and others directly concerned. 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 the Code of Ethics, Articles IV. and V., and the Rules of Practice and Procedure, Part II., Article XII.

**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 approves 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)”;
  - “Accredited by NAST”;
  - “Has been accredited by NAST since (date)”.
- D. The institution shall publish in one or more official documents concerning its theatre program the name, address, and telephone number of NAST.

**Section 2. Advertising.** In any advertising by an accredited 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, some 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 NAST literature (see Rules of Practice and Procedure, Part II., 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-Study Reports, 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.** NAST will not make publicly available any information provided in third-party comment or an institution’s response to third-party comment or any correspondence related to third-party comment. See Rules of Practice and Procedure, Part II., Article IV., Section 1.

**Section 5.** 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 by the NAST Executive Director 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.

The same rule and sequence are applied to individuals and organizations misrepresenting or distorting accreditation actions of NAST.

NAST reserves the right to correct false or misleading information at any time.

**Section 6.** 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 a NAST evaluation team, its disclosure to persons other than the immediate recipients is forbidden.

#### **ARTICLE XIV AMENDMENTS TO PART II OF THE RULES OF PRACTICE AND PROCEDURE**

Part II of the Rules of Practice and Procedure may be amended by a majority vote of the Commission on Accreditation, provided a written notice of any proposed amendment be sent with opportunity to comment to all accredited institutional members and all members of the Commission on Accreditation at least two weeks prior to the vote.

# STANDARDS AND GUIDELINES FOR ACCREDITED INSTITUTIONAL MEMBERSHIP

## I. INTRODUCTION

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:

- A. The dialogue within the institution as part of the self-study process.
- B. The institution's interaction with the visiting team.
- C. 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 institutions with schools and departments of theatre is based upon:

- A. The goals and objectives set forth by the individual school.
- B. The manner in which these goals and objectives relate to standards for accreditation generally characteristic of educational institutions.
- C. The comprehensive presentation of the educational philosophy and concepts that determine these goals and objectives.
- D. The degree to which these goals and objectives have been achieved.

Standards are applied recognizing that:

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

## II. INTERPRETING SPECIFIC TERMINOLOGY IN NAST STANDARDS

When reviewing the standards of the Association, it is important to understand the specific language that is used and how that language should be interpreted.

Criteria and provisions in the text of the *Handbook* are applied with careful attention to distinctions among standards, guidelines, recommendations, and other statements:

- A. Statements using terms such as *shall*, *must*, and *essential* outline threshold standards.
- B. Statements using the terms *normally* or *usually* provide guidelines that indicate one or more of the numerous conditions commonly present when there is compliance with a threshold standard.
- C. Statements using the terms *should*, *recommend*, or *suggest* indicate recommendations, which are actions consistent with standards compliance, but that are not in and of themselves threshold standards.
- D. Other statements provide comments, definitions, and statements of fact that indicate advice or shared knowledge based on consensus of the profession.

Accreditation is based on assurance that an institution meets the threshold standards agreed upon by the Association. Guidelines, recommendations, and other statements not using the terms *shall*, *must*, or *essential*, while related to fulfillment of functions required by the standards, are not themselves threshold standards.

# STANDARDS FOR ACCREDITATION

## I. BASIC CRITERIA FOR MEMBERSHIP

### A. Degree-Granting Institutions

The National Association of Schools of Theatre recognizes many types of programs in degree-granting institutions. The primary purpose for all institutions, whatever types of programs they offer, should be to provide the best possible environment for education and 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 members are two-year, four-year, or five-year undergraduate or graduate level institutions. Accredited 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 a 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 readiness subject to examination.
4. Institutions offering one or more graduate programs as their only degree programs shall have graduated at least two students from at least one graduate program that meets all applicable standards, and shows evidence of continuing enrollment. If institutions offer undergraduate and graduate programs, graduate programs must have graduate students matriculated or in residence, or have received Plan Approval from the Commission on Accreditation.
5. The institution's legal authority shall be stated clearly in its published materials as identified by its charter, authority to grant degrees, structure of control, profit or non-profit status, and affiliation, if any, with a parent or sibling organization.
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 background 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 demonstrate a commitment to a program of continuous self-evaluation.
12. 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.
13. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all coursework or educational services to support its educational programs, or demonstrate that any cooperative or contracted coursework or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.

#### **B. Non-Degree-Granting Institutions**

The National Association of Schools of Theatre accredits non-degree-granting institutions. Programs in these institutions may or may not lead to a professional diploma or certificate. The primary purpose of all such schools should be to provide the best possible environment for the artistic growth of their students. Such an environment should foster an understanding of the arts and their contribution to society.

Unless specified otherwise below, regardless of institutional type, the composite institution offering non-degree-granting programs must meet the following Basic Criteria for Membership:

1. The institution shall maintain a curricular program in theatre at various levels according to the needs of its students.
2. The institution shall offer, as part of its regular program, studies reflecting attention to such areas as theatre history and criticism. Such studies may be in addition to, or in conjunction with, production studies.
3. The institution offering postsecondary professional education and training programs must offer at least one non-degree curricular program at the undergraduate level requiring at least 30 semester hours or the equivalent, or one non-degree curricular program at the graduate level requiring at least 15 semester hours or the equivalent. Such institutions shall offer at least one curricular program that meets all appropriate standards that (a) has been completed by students, (b) has an enrollment of at least three students, and (c) is progressing students toward completion.
4. 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.
5. The institution's legal authority shall be stated clearly in its published materials as identified by its charter, authority to offer curricular programs, structure of control, profit or non-profit status, and affiliation, if any, with a parent or sibling organization.

6. All policies regarding the admission and retention of students, those pertaining to the school's evaluation of progress through its educational program, as well as those concerning the operation of certificate or diploma programs, 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 background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
9. The institution shall provide in its institutional catalog a complete description of each course or program offered.
10. Although only federal and state governments shall have legal jurisdictional powers and responsibilities in matters of public law, the institution should develop an appropriate code of ethical standards governing institutional and programmatic practices that recognizes social concerns relevant to quality education.
11. The institution shall have facilities and equipment adequate to the needs of its educational program.
12. The institution shall have either library space or holdings adequate for its educational programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.
13. The institution shall demonstrate a commitment to a program of continuous self-evaluation.
14. 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.
15. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all coursework or educational services to support its educational programs, or demonstrate that any cooperative or contracted coursework or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.

NAST recognizes that the terms *diploma* and *certificate* are used for the recognition of collegiate level work.

## II. PURPOSES AND OPERATIONS

### A. Purposes of the Institution and Theatre Unit

#### 1. Standards

- a. Each institution chooses the specific terminology it uses to state its purposes. Although terms such as vision, mission, goals, objectives, and action plans are widely used, they and the structures they imply are not required.
- b. There must be one or more statements indicating overall purposes. For independent theatre institutions, at least one statement must apply to the institution as a whole. For multi-purpose institutions, at least one statement must apply to the institution and at least one statement must apply to the theatre unit.
- c. In multipurpose institutions, the overall purposes of the theatre unit must have a viable relationship to the purposes of the institution as a whole.
- d. Specific degrees or other educational programs in theatre, including research institutes, performance ensembles, and other specific components shall have purposes consistent with the purposes of the entire theatre program and of the institution as a whole. Standards regarding purposes for specific curricular programs are found in the standards for undergraduate (Standards IV.), graduate (Standards XII.), and non-degree-granting programs (Standards XVI.)
- e. Statements regarding overall purposes for theatre and theatre study must:
  - (1) Indicate that fundamental purposes are educational.
  - (2) Encompass and be appropriate to the level(s) of curricular offerings.
  - (3) Reflect and remain consistent with specific institutional and programmatic responsibilities and aspirations for theatre and theatre study.
  - (4) Be compatible with NAST standards.
  - (5) Be published and made available in one or more texts appropriate for various constituencies, including the general public.
  - (6) Guide and influence decision making, analysis, and planning, including each of these as they shape and fulfill relationships among curricular offerings, operational matters, and resources.
  - (7) Be fundamental in determining the extent to which policies, practices, resources, and curricular and other program components have sufficient conceptual, structural, and operational synergy to achieve stated expectations for theatre and theatre study.

#### 2. Guidelines, Recommendations, and Comment

- a. There are numerous specific definitions of common terms, but usually:
  - (1) *Purposes* is a generic term referring to statements that when reviewed together, define the special, perhaps unique, function of an institution or program in the larger context of educational and artistic endeavor.

- (2) *Vision statements* normally define what an entity aspires to be and often, whom it intends to serve.
  - (3) *Mission statements* articulate broad connections between the institution's efforts in theatre and the world of art and intellect.
  - (4) *Goals* are broad statements of aim, the specific needs toward which efforts are directed, normally less remote and more definitive than *mission*.
  - (5) *Objectives* are the specific steps for reaching goals, normally measured in time among other indicators.
  - (6) *Action plans* are specific means for achieving objectives, normally measured in dollars among other indicators.
- b. Areas normally addressed in statements of purposes may include, but are not limited to: specific theatre and theatre-related fields; students to be served; learning; teaching; creative work and research; service; performance; and the policies and resources needed for effectiveness in these areas.
  - c. To guide and influence the work of a theatre unit, statements of purposes are normally the basis for:
    - (1) Creating a common conceptual framework for all participants.
    - (2) Making educational and artistic decisions.
    - (3) Long-range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments.
    - (4) Operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies.
  - d. Structural and operational synergy among components may be achieved in part by:
    - (1) Stating specific goals for student learning in terms of artistic and academic achievement at levels of detail appropriate to each statement of purpose.
    - (2) Making student learning in terms of artistic and academic achievement the primary basis for decisions about resource and other operational and evaluative matters.
    - (3) Planning and acting with informed analysis and judgment about the symbiotic relationships among all components of the theatre unit, including the potential impact of specific decisions on specific components and on the achievement of purposes.
  - e. When considering purposes, it is useful for most institutions to consider standards and guidelines on Evaluation, Planning, and Projections (see Standards II.L.).

**B. Size and Scope****1. Standards**

- a. Institutions shall maintain sufficient enrollment to support the specific programs offered including:
  - (1) An appropriate number of faculty and other resources.
  - (2) Sufficient advanced courses in theatre appropriate to major areas of study at degree or program levels being offered.
  - (3) Requisite performance, production, or design experience (a) at an advanced level and (b) consistent with major areas of study and degree or program levels.
- b. An institution shall not be considered for accreditation unless there are at least three full-time equivalent resident faculty.

**2. Guidelines**

- a. 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.
- b. The study of theatre performance, production, or design requires opportunities for daily interaction with other theatre students and professionals. In academic settings, this interaction is critical not only in performance, production, and design, but also in the development of all types of theatre knowledge and skills.

**C. Finances****1. Standards**

- a. Financial resources shall be adequate in terms of:
  - (1) The purposes of the theatre unit and each of the specific degrees or programs it offers.
  - (2) The size and scope of the theatre unit.
- b. 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.
- c. Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the theatre unit and its programs in accordance with applicable NAST standards for the projected period of accreditation.
- d. The institution shall publish all regulations and policies concerning tuition, fees, and other charges, and shall develop a tuition refund policy that is equitable to both the institution and the student.

- e. The institution shall maintain accurate financial records according to legal and ethical standards of recognized accounting practice.
  - (1) For privately supported institutions this means an annual audit with opinion of financial statements 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.
  - (2) For tax-supported institutions, this means a periodic audit with opinion of financial statements or a review as mandated by the legislative or executive branch of the government entity supporting the institution.
- f. The audited financial statements of the institution shall reveal sound financial management in support of the educational program.
- g. Evidence of past and potential financial stability and long-range financial planning must be demonstrated.

## 2. Guideline and Recommendation

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

## D. Governance and Administration

### 1. Standards

- a. Governance and administrative structures and activities shall:
  - (1) Serve and work to fulfill the purposes of the institution and the theatre unit;
  - (2) Assure fundamental educational, artistic, administrative, and financial continuity and stability, and show evidence of long-range planning.
  - (3) Include a board of trustees with legal and financial responsibilities and adequate public representation.
  - (4) Exhibit relationships among trustees, administration, faculty, staff, and students that demonstrate a primary focus on support of teaching and learning:
    - (a) The trustees are 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.
    - (b) The administration is empowered by the trustees 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.
    - (c) The faculty has a major role in developing the artistic and academic program and in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research.

- (d) Student views and judgments are sought in those matters in which students have a direct and reasonable interest.
- b. The governance and administrative relationships of each organizational component of the institution, including the process by which they function and interrelate, shall be stated clearly in written form.
  - (1) Administrators, faculty, and staff shall understand their duties and responsibilities and know the individuals to whom they are responsible.
  - (2) The theatre executive's responsibilities shall be clearly delineated and executive authority shall be commensurate with responsibility.
  - (3) The theatre unit shall have reasonable and sufficient autonomy commensurate with its purposes.
  - (4) In multidisciplinary 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.
- c. The administration of the theatre unit must provide mechanisms for communication among all components of the unit.
- d. 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.

**2. Guideline and Recommendations**

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

**E. Faculty and Staff**

**1. Qualifications**

**a. Standards**

- (1) The institution shall maintain faculties and staff whose aggregate individual qualifications enable the theatre unit and the specific educational programs offered to accomplish their purposes.
- (2) Faculty members (including part-time faculty and graduate teaching assistants, as applicable) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence.
- (3) All faculty must be able to guide student learning and to communicate personal knowledge and experience effectively.

- (4) Faculty members teaching graduate-level courses must represent the professional standards to which graduate students aspire in specific fields and specializations.
- (5) It is essential that a significant number of faculty members teaching graduate-level courses be active in presenting their work to the public and to peers in their respective theatre specializations.

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

- (1) Standards II.E.1.a. above apply to studies, coursework, and participation in production at the institution or under cooperative arrangements with another educational or performing institution, or in any other third-party arrangement.
- (2) Teachers of performance, design/technology, and/or playwriting normally are or have been deeply and currently involved as a practicing artist in the particular disciplines or specializations they are teaching.
- (3) NAST recognizes the Master of Fine Arts as the appropriate terminal degree for performance, design/technology, and playwriting faculty. At the same time, the Association recognizes that some highly qualified artist-teachers may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, training, and expertise at least equivalent to those required for the master's degree in the appropriate field.
- (4) 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; however, 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**

**a. Standards**

- (1) The number and ratio of full- and part-time faculty positions and their distribution among the specializations must be:
  - (a) Sufficient to achieve the theatre unit's purposes.
  - (b) Appropriate to the size and scope of the theatre unit's programs.
  - (c) Consistent with the nature and requirements of specific programs offered.
- (2) The institution must have clear, published definitions of any faculty classifications in use (for example, tenured, graduate assistant, full-time, part-time, adjunct, and visiting).
- (3) An institution shall distinguish in its printed literature between regular continuing and short-term or guest faculty.

### 3. Appointment, Evaluation, and Advancement

#### a. Standards

- (1) 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 purposes, especially as aspirations and purposes concern teaching, creative work, performance, research, scholarship, and service.
- (2) The institution must have procedures for the regular evaluation of all faculty.
- (3) Creative activity must be regarded as being equivalent to scholarly efforts and publication when the institution has goals and objectives for the preparation of theatre professionals in practice-oriented specializations.

#### b. Guidelines and Recommendations

- (1) Effective and fair evaluation of faculty is based on clear and accurate statements regarding responsibilities and expectations made at the time of employment and thereafter.
- (2) Normally, the particular arrangement of elements and perspectives used to determine the quality of faculty work are considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment.
- (3) Normally, theatre faculty holding appropriate credentials and having full-time appointments are entitled to full faculty status and 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.
- (4) Creative activity should be accepted as a criterion for appointment and advancement in all institutions.

### 4. Loads

#### a. Standards

- (1) Faculty loads shall be such that faculty members are able to carry out their responsibilities effectively.
- (2) Faculty members, according to their title and job description, shall have adequate time to provide effective instruction, advise and evaluate students, continue professional growth, and participate in production and service activities.

#### b. Guidelines, Recommendations, and Comment

- (1) Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution.
- (2) 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.

- (3) Classroom instruction in lecture/seminar format is commonly weighted with studio teaching on a 1:2 ratio, that is, three hours of classroom instruction is equated with six hours of studio instruction.
- (4) Theatre faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution.
- (5) All faculty should have sufficient time for artistic, scholarly, and professional activity in order to maintain excellence and growth in their respective areas of expertise.
- (6) Normally, the teaching loads of those having administrative, consultative, and/or production duties are appropriately reduced.

#### 5. Student/Faculty Ratio

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

#### 6. Class Size

##### a. Standards

- (1) Class size shall be appropriate to the format and subject matter of each class, with regard to such considerations as:
  - (a) Materials and equipment requirements.
  - (b) Safety.
  - (c) The balance between student and faculty time necessary to accomplish the goals and objectives of the class.
- (2) 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.

##### b. Guidelines

- (1) Classes in creative work generally should not exceed 16 students. In some cases, safety considerations and specialized equipment limitations will require class limits of fewer than 16.
- (2) 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

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

## 8. Faculty Development

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

## 9. Support Staff

- a. **Standard.** Support staff shall be provided commensurate with the theatre unit's purposes, size, and scope, and its degrees and programs.
- b. **Guideline.** Normally, these positions are administered by the theatre unit.

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

### 1. Standards

- a. Facilities, equipment, and technology must be adequate to support faculty needs, all curricular offerings, and all students enrolled in them, and be appropriately specialized for advanced work.
- b. Space, equipment, and technology allotted to any theatre unit function must be adequate for the effective conduct of that function.
- c. The number of rehearsal, performance, and classroom spaces and the amount and availability of equipment must be adequate to serve the scope of the program and the number of students enrolled.
- d. Budget provisions shall be made for adequate maintenance of the physical plant and equipment.
- e. Theatre units with goals and objectives in areas that require constant updating of equipment must demonstrate their capacity to remain technologically current.
- f. Students enrolled in theatre unit programs and faculty and staff with employment status in the theatre unit must be provided basic information about the maintenance of health and safety within the contexts of studio practice, theatrical shop and lab experiences, pre-production elements and processes, rehearsal, and performance.

For theatre majors and theatre faculty and staff, general topics include, but are not limited to, basic information regarding health and safety issues, hazards, and procedures associated with making, producing, and presenting theatre. They also include instruction on the use, proper handling, and operation of potentially dangerous materials, chemicals, equipment, and technology as applicable to specific program offerings or experiences. Beyond the provision of basic general

information, and the identification of available resources, decisions regarding topic areas and breadth and depth are made by the institution, and normally are correlated with the nature, content, and requirements of specific areas of specialization or specific courses of study.

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

Theatre program policies, protocols, and operations must reflect attention to maintenance of health and injury prevention and to the relationships among: the health and safety of theatre artists, designers, and technicians; suitable choices of equipment and technology for various specific purposes; appropriate and safe operation of equipment and technology; and other conditions associated with health and safety in studio, shop, lab, rehearsal, and performance facilities.

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

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

- g. Ventilation and safety treatments appropriate to theatre facilities shall be provided.
- h. All instructional and production preparation facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes.
- i. The institution shall have a plan by which it addresses health and safety issues on a continuing basis.

## 2. Guideline and Recommendations

- a. Facilities for the instructional, production, and administrative aspects of the program should be sufficiently localized to function cohesively and effectively.
- b. Provision should also be made for students to have access to adequate studio facilities in other than scheduled class times.
- c. A well-equipped theatre with suitable acoustics should be available when needed for theatre production and for use as a class laboratory.
- d. Adequate, safe, secure, and well-equipped space should be provided for costume and scene construction, maintenance, and storage.

- e. Adequate, safe, and secure storage space should be provided for instructional equipment.
- f. Appropriate and secure dressing and shower facilities should be provided for students and faculty.
- g. Adequate office space for faculty and staff should be provided in close proximity to the instructional facilities.
- h. There should be appropriate space and equipment for the administrative functions of the program.
- i. Equipment should be provided in the following areas appropriate to the research, teaching, and artistic needs of the program:
  - (1) Lighting;
  - (2) Materials and equipment for the teaching of lighting, scenery, and costumes.
  - (3) Video and film.
  - (4) Sound systems (recording and playback equipment) in production areas.
  - (5) Computers.
- j. 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.
- k. 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.
- l. Normally, institutions or theatre programs (1) have policies and protocols that maintain strict distinctions between the provision of general health information for theatre artists, designers, and technicians in the theatre program, and the specific diagnosis and treatment of individuals by licensed medical professionals and (2) identify for the benefit of students and other personnel as appropriate or as requested, resources that will enable them to make contact with such professionals for specific treatment or other medical care.
- m. Normally, institutions and theatre programs develop their specific methods for addressing the maintenance of health and safety in consultation with qualified professionals, for example, licensed medical personnel and/or authoritative sources providing information to students and faculty regarding the maintenance of professional health and the prevention of injuries.

## G. Library and Learning Resources

**NOTE:** G.1. through G.7. apply to degree-granting institutions. G.8. applies only to non-degree-granting institutions.

### 1. Overall Requirements

#### a. Standards

- (1) The theatre unit shall have library, learning, and information resources necessary to fulfill its purposes and appropriate for the size and scope of its operations.
- (2) The institution shall place importance on the development and maintenance of library, learning, and information resources to support its curricula in theatre.
- (3) The institution shall have policies concerned with, but not limited to, the following aspects of library operation:
  - (a) Governance and administration.
  - (b) Collections and their development.
  - (c) Personnel services.
  - (d) Access, facilities, and finances.

#### b. Guidelines

- (1) The theatre collection should be considered an integral part of the theatre program of the institution.
- (2) The policies referred to in Standard II.G.1.a.(3). 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.

### 2. Governance and Administration

- a. **Standard.** The functional position of the theatre collection 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.
- b. **Recommendation.** 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.

### 3. Collections

#### a. Standards

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

- (2) 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.
- (3) Materials in all formats required for the study of theatre, including, but not limited to, books, play scripts, periodicals, microforms, audio and video recordings, film and images, and electronic access to other databases, shall be the basis of the acquisitions, preservation, and replacement program.

**b. Recommendation and Comment**

- (1) Whenever possible, cooperative arrangements should be established with information sources outside the institution to augment holdings for student and faculty use.
- (2) The books, play scripts, films and images, 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.

**4. Personnel**

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

**5. Services**

**a. Standards**

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

**6. Facilities**

**a. Standards**

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

- b. **Guideline.** Normally, facilities are as centralized as possible to provide access to all library holdings devoted to the study of theatre. For example, play scripts, recordings, and listening equipment are located in close proximity for effective use in conjunction with one another.

## 7. Finance

- a. **Standard.** Budgetary support shall be adequate to provide appropriate services, carry out necessary operations, and satisfy stated requirements of the programs offered.
- b. **Recommendations**
  - (1) Although fiscal policies may vary among institutions, it is desirable that the allocation for the theatre collection be an explicit element in the institution's library budget. The management of this allocation should be the responsibility of a designated staff person.
  - (2) 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.

## 8. Non-Degree-Granting Institutions

- a. **Standards**
  - (1) Adequate library, learning, and information resources must be readily available to support both the theatre programs offered and the needs of faculty and enrolled students.
  - (2) Library materials must be current and relevant to the programs offered.
  - (3) Institutions providing access to library facilities 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.
- b. **Guideline.** Postsecondary non-degree-granting institutions are expected to have library resources and access commensurate with program levels and content.

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

### 1. Standards

- a. Communications with prospective students and parents must be accurate and presented with integrity.
- b. As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success.
- c. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the 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.

- d. Admissions evaluation procedures and advising services must be clearly related to the goals and objectives of the institution's theatre programs.
- e. Admission to particular programs of theatre study must be correlated to the institution's ability to provide the requisite coursework and experiences at the appropriate level for all students enrolled.
- f. Retention policies must be:
  - (1) Appropriate to the purposes of the institution's curricular programs.
  - (2) Clearly defined.
  - (3) Published for students and faculty.
  - (4) Applied with rigor and fairness.
- g. The institution shall inform a student promptly if it is determined that he or she is not acceptable as a candidate for a degree, certificate, or diploma.
- h. 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.
- i. Institutional members shall maintain documents pertinent to the awarding of graduate degrees, including theses, scripts, dissertations, and portfolios.
- j. Advising must address program content, program completion requirements, potential careers or future studies, and theatre-specific student services consistent with the natures and purposes of theatre degrees and programs being offered. Institutions must provide students with written documents and advising that describe all requirements and the purposes of their programs.

## **2. Recommendations**

- a. Students with specific career goals should have opportunities to participate in an advisement program related to their area of specialization.
- b. Advisement should reflect concern for the goals and of each student and should provide assistance with the selection of courses that serve as appropriate preparation for advanced study.
- c. Students should have access to information concerning specialization at the graduate level and available career options in theatre.

## **I. Published Materials and Web Sites**

### **1. Standards**

- a. Published materials concerning the institution and the theatre unit shall be clear, accurate, and readily available.
- b. A catalog or similar document(s) shall be published at least biennially and shall cover:
  - (1) Purposes;

- (2) Size and scope;
  - (3) Curricula;
  - (4) Faculty;
  - (5) Administrators and trustees;
  - (6) Locale;
  - (7) Facilities;
  - (8) Costs and refund policies;
  - (9) Rules and regulations for conduct;
  - (10) All quantitative, qualitative, and time requirements for admission, retention, and completion of programs and degrees and other credentials;
  - (11) Descriptions for each course offered;
  - (12) Academic calendar;
  - (13) Grievance and appeals procedures; and
  - (14) Accreditation status with NAST and other appropriate accrediting agencies.
- c. Basic institutional policies for defining a credit hour must be published and readily available.
  - d. The institution shall have transfer of credit policies that (1) are publicly disclosed, and (2) include a statement of the criteria established by the institution regarding the transfer of credit earned at another institution of higher education.
  - e. 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.
  - f. Qualitative, quantitative and time requirements; costs; and academic calendars shall have an appropriate relationship to purposes, curriculum, and subject matters taught.
  - g. Program and degree titles shall be consistent with content. (See also Standards for Accreditation II.I.2.c. below.)
  - h. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential to which it leads must be clearly described.
  - i. 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.
  - j. 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.
  - k. Any statement connecting any specific degree or program offering with career preparation, career entry, or preparation for advanced study must be consistent with what the degree or program specifically prepares graduates to be able to do

immediately upon completion, and therefore with all of the following elements or characteristics for that specific program:

- (1) Published purposes and requirements.
- (2) Degree or program level and type.
- (3) Subject matter content, range, and depth.
- (4) Distributions of curricular and other graduation requirements.
- (5) Scope and levels of observable competency development in graduating students.

**NOTE:** Publication of information indicated in Standards for Accreditation II.1.1.k.(1) through (4) is encompassed in requirements for all institutions and programs outlined in Standards for Accreditation II.1.1.b.(1), (3), and (10).

- l. Published materials must clearly distinguish those programs, courses, services, and personnel available every academic year from those available on a less frequent basis.
- m. Publications shall not list as current any courses not taught for two consecutive years that will not be taught during the third consecutive year.

## 2. Guidelines

- a. Published materials include Web sites and any other forms of information distribution.
- b. In addition to a standard catalog, theatre units normally maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of their work among administrators, faculty, students, parents, and other constituencies.
- c. 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.

## J. Community Involvement

1. **Standard.** Institutions must publish any formal relationships and policies concerning community involvement that are connected to curricular offerings.
2. **Comment.** Institutions vary in the intensity of their community involvement according to their various objectives and types of program offerings. Normally, all theatre units enjoy reciprocal benefits from cooperating with local schools, performing groups, and arts organizations.

## K. Articulation with Other Institutions

1. **Standard.** Institutions must publish any articulation agreements with other schools.
2. **Guideline.** Baccalaureate degree-granting theatre units are expected to 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. See Standards for Accreditation III.A.3. for standards regarding transfer of credit.

## L. Evaluation, Planning, and Projections

### 1. Standards

- a. The theatre unit shall evaluate, plan, and make projections consistent with and supportive of its purposes and its size and scope.
  - (1) Techniques, procedures, time requirements, resources, 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 and with a logical and functioning relationship to overall financial conditions impacting the institution.
  - (2) 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.
  - (3) Each theatre unit must determine the scope, breadth, and degree of formal systematic attention to the connected activities of evaluation, planning, and projection as it makes decisions pertaining to:
    - (a) Purposes;
    - (b) Present and future operational conditions;
    - (c) Resource allocation and development; and
    - (d) Specific programs and services.
  - (4) Reviews and evaluations must demonstrate consideration of the functions of study at all levels (graduate, undergraduate, and certificate/diploma program) and the purposes, structure, content, and results of each specific program of study.
  - (5) Evaluation, projection, and planning associated with adding, altering or deleting curricula must address multiple, long-term programmatic and resource issues.
  - (6) Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to accomplish established purposes.
- b. The theatre unit shall demonstrate that the educational and artistic development of students is first among all evaluative considerations.
  - (1) Regular, systematic attention shall be given to evaluating the learning achievements of individual students.

- (2) Individual evaluations shall be analyzed and organized to produce an overall picture of the extent to which the educational and artistic purposes of the theatre unit are being attained.
- (3) When various levels of programs are offered in the same field of study, differences in expectations about achievement must be specified.
- (4) 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.

## 2. Guidelines, Recommendations, and Comment

- a. Evaluation, planning, and making projections are a set of connected activities that relate to all aspects of a theatre unit's work. They include, but go well beyond: numbers of students, personnel, or programs; lists of resource needs; or declarations of aspiration. They address strategies and contextual issues consistent with the purposes, size and scope, program offerings, and responsibilities of the theatre unit.
- b. Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.
- c. Internal evaluation and reporting of evaluation of student achievement normally differentiates among (1) levels of quality, and (2) attainments.
- d. Normally, students have regular opportunities to evaluate formally the curricular experiences in which they participate. This is an example of the function indicated in Standards for Accreditation II.L.1.a.(2).
- e. 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. Information gained is used as an integral part of planning and projection efforts. However, the institution and the theatre unit should ensure and make clear that evaluation, planning, and projection exist to serve the theatre unit's programs, rather than the reverse. Periodic cost/benefit analyses, in terms of improvements to student learning in theatre, are strongly encouraged for all theatre units and externally imposed evaluation systems.
- f. Evaluation, planning, and projection should contribute to a 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.
- g. Over reliance on quantitative measures is inconsistent with the pursuit of quality in the arts. The higher the level of achievement, the more strongly this pertains.

- M. Operational Standards for Free-Standing Theatre Institutions.** Additional operational standards that apply to free-standing theatre institutions may be found in Standards for Accreditation XIX. All institutions to which these standards apply must demonstrate compliance with all applicable standards in Standards for Accreditation XIX.
- N. Operational Standards and Procedures for Proprietary Institutions.** Additional operational standards that apply to all proprietary institutions may be found in Standards for Accreditation XX. All institutions to which these standards apply must demonstrate compliance with all applicable standards in Standards for Accreditation XX.
- O. Operational Standards for Branch Campuses, External Programs.** Additional operational standards that apply to branch campuses, extension programs, and other external programs may be found in Appendix I.A. All institutions to which these standards apply must demonstrate compliance with all applicable standards in Appendix I.A.

### III. THEATRE PROGRAM COMPONENTS

**NOTE:** This section contains general statements regarding theatre programs that are classified in five ways: (1) standards applicable in all or most institutions; (2) standards applicable if specific types of programs are offered; (3) policies regarding the application of standards or recommendations for development of the field through curricular efforts; (4) policies that provide frameworks for the application of curricular standards; and (5) policies recommending actions for development of the field. The classification of each standards component is indicated in italics. Standards IV. through XV. provide further and more specific standards for degree granting programs. Standards XVI. through XVIII. provide further and more specific standards for non-degree-granting programs.

- A. Credit and Time Requirements** (*always applicable in postsecondary institutions*)
- 1. Program Length**
    - a. Associate degrees require a minimum of 60 semester or 90 quarter credit hours and the equivalent of two academic years.
    - b. Baccalaureate degrees require a minimum of 120 semester or 180 quarter hours and the equivalent of four academic years.
    - c. 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.
    - d. Postsecondary professionally-oriented non-degree-granting programs in degree-granting institutions have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter and purposes of specific programs.
    - e. The total time requirement for any postsecondary program must be commensurate with the number of credit or clock hours required to complete the program. Reasonable total time requirements must be formulated and published.
    - f. Community or pre-collegiate programs have time requirements commensurate with the subject matter and purposes of specific programs. Standards for Accreditation III.A., excluding this item (III.A.1.f.), do not apply to these programs.

## 2. Awarding Credit

- a. Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NAST standards. Institutional policies shall establish the credit hour in terms of time and achievement required. The minimum time requirement shall be consistent with or reasonably approximate the following: (1) a semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks, (2) a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for other kinds of academic requirements or offerings that are in different formats, use different modes of delivery, or that are structured to take a different amount of time is computed on the same basis in terms of representing at least the equivalent amount of work. Policies concerning achievement shall be consistent with the principle that credit is earned only when curricular, competency, and all other requirements are met and the final examination or equivalent is satisfactorily passed.

**NOTE:** The above standard does not (i) require that a credit hour definition at any institution for any course or purpose duplicate exactly the definition provided in items a. (1) and (2), or that all programs or courses within a single institution follow the same credit hour policies; (ii) restrict an institution from requiring more student work per credit hour than indicated in items a. (1) and (2); (iii) dictate the ratio of in-class versus out-of-class work; or (iv) prevent an institution from establishing means and methods for equating the direct assessment of student learning to the awarding of one or more credit hours.

- b. In lecture-discussion courses, normally one hour of credit is given for one period of recitation (50 minutes) plus two hours of preparation each week of the term. In laboratory or ensemble courses, normally one hour of credit is given for two or three 50-minute recitation periods per week.
- c. 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.
- d. Institutions or curricular programs using a clock-hour system must ensure that their system for dealing with matters such as clock hour assignments or requirements and the relationship of clock hours to program completion is consistent with and equivalent, but not necessarily identical, to credit and time requirements as stated in Standards III.A. See also Note, Standards III.A.2.a. Meeting this standard does not require the conversion of clock hour based programs to credit hour based programs. Normally, institutions participating in federal Title IV programs also follow federal regulations regarding clock hour definitions, calculation, equivalencies, and policies.
- e. Any credit awarded for short-term workshops should be computed on the same basis as other coursework during the academic year. Institutional members of NAST should not award credit for short-term workshops or attendance at meetings sponsored by themselves, other institutions, or organizations unless such credit is acceptable

toward specific undergraduate, graduate, or non-degree-granting professional programs at their own institutions.

### 3. Transfer of Credit

- a. Presentation of a satisfactory transcript from a collegiate institution accredited by an agency or association recognized by the U.S. Secretary of Education is one criterion for transferring credit.
- b. 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.
- c. Transfer credit should be granted for courses taken at another institution only when the coursework involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining coursework successfully.
- d. Accreditation by 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 (see Standards II.I.).

The institution shall have transfer of credit policies that (1) are publicly disclosed, and (2) include a statement of the criteria established by the institution regarding the transfer of credit earned at another institution of higher education.

5. **Transcript Evidence.** Transcripts of graduates must be consistent with the curricular and other requirements stated in the institution's publications applicable to the degree being awarded. Applicability is defined by the published policies of the institution.
6. **Institutional Procedures.** The institution must have procedures to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to those offerings, and the means to ensure accurate and reliable application of its credit hour policies and procedures. Consistent with the Note in Standards III.A.2.a., it is recognized that institutions may have different policies or procedures for different types of programs or delivery systems.
7. **Notification Rule.** As a USDE recognized accrediting agency, NAST is required to file a specific report to the U.S. Secretary of Education when an institution is found in systemic noncompliance with the NAST standards and policies regarding credit hours either within a specific program of study or unit or, if applicable, within an institution as a whole. In this instance, systemic refers to organization- or unit-wide policies, procedures, or practices, including but not limited to, continuous noncompliance. Normally, specific instances or lapses promptly clarified or remediated are not considered systemic. Opportunities for the institution to remediate problems and document compliance with NAST standards and policies normally precede such notification to the Secretary. Part II., Article IV., Section 4. of the NAST Rules of Practice and Procedure and federal regulations as amended from time to time provide one protocol framework for communication and notification between NAST and the Secretary.

- B. Time on Task, Curricular Proportions, and Competencies** (*always applicable in postsecondary institutions*)
1. Curricular structures and requirements must provide sufficient time on task to produce the competencies required and expected.
  2. Curricular proportions indicated as benchmarks in the standards below represent the amounts of time normally needed to reach the levels of achievement expected for graduation.
  3. 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 the components will exceed 100%. For associate degrees, the basis is 60 semester hours or 90 quarter hours. For initial master's degrees, the basis is 30 semester hours or 45 quarter hours.
  4. Professional undergraduate and graduate programs in theatre are shaped by the realities and expectations in the field to seek the development of competencies at the highest possible levels. At these levels, competencies are far beyond minimum learning expectations and are usually not amenable to evaluation in purely mathematical terms. The higher the level of achievement, the more each work is judged by experts on the terms and expectations it sets for itself.
- C. Forms of Instruction, Requirements, and Electives** (*always applicable*)
1. Forms of instruction chosen for any specific curricular program must have a logical and functioning relationship to the purposes of that program and to expectations for learning and achievement specified by NAST standards and by the institution. Forms of instruction include, but are not limited to: lecture courses; productions; labs; private, independent, or small group study; internships; and so forth.
  2. It is the prerogative of the institution to establish course requirements and the extent to which a particular curriculum will contain any opportunities for free electives or electives chosen from a specified set of courses or experiences. For each curriculum, this determination must have a logical and functioning relationship to purposes and expectations for learning and achievement specified by NAST standards and by the institution.
- D. Individual Program Continuity** (*always applicable*). Institutions shall not impose new or revised degree requirements on continuing students. Enrolled students shall have the opportunity to complete the degree requirements in effect at the time of their admission into a degree program.
- E. Residence** (*always applicable*). No degree or other credential shall be granted by a member school of NAST unless the student has fulfilled any established residence policy of the institution applicable to that program.

**F. New Programs** *(always applicable)*

1. Institutions planning to (a) offer new programs or (b) offer a program for the first time, must receive Plan Approval from the Commission on Accreditation as applicable, before the matriculation of students (see *NAST Handbook*, Rules of Practice and Procedure, Part II., Article I., Section 3., and Article VI.).
2. Institutions planning to offer a master's or doctoral degree for the first time should inquire of the National Office for appropriate additional procedures.

**G. Independent Study** *(applicable to programs that contain or are based on independent study)*

1. **Definition.** Each offering institution must publish information that includes its definitions of independent study and its policies for the conduct of independent study on campus or through distance learning.
2. **Policies and Resources**
  - a. Institutions offering degrees extensively based on independent study must provide the instruction, tutorials, critiques, evaluations, and resources essential to degree programs of that type, and to each specific degree being offered.
  - b. At the doctoral level, institutions may not wish to specify course or credit requirements, other than the satisfactory completion of certain examinations, project reviews, or a dissertation.
3. **Student Requirements**
  - a. The content and expectations for each independent study course or program or degree must be clearly stated to the student in writing before each independent study begins.
  - b. When independent study is used to substitute for a required course, the institution must ensure that the content, scope, depth, and learning expectations of the required course are fulfilled by the independent study.
4. **Degree Requirements.** Each institution determines the extent to which independent study is to be a means for meeting the requirements for each degree that it offers. However, if a degree is based primarily on course requirements that are to be taken in formal classes, normally independent study is not substituted for more than 20% of such required courses.

**H. Distance Learning** *(applicable to programs that are partially or entirely delivered by distance learning)*

1. **Definition.** Distance learning involves programs of study delivered entirely or partially away from regular face-to-face interactions between teachers and students in studios, classrooms, tutorials, laboratories, and rehearsals associated with coursework, degrees, and programs on the campus. Normally, distance learning uses technologies to deliver instruction and support systems, and enables substantive interaction between instructor and student.
2. **Means.** The distance aspect of these programs may be delivered through a variety of means, including teaching and learning through electronic systems.

### 3. Standards Applications

- a. Distance learning programs must meet all NAST 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.
- b. Programs in which more than forty (40) percent of their requirements are fulfilled through distance learning will be designated as distance learning programs in NAST publications.

### 4. Standards

#### a. Purposes and Resources

- (1) Purposes shall be clear. The institution must demonstrate that such purposes can be delivered through current or proposed systems of distance learning.
- (2) The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance learning programs.
- (3) Any sustained enrollment growth must be accompanied in a timely manner by a corresponding growth in resources and support systems.

#### b. Delivery Systems, Verification, and Evaluation

- (1) 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 expectations and mechanisms.
- (2) The institution must have processes that establish that the student who registers in a distance education course or program is the same student who participates in and completes the program and receives academic credit. Verification methods are determined by the institution and may include, but are not limited to, secure login and password protocols, proctored examinations, and new or other technologies and practices.
- (3) Institutions must use processes that protect student privacy and notify students of any projected or additional student charges associated with verification of student identity at the time of registration or enrollment in distance education programs.
- (4) Specific student evaluation points shall be established throughout the time period of each course or program.

#### c. Technical Prerequisites

- (1) The institution must determine and publish for each distance learning program or course (a) requirements for technical competence, and (b) 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.
- (2) The institution shall publish information regarding the availability of academic and technical support services.

**d. Program Consistency and Equivalency**

- (1) 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.
- (2) 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.

**e. Communication with Students.** 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.

**5. Notification Rule.** A special notification rule applies to institutions that participate in federal Title IV programs and to which Standards for Accreditation XIX., Section 2.D. applies.

**I. Disciplines in Combination (Inter-, Multi-, Co-Disciplinary Programs, etc.)** (*applicable when an institution offers inter-, multi-, co-disciplinary programs, etc.*)

**1. Standards Applicability.** 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 any study program or degree which is explicitly designated as a multi- or interdisciplinary combination and in which theatre is either the primary or home discipline or constitutes over 25% of the total program content, the following standards apply in addition to those applicable to all other theatre programs.

**2. Standards**

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
  - (1) Title or basic identification of the primary focus of the program in terms of fields of study or areas of inquiry, or both.
  - (2) Specific content, techniques, and perspectives used to pursue the primary focus, including aspirations and expectations regarding:
    - (a) Breadth and depth.
    - (b) Specific intellectual, disciplinary, or artistic engagement.
    - (c) Juxtaposing, combining, applying, integrating, or synthesizing the disciplines involved.
- b. Operations shall reveal coherent achievement of goals and objectives.
- c. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.

- d. Program titles shall be consistent with their curricular 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.
  - e. 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.
  - f. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with Standards for Accreditation III.I.2.a.
  - g. Guidance, advising, and mentoring shall be adequate to support the achievement of purposes.
  - h. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.
- 3. Theatre Content.** Programs expressing objectives in specific theatre content are reviewed in terms of that content and the level and type of achievement expected.
- J. Majors in or Based on Electronic Media** (*applicable when programs are focused on content addressed in Standards for Accreditation III.J.2.a. and b. below*)
- 1. Standards Applicability**
    - a. 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.
    - b. Programs 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.
  - 2. Purposes, Options, and Characteristics.** 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 coursework. Choices include, but are not limited to, the following categories:
    - a. Discipline(s).** Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard theatre disciplines, computer science, engineering, design, digital media, 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.
    - b. Technology.** Content goals 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.

- c. **Problem Solving.** Each program represents a particular set of approaches and expectations 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.
- d. **Delivery System.** A wide variety of practices work as long as within each program or curriculum delivery systems are consistent with the specific achievements 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.
- e. **Specialization.** 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, digital media, film/video, Web/Internet applications, movement and dance, music, computer science, multimedia, and pedagogies at various levels are among the most usual areas of focus.
- f. **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.
- g. **General Liberal Education.** A determination is made regarding the extent to which elements or composite expectations for education in the humanities, sciences, social sciences, and other arts are included in the program.

### 3. Standards

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
  - (1) Titles or basic identification of subject matter, techniques, technologies, disciplines, or issues to be addressed.
  - (2) Specific content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed, including expectations regarding:
    - (a) Specific artistic, intellectual, or disciplinary engagement.
    - (b) Breadth and depth in disciplinary components.
    - (c) The development of problem setting and solving capabilities.
- b. Curriculum and other program requirements shall be consistent with goals and objectives.
- c. Program titles shall be consistent with their curriculum content.
- d. 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.

- e. 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.
- 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. Normally, expectations and competencies can be related to all or several of the seven purposes areas outlined above (Standards for Accreditation III.J.2.a. through g.). The level of the competency expected shall be consistent with the level of the degree or program offered.

**K. Non-Degree-Granting Programs for the Community** (*applicable according to provisions of Standards for Accreditation III.K.1. below*)

- 1. Standards Applicability.** Many postsecondary theatre units offering liberal arts or professional degrees or programs also 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 postsecondary institution offers non-degree-granting theatre programs that a) serve individuals in their communities in a pre-professional or avocational context; b) have a specific published identity; c) have at least one specifically designated administrator; and d) operate on an academic year or year round basis, the part of the theatre unit or other entity 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.

**2. Standards**

- a. Specific purposes correlated with those of the postsecondary theatre unit and the institution as a whole must be developed and published.
- b. Statements of purpose must clarify priorities among theatre and other important goals.
- c. Functional principles in the NAST standards for purposes and operations (Standards for Accreditation II.) shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total theatre effort, and shall support the achievement of educational results as specified by programmatic purposes.
- d. 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.
- e. A review of each instructional program demonstrates that students are:

- (1) achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study.
  - (2) developing an effective work process and a coherent set of ideas and goals appropriate to their level of study.
  - (3) developing a significant body of skills sufficient to produce work consistent with the goals of their programs.
- f. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NAST standards for such programs.

**L. Content, Repertories, and Methods** (*policies that establish a conceptual framework or guidelines for the application of curricular standards*)

1. NAST standards address bodies of knowledge, skills, and professional capacities. At times, the standards require breadth, at other times, depth or specialization. However, the standards do not mandate specific choices of content, repertory, or methods.
2. With regard to specifics, theatre has a long history, many repertories, multiple connections with cultures, and numerous successful methodologies. Content in and study of these areas is vast and growing. Each theatre unit is responsible for choosing among these materials and approaches when establishing basic requirements consistent with NAST standards and the expectations of the institution.
3. In making the choices outlined in Standards III.L.2. above, the institution is responsible for decisions regarding breadth and depth and for setting proportions among them.
4. Choices and emphases, as well as means for developing competencies, reflect institutional and program purposes and specific areas of specialization. The result is differences among programs regarding attention given to specific content, repertories, and methods and to various perspectives through which theatre may be studied.

**M. Flexibility and Innovation** (*policies that establish a conceptual framework or guidelines for the application of curricular standards*)

1. NAST standards constitute a framework of basic commonalities that provides wide latitude for the creativity of faculty, students, and institutions.
2. There are many ways to achieve excellence. Innovative and carefully planned experimentation is encouraged. Experimentation might lead to programs of study not specifically indicated in Standards IV. through XV below.
3. The failure to meet the specifics of each standard will not necessarily preclude accreditation; however, if deviations exist, the institution must provide an acceptable rationale documenting how functions required by the standard are being fulfilled, or how required competencies are being developed.

**N. Quality Policies** (*policies that establish a conceptual framework or guidelines for the application of curricular standards*)

1. Quality is developed and enabled by combinations of competence, capacity, aspiration, and dedication supported by essential resources. Artistic and academic quality is created primarily through the work of individuals and groups of faculty and students.
2. With regard to quality:

- a. NAST standards set thresholds that establish basic but demanding requirements for studies in theatre.
  - b. NAST reviews of institutions and programs analyze, recognize, and promote artistic, intellectual, and programmatic quality and their relationships through and beyond the standards of the Association.
  - c. In addition to the requirements set by the NAST standards, the faculty and administration of individual schools define and implement specific expectations for levels of quality to be reached by graduating students.
  - d. NAST standards and reviews, and sets of institutional expectations primarily delineate characteristics, indicators, and conditions of quality. Ultimately, quality itself is manifested in the work that students and graduates are able to produce.
3. After fundamental competencies have been achieved, judgments about quality are best made by professionals who are able to determine high levels of artistic and intellectual quality.

**O. Theatre in General Education** (*policy recommending actions for development of the field through curricular and other efforts*). The Association encourages member institutions, as appropriate to their objectives and situation, to offer programs for non-majors toward the development of the future public for theatre. Opportunities should be afforded non-major students through courses in performance, design/production, history and criticism, and theatre appreciation.

Non-major students should be encouraged to develop an appreciation and knowledge of theatre by direct participation in classes and production activities. The objectives of course offerings in theatre appreciation 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.

#### IV. UNDERGRADUATE PROGRAMS IN THEATRE

##### A. Purposes and Principles

1. **Purposes.** Each institution is responsible for developing and defining the specific purposes of its overall undergraduate program in theatre and of each undergraduate degree program it offers.
2. **Relationships: Purposes, Content, and Requirements**
  - a. For each undergraduate degree program, there must be logical and functioning relationships among purposes, structure, and content. This includes decisions for each program about requirements in general theatre studies, areas of theatre specialization or emphasis, and studies in other disciplines.
  - b. For each undergraduate degree program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

## B. Resources and Theatre Program Components

1. Resources must be sufficient to support the purposes, goals, objectives, and content of undergraduate programs and must meet NAST operational requirements in this regard (see Standards II.).
2. Curricular components of undergraduate programs must meet NAST requirements in Standards III. (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
3. The standards applicable to each undergraduate program are comprised of those referenced in Sections IV.A. and B. above, as well as those outlined for specific programs that follow.

## C. Degree Structures

### 1. Types of Undergraduate Degrees

- a. **Designations.** The Association recognizes two basic types of undergraduate degrees in theatre. To be consistent with general academic practice, these degrees are labeled (1) professional degrees and (2) liberal arts degrees.
- b. **Purposes.** Each of these degrees has distinct overall goals and objectives reflected structurally in the curricular time accorded to theatre and to other curricular components.
  - (1) The liberal arts degree focuses on theatre in the context of a broad program of general studies.
  - (2) The professional degree focuses on intensive work in theatre supported by a program in general studies.

### c. Time Distribution and Degree Integrity

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

### 2. Majors, Minors, Concentrations, and Areas of Emphasis

<p><b>NOTE:</b> For interpretive information regarding percentages, see Standards III.B.3.</p>
--

- a. 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.

- b. In order to be designated a *major* in a B.F.A. 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.
  - c. Minors and areas of emphasis require less time in the subject area and are not designated majors. Normally, coursework in an area of emphasis occupies at least 10% of the total curriculum; in a minor, at least 12%.
  - d. The term *concentration* is used by some institutions to designate a major, and by others to designate a minor or area of emphasis. Institutions must define and publicize the meanings of such terms and use such terms consistently within specific subject matter areas.
  - e. As institutions are reviewed by the Commission, distinctions will be made between majors and areas of emphasis. In NAST publications, 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.
  - f. Some institutions offer non-degree-granting certificate programs that function to provide areas of emphasis or concentrations for students already candidates for undergraduate degrees in theatre at the institution. In such cases, the standards listed above regarding emphases or minors apply. Curricular standards for certificate programs serving other purposes and functions are outlined in Standards XVI., XVII., and XVIII. As standards applicable to all programs indicate, the specific purposes, structure, admission requirements, and certain other operational and curricular aspects of certificate programs of any type must be clear in published materials.
- 3. Independent Study.** Programs that include or are based upon independent study must meet applicable requirements in Standards III.
- 4. Liberal Arts Degrees**
- a. **Curricular Structure and Title.** Baccalaureate degrees meeting liberal arts degree standards normally requiring between 30% and 50% theatre content are listed as Bachelor of Arts in Theatre or Bachelor of Science in Theatre regardless of specific options for emphasis offered by the institution in the context of the liberal arts format.
  - b. **Content.** The theatre content shall include performance, production, and elective studies in theatre. The content common to all liberal arts degrees is found in Standards VII.
- 5. Professional Degrees**
- a. **Curricular Structure and Title.** Baccalaureate degrees meeting professional degree standards are normally listed as 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.
  - b. **Content.** The content common to all professional degrees is found in Standards VIII. The standards appropriate to specific major areas are found in Standards IX.

- c. **Combined Theatre Degrees.** All professional baccalaureate degrees with titles signifying a combined program such as a double major in acting and directing, performance and teaching, etc., must satisfy the essential competencies, experiences, and opportunities stated by NAST for majors in each of the areas combined.
  - d. **Title Protocols.** NAST recognizes 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* theatre degree standards, the degree will be listed by NAST, and should be listed by the institution, as Bachelor of Arts or Bachelor of Science with a specific major, as outlined in Standards IX., to distinguish it from the liberal arts-oriented Bachelor of Arts or Bachelor of Science with a major in Theatre.
6. **Baccalaureate Curricula Leading to Degrees in Theatre with Studies in Other Specific Fields.** NAST recognizes a variety of curricular patterns for providing students with opportunities for intensive studies in theatre and other fields. The following standards and guidelines regarding titles and content provide maximum flexibility for institutions while maintaining national consistency with respect to academic credentials. NAST encourages institutions with the appropriate resources to be creative in the development of multidisciplinary curricula with intellectual, pragmatic, and professional objectives. At the same time, NAST particularly discourages the proliferation of degree titles and encourages the standard usage described below.

a. **Liberal Arts Degrees**

Programs must meet all NAST standards for the liberal arts degree in theatre and, in addition, provide one or more of the following opportunities for:

- (1) **Elective Study.** (*Choosing one or more courses in another field on an elective or individual or honors basis.*) The course or courses in this field are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. NAST publications list such programs as a Bachelor of Arts in Theatre or Bachelor of Science in Theatre.

The institution may not advertise a curricular program in the second field in conjunction with a theatre degree of this type.

- (2) **Specific Emphasis or Minor.** (*Choosing a pre-determined set of courses in another field associated with the development of specified knowledge and skills where the curricular requirements constitute an area of emphasis or minor within the curriculum.*) The goals may be general knowledge of or specific concentration on a second area of study. NAST publications list such programs as Bachelor of Arts in Theatre or Bachelor of Science in Theatre with the area of emphasis in parentheses.

The institution may advertise the second field as an area of emphasis or as a minor, as long all published materials about the program are consistent with its content.

- (3) **Double Major in Theatre and Another Field.** (*Choosing a double major in theatre and another field that meets institutional requirements for graduation with both majors.*) NAST publications list such programs as Bachelor of Arts in Theatre/[other field] or Bachelor of Science in Theatre/[other field].

The institution may advertise that it offers a double major in theatre and the other field.

- b. Professional Degrees.** Such programs meet NAST standards for all professional undergraduate degrees in theatre. This means that graduates are expected to develop all of the competencies outlined in Standards VIII. In addition, programs provide one or more of the following opportunities for:

**(1) Elective Study.** (*Choosing one or more courses in another field on an elective basis.*) The course or courses are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. NAST publications list such programs as Bachelor of Fine Arts in Acting, Bachelor of Fine Arts in Design/Technology, and so forth.

The institution may not advertise a curricular program in the second field.

**(2) Elective Studies in Specific Outside Field.** (*Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies focused on the development of general competence in a second discipline. Business, engineering, communications, digital media are examples of such disciplines.*) When theatre studies occupy at least 50% of the total curriculum, NAST publications list such programs as Bachelor of Fine Arts in Theatre with Elective Studies in [second discipline].

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

**(3) Double Major in Theatre and Another Field.** (*Choosing a double major that meets institutional requirements for the professional undergraduate degree in theatre and the professional or liberal arts undergraduate degree in another field.*) NAST publications list such programs as Bachelor of Fine Arts/Bachelor of Arts in [other field] or some similar designation based on degree titles used by the institution.

For such degrees, the institution may not advertise a curricular emphasis in a discipline or area of study unless there is a published set of requirements in the field designated as an emphasis that occupy 10-15% of the total program.

- 7. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media.** Programs in these categories must meet applicable requirements in Standards III.
- 8. Two-Year Degree-Granting Programs.** Two-year degree-granting programs in theatre must meet applicable requirements in Standards VI.

## V. ADMISSION TO UNDERGRADUATE STUDY

- A. Admission Criteria.** Institutions are responsible for establishing specific admission requirements for their undergraduate programs in theatre. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversity of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual degree programs.
- B. High School Diploma.** The admission policy at the undergraduate level should be clearly stated with respect to students entering from high schools. Admission standards for theatre degrees should compare favorably with those of the college or university as a whole.
- C. Open Admission.** See Standards V.D.1. below.

### D. Theatre Aptitudes and Achievements

- 1. Auditions and Evaluations.** At some point prior to confirmation of degree candidacy, member institutions must require auditions or other evaluations consistent with the purposes of the degree, as part of the admission decision. Member institutions are urged to require such auditions and evaluations prior to matriculation.

**NOTE:** Some institutions have open admission policies. In such cases, auditions and evaluations associated with confirming degree candidacy occur no later than the end of the first half of the degree program.

- 2. Theatre Studies.** Applicants must exhibit creative ability and creative, scholarly, or pedagogical potential appropriate to the projected program of study.
- 3. Performance and Scholarship.** Level of achievement in theatre performance and production shall be a significant factor in determining eligibility for entrance for degrees in performance and production. Institutions admitting students to degree study in theatre history and scholarly subjects normally review evidence of creative and scholarly work during the admission procedure.
- 4. Professional Undergraduate Degrees.** Admission procedures for professional undergraduate degrees in theatre should develop evidence that the candidate possesses exceptional talent, the potential to develop high-level theatre competencies, artistic sensibilities, and a strong sense of commitment.
- E. Standard Published Examinations.** The use of standard published examinations in the admission process is the prerogative of the institution.
- F. Admission to Advanced Standing.** Students who are able to pass examinations in theatre demonstrating competence beyond that required for entrance may be exempted from one or more college-level courses in the subject or subjects covered by the examinations, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.
- G. Admission by Transfer of Credit.** Students may be admitted on presentation of a satisfactory transcript from an accredited collegiate institution.

For standards covering the granting of course credits to transfer students, see Standards III.A.3., *Transfer of Credit*.

## VI. TWO-YEAR DEGREE-GRANTING PROGRAMS

### A. Purposes and Protocols

1. **Purposes.** Two-year degree-granting programs in theatre are normally offered within the following general contexts:
  - a. Terminal offerings which have an occupational emphasis;
  - b. Terminal offerings providing instruction in theatre as an element of liberal education, without the intention of training for theatre occupations; or
  - c. Programs intended to prepare students for continuing study toward liberal arts or professional baccalaureate degrees in theatre.
2. **Standards Applicability**
  - a. Associate degree programs offering theatre courses in a two-year program of occupational studies not intended for transfer should follow standards below in Standards VI.C.
  - b. Associate degree programs offering theatre courses as a major in a two-year program of liberal studies not intended for transfer should use as guidelines the standards for four-year institutions offering liberal arts degrees.
  - c. Associate degree programs offering theatre courses in a curriculum intended to lead, by transfer, to baccalaureate degree programs should follow the standards and guidelines for the theatre major transfer program found in Standards VI.B. below.

### B. Standards for the Theatre Major Transfer Program

1. **Curricular Purpose.** Institutions offering the theatre major transfer program shall maintain a curricular program equivalent to the first two years of a four-year baccalaureate program. In this regard, institutions offering programs intended to transfer to liberal arts degrees must use the standards for such degrees found below in Standards VII. Institutions offering programs intended to transfer to a professional baccalaureate degree must use the *Common Body of Knowledge and Skills* in Standards VIII.B., and the appropriate major in Standards IX. as the basis for their curricular requirements.
2. **Theatre Education.** Students expecting to transfer to baccalaureate degree programs in theatre education shall be provided opportunities to gain background understanding and skills that support upper-division completion of competencies essential to the teaching specialization (see Standards X.).
3. **General Studies.** The liberal arts component of a student's program shall be selected according to the requirements of each state for the specific colleges to which students will transfer, taking into consideration the NAST guidelines and recommendations for general studies listed under the standards for the various baccalaureate degrees in theatre.
4. **Articulation Agreements.** 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.

### C. 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 standards for purposes and operations. In addition:

- a. A specific coherent set of purposes shall be developed and published by means of course catalogs, syllabi, etc., that include, but are not limited to:
  - (1) Title or basic identification of the subject matter, techniques, or issues to be addressed.
  - (2) Specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
    - (a) Artistic, intellectual, or disciplinary engagement.
    - (b) Breadth and depth in disciplinary components.
- 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, consistent with Standards VI.C.1.a., 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. A review of each two-year vocational degree program for purposes of accreditation must demonstrate that consistent with published goals, objectives, and expectations:
  - (1) Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques that are appropriate to their craft.
  - (2) Students are developing an effective work process and a coherent set of ideas and goals, which are embodied in their work.

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

## VII. THE LIBERAL ARTS DEGREE WITH A MAJOR IN THEATRE

**A. Titles.** The titles Bachelor of Arts in Theatre and Bachelor of Science in Theatre are used to designate the study of theatre in a liberal arts framework.

### B. Purposes

1. Liberal arts degree programs with a major in theatre are normally offered within one of the following general contexts:
  - a. The degree focus is breadth of general studies in the arts and humanities, the natural and physical sciences, and the social sciences. Theatre study is also general; there is little or no specialization.  
  
Degree titles: Bachelor of Arts in Theatre, Bachelor of Science in Theatre.
  - b. The degree focus is breadth of general studies combined with theatre studies and an area of emphasis in theatre such as performance, design, theatre history, and so forth.  
  
Degree titles: Bachelor of Arts in Theatre, Bachelor of Science in Theatre (*institutional catalogs and other materials note the area of emphasis*).
  - c. Degrees with liberal arts purposes that prepare students for state licensure or certification as specialist theatre teachers. These programs are reviewed using standards in Standards for Accreditation X.  
  
Degree titles: Bachelor of Arts in Theatre Education, Bachelor of Science in Theatre Education.

### C. Curricular Structure

1. **Standard.** Curricular structure, content, and time requirements shall enable students to develop a range of knowledge, skills, and competencies expected of those holding a liberal arts degree in theatre.
2. **Guidelines**
  - a. Curricula to accomplish this purpose normally adhere to the following structural guidelines: Requirements in general studies comprise 50-70% of the total program; theatre, 20-25%; performance and theatre electives, 10-20%. Theatre studies, performance, and theatre electives normally total between 30% and 45% of the total curriculum.

- b. When undergraduate liberal arts programs in theatre include a significant elective component, the institution should ensure that the overall pattern of elective choices exhibited by graduating students maintains the curricular emphasis on general studies consistent with NAST standards, and with philosophies and policies that define the liberal arts degree in the institution.

#### D. Essential Content and Competencies

##### 1. General Education

- a. **Competencies.** Specific competency expectations are determined by the institution. Normally, students graduating with liberal arts degrees have:
  - (1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.
  - (2) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences, and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
  - (3) An ability to address culture and history from a variety of perspectives.
  - (4) Understanding of, and experience in thinking about, moral and ethical problems.
  - (5) The ability to respect, understand, and evaluate work in a variety of disciplines.
  - (6) The capacity to explain and defend views effectively and rationally.
  - (7) Understanding of and experience in one or more art forms other than theatre.
- b. **Operational Guidelines.** These competencies are usually developed through studies in English composition and literature; foreign languages; history, social studies, and philosophy; visual and performing arts; natural science; technology; and mathematics. Precollegiate study, regular testing and counseling, and flexibility in course requirements are elements in achieving these competencies.

##### 2. Theatre Studies

- a. **Competencies.** Students holding undergraduate liberal arts degrees must have:
  - (1) The ability to think conceptually and critically about text, performance, and production.
  - (2) An understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces.
  - (3) An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources.
  - (4) The ability to develop and defend informed judgments about theatre.
- b. **Operational Guidelines.** Objectives of this type are ordinarily emphasized in courses such as acting, speech, play analysis, design technology, history and literature of the theatre, and through regular practical and intimate contact with living theatre.

### 3. Performance and Theatre Electives

- a. **Competencies.** Students holding undergraduate liberal arts degrees must have:
- (1) Ability in areas of performance and production or playwriting appropriate to individual needs and interests, consistent with the goals and objectives of the specific liberal arts degree program being followed.
  - (2) An understanding of procedures and approaches for realizing a variety of theatrical styles.
  - (3) Intermediate to advanced competence in one or more theatre specializations in creation, performance, scholarship, or teaching.
- b. **Operational Guidelines**
- (1) The work in this area includes acting, design/technology, other aspects of participation in theatre productions, and studies in scholarly or pedagogical aspects of theatre.
  - (2) In addition to electives in general education, further studies in theatre, including performance, should be possible through a selection of additional courses.
  - (3) Institutions have various policies concerning the granting of credit for performance and production in liberal arts curricula, including the relegation of performance to extracurricular activity. Such policies are taken into account when curricular proportions are considered.

### 4. Means

In addition to those in Standards VII., the following standards apply as appropriate to liberal arts undergraduate degrees that involve:

- a. Distance Learning, Standards for Accreditation III.H.
  - b. Disciplines in Combination (multi-or interdisciplinary programs unless there are specific standards for the combination in the *Handbook*), Standards for Accreditation III.I.
  - c. Majors in or Based on Electronic Media (unless there are specific standards for the field in the *Handbook*), Standards for Accreditation III.J.
- E. **Liberal Arts Programs in Musical Theatre.** Standards and Guidelines for all such programs are found in Appendix I.B., Sections 3 and 5.
- F. **Liberal Arts Programs Combining Studies in Theatre, Business, Arts Administration.** Standards and Guidelines for all such programs are found in Appendix I.C., Section 2.

## VIII. ALL PROFESSIONAL BACCALAUREATE DEGREES IN THEATRE

### A. Principles and Policies

1. **Title.** The term Bachelor of Fine Arts is the most usual designation for the professional undergraduate degree in theatre. In certain circumstances, other titles may be used if degree structure and content is equivalent to that required for the Bachelor of Fine Arts degree.
2. **Purpose.** Students enrolled in professional undergraduate degrees in theatre are expected to develop the knowledge, skills, concepts, and sensitivities essential to the life of the theatre professional. In any of many possible roles, the theatre professional must exhibit not only technical competence, but also broad knowledge of theatre, sensitivity to artistic style, and an insight into the role of theatre in the life of humankind.
3. **Competency Acquisition**
  - a. **Specializations.** Students gain competency in areas of study, specializations, or emphases. See Standards for Accreditation IX. for descriptions of typical program offerings.
  - b. **Common Body of Knowledge and Skills.** Irrespective of their area of specialization, students must acquire the common body of knowledge and skills in Standards for Accreditation VIII.B. that constitutes a basic foundation for work and continuing growth as a theatre professional. While the designation of emphases and balances among these competencies appropriate for the particular degree programs are a prerogative of the institution, each institution has the responsibility to ensure basic competence in all areas of the common body of knowledge and skills below, and to assure that graduation requirements outlined below are met.
  - c. **General Studies.** Students are also expected to develop knowledge and skills through studies associated with subjects and issues beyond theatre as described in Standards for Accreditation VIII.A.6.
4. **Levels.** The institution shall make clear the levels of competency necessary to graduate for each area of the common body of knowledge and skills in Standards for Accreditation VIII.B., as well as for specific specializations in Standards for Accreditation IX.
5. **Means**
  - a. Institutions are responsible for providing sufficient classes, productions, repertory requirements and opportunities, performance attendance requirements, and other such experiences to develop the common body of knowledge and skills and to ensure that students meet graduation requirements associated with their specializations. All programs must meet the operational curricular standards that are applicable to all programs of their type.
  - b. Institutions are also responsible for defining how development of essential competencies will be assigned among various curricular offerings and for determining student evaluation procedures. Periodic review for retention is required. These standards do not require a course for each competency. Institutions are encouraged to be creative in developing courses and other formal experiences that engage and integrate several or all of the requisite competencies.

- c. In addition to standards in Standards for Accreditation VIII., the following standards apply as appropriate to professional undergraduate degrees that involve:
  - (1) Distance Learning, Standards for Accreditation III.H.
  - (2) Disciplines in Combination (multi-or interdisciplinary programs unless there are specific standards for the combination in the *Handbook*), Standards for Accreditation III.I.
  - (3) Majors in or Based on Electronic Media (unless there are specific standards for the field in the *Handbook*), Standards for Accreditation III.J.

## 6. General Studies

- a. **Competencies.** Specific competency expectations are defined by the institution. Normally, students holding a professional undergraduate degree in theatre are expected to have:
  - (1) The ability to think, speak, and write clearly and effectively.
  - (2) An informed acquaintance with fields of study beyond theatre such as those in the arts and humanities, the natural and physical sciences, and the social sciences.
  - (3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.
  - (4) Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.
  - (5) The ability to identify possibilities and locate information in other fields that have bearing on theatre questions and endeavors.

### b. Operational Guidelines

- (1) Some theatre courses, if conceived and taught in relation to other realms of human experience, may be appropriately included in the category of general studies. Some theatre history, literature, theoretical or cultural studies may meet this criterion.
- (2) Many areas of inquiry from general education are directly supportive of various specializations in theatre.

- 7. **Electives.** Ideally, elective areas of study in undergraduate professional programs comprise 10-15% of the total curriculum; however, as indicated in Standards for Accreditation III.C.2., such decisions are the prerogative of the institution.

## B. Common Body of Knowledge and Skills

### 1. Production. Students must acquire:

- a. Technical skills requisite for artistic self-expression in at least one major area of production (for example, acting, design/technology, playwriting, directing) and those skills must be progressively developed to the highest level appropriate to the particular area of concentration. Technical proficiency standards should be

established for each level of study. The achievement of a specified level of proficiency in technique should be required for retention at each level and must be required for graduation.

- b. An overview understanding of the major aspects, techniques, and directions in the area of concentration.
  - c. Fundamental, comprehensive understanding of the various elements and basic interrelated processes of creation, interpretation, performance, and production.
  - d. Fundamental, conceptual understanding of the expressive possibilities of theatre.
  - e. Knowledge and skills sufficient to work in both collaborative and individual roles in matters of theatre interpretation.
  - f. Growth in artistry, technical skills, collaborative competence, and knowledge of repertory through regular performance and production experiences. Students must have such experiences throughout the degree program.
- 2. Repertory.** Students must acquire:
- a. Familiarity with theatre literature of various historical periods, cultural sources, and modes of presentation.
  - b. Experience with specific repertories and comparative standards of production quality through performance, academic study, and attendance at productions.
- 3. Theoretical and Historical Studies**
- a. Students must acquire:
    - (1) The ability to analyze plays perceptively and to evaluate them critically.
    - (2) 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 analyses of their productions.
    - (3) The ability to place works of theatre in historical and stylistic contexts and have some understanding of the cultural milieu in which they were created.
    - (4) The ability to develop and defend informed judgments about theatre.
  - b. The competencies listed in Standards for Accreditation VIII.B.3.a. are achieved by coursework and studies in such fields as repertory, playwriting, theatre history, theatre criticism, philosophy of theatre, dramaturgy, performance studies, movement, anatomy and kinesiology, and production design.
  - c. 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. Technology.** Students must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.
- 5. Synthesis.** While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of professional problems by combining, as appropriate to the issue, their capabilities in performance, repertory, theory, history, and technology, as well as other fields they have studied.

- C. Results.** Upon completion of any specific professional undergraduate degree program:
1. Students must demonstrate achievement of professional, entry-level competence in the area of specialization including significant technical mastery, the capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.
  2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or presentation in the major area is required in many concentrations, and strongly recommended for all others.
  3. Students must have the ability to communicate ideas, concepts, and requirements to theatre professionals and laypersons related to the practice of the major field. Such communication may involve oral, written, visual, and musical media.
- D. Recommendations.** Students engaged in professional undergraduate degrees in theatre should have opportunities to:
1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and developmental potential.
  2. Acquire the entrepreneurial skills necessary to assist in the development and advancement of their careers.
  3. Explore areas of individual interest related to theatre in general or to the major. Examples are: bibliography, aesthetics, theory, production practices, specialized topics in theatre history, analysis, technology, and pedagogy.
  4. Practice synthesis of a broad range of theatre knowledge and skills, particularly through learning activities, such as independent study, that involve a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Standards III.G.).

## IX. SPECIFIC PROFESSIONAL BACCALAUREATE DEGREES IN THEATRE

### A. Bachelor of Fine Arts in Acting

#### 1. Curricular Structure

- a. Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in acting as indicated below and in Standards for Accreditation VIII.
  - b. Guidelines.** Curricula to accomplish this purpose that meet the standards indicated normally adhere to the following structural guidelines: studies in the major area, including acting (speech, voice, and movement), participation in full-length plays performed before an audience, and independent study should comprise 30-40% of the total program; supportive courses in theatre, 20-30%; general studies, 25-35%. Studies in the major area and supportive courses in theatre normally total at least 65% of the curriculum. See Standards for Accreditation III.C., "Forms of Instruction, Requirements, and Electives" of the *NAST Handbook*.
- 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 through improvisation or text).
- b. Demonstrated ability to engage effectively in improvisations both by oneself and in an ensemble.
- c. Demonstrated ability to create characters 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 the acting styles for major periods and genres of dramatic literature.
- f. Clear, articulate, and expressive speech, normally with demonstrated ability to use appropriate tools and systems to learn and perform dialects, and the ability to perform effectively 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 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. An overview understanding of makeup materials and techniques.
- j. Demonstrated comprehension of the basic business procedures of the actor's profession, including audition procedures, résumés, agents, and so forth.
- k. 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**

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in design/technology as indicated below and in the Standards for Accreditation VIII.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards indicated normally adhere to the following structural guidelines: studies in the major area, including basic design and/or technical training, should comprise 30-40% of the total program; supportive courses in theatre, 20-30%; general studies, 25-35%. Studies in the major area and supportive courses in theatre normally total at least

65% of the curriculum. See Standards for Accreditation III.C. “Forms of Instruction, Requirements, and Electives” of the *NAST Handbook*.

2. **Specific Recommendations for General Studies.** Studies in mathematics, physics, textiles, and electrical engineering; other art and media disciplines; history, cultural studies; and computer science are especially appropriate.
3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*)
  - a. Ability to conceptualize and realize a design aesthetic consistent with the overall artistic concepts of a production.
  - b. Ability to understand and articulate basic elements and principles of design theory.
  - c. Ability to understand and articulate basic elements and principles of composition related to line, shape, color, texture, and sound.
  - d. Understanding of the aesthetic use of color.
  - e. Understanding of the aesthetic use of sound.
  - f. Ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
  - g. Ability to produce and communicate design ideas with freehand drawings.
  - h. Ability to provide formalized, accurate production models and drawings by hand and/or through the use of current industry standard software programs.
  - i. Fundamental knowledge of the total design process, including the progression of raw materials through multiple design “shops” and the roles that various craftspeople play in the creation of a finished product.
  - j. Fundamental knowledge of décor, architecture, furniture, dress, crafts, and art as they relate to various historical periods.
  - k. Ability to demonstrate an understanding of basic engineering principles (electrical, mechanical, and/or structural) as they relate to chosen design specializations.
  - l. Knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
  - m. Preparation and presentation of a professional résumé and a portfolio of design- and technology-related work that demonstrate one’s abilities, strengths, processes, and experiences.
  - n. Opportunities for experience in the design/technology aspects of theatre in a variety of formal and informal settings throughout the entire degree program, including an opportunity to design and/or create the technology for at least one fully realized production that will be presented before an audience prior to graduation.

In addition to the basic competencies listed above, each student will develop selected competencies required for any specific Design/Technology emphasis or program being

pursued, i.e., lighting design, costume design, scene design, sound design, technical direction, production management, costume technology.

- 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 that 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

- a. Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in film and/or video production as indicated below and in Standards for Accreditation VIII.
- b. Guidelines.** Curricula to accomplish this purpose that meet the standards indicated normally adhere to the following structural guidelines: studies in film/video production, including the final project, should comprise 30-40% of the total program; supportive courses in theatre, 20-30%; general studies, 25-35%. Studies in the major area and supportive courses in theatre normally total at least 65% of the curriculum. See Standards for Accreditation III.C., "Forms of Instruction, Requirements, and Electives" of the NAST *Handbook*.

- 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 that 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. Bachelor of Fine Arts in Musical Theatre

The text below regarding the Bachelor of Fine Arts in Musical Theatre is reiterated in Appendix I.B., Standards and Guidelines for Opera and Musical Theatre Programs.

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

### 1. Curricular Structure

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in musical theatre with an emphasis in theatre as indicated below and in Standards for Accreditation VIII, “All Professional Baccalaureate Degrees in Theatre.”
  - b. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major theatre area and supportive courses in theatre and dance shall total at least 50% of the curriculum; studies in music, 20-25%; general studies, 20-25%; electives, approximately 5%. See Standards for Accreditation III.C., “Forms of Instruction, Requirements, and Electives” of the *NAST Handbook*.
2. **Specific Guidelines for General Studies.** Studies in the career-related business aspects of musical theatre are strongly recommended.
  3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all professional theatre degree programs*)
    - a. Achievement of the highest possible level of performance as an actor-singer. Studies in acting shall continue throughout the entire degree program.
    - b. Thorough development of skills in acting and skills in dance as appropriate to musical theatre.
    - c. Thorough development in basic musical skills including voice performance, musicianship, and music theory. Studies in voice should continue throughout the degree program.
    - d. Opportunities to develop a high level of skill in sight-singing.
    - e. Opportunities for performance in workshops and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.
    - f. Opportunities for developing repertory and techniques for auditions.

## E. Bachelor of Fine Arts in Stage Management

### 1. Curricular Structure

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in stage management.

- b. Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major area, including basic stage management and/or technical training, should comprise 30% to 40% of the total program; supportive courses in theatre, 20% to 30%; general studies, 25% to 35%; and elective areas of study, 10% to 15%. Elective courses should remain the free choice of the student. Studies in the major area and supportive courses in theatre normally total at least 65% of the curriculum.
- 2. Specific Recommendations for General Studies.** Such areas as psychology; foreign languages, especially modern romance languages or German; accounting; personal finance; history; management; and first aid/wellness/safety are strongly recommended. Studies in dance also are recommended since dance movement, choreography, and blocking are often aspects of productions.
- 3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*).
- a. Comprehensive understanding of the basic elements of theatrical production through exposure and experience, including but not limited to scenic design and construction; properties design and construction; costume design and construction; lighting design, hang and focus; sound design and mixing; crew operations in all areas; acting; and directing.
  - b. Thorough familiarity with the life-cycle of a production, and the responsibilities of a Stage Manager at each stage, including the design and rehearsal process as well as the run, close, and strike; interaction with all non-production areas including house management, marketing, public relations, and development; and the role of the Stage Manager in communication and collaboration with production and non-production oriented departments in day to day and emergency situations.
  - c. Understanding of the structure of cue calling including dramatic, rhythmic and musical beats and pauses, and experience calling a show in performance. Basic skills in music reading and rhythmic understanding through either vocal or instrumental performance are strongly recommended.
  - d. Knowledge of a typical professional production hierarchy, including the participants at each level, the relationship of each to the Stage Manager, and the responsibilities usually associated with job titles.
  - e. Ability to read and analyze a work for production, including work in text-, music-movement-based, or other genres. Both study and experience are important in developing this competency.
  - f. Ability to read and interpret production paperwork and drawings, including but not limited to schedules; scenic ground plans, sections, elevations, and construction drawings; light plots, hook-ups, and magic sheets; costume renderings and plots; and sound plots.
  - g. Knowledge of rehearsal preparation and management, including but not limited to floor taping, reading scale rules, room set up, blocking notation, and development of stage management “kits.”
  - h. Experience with the Stage Manager/Assistant Stage Manager relationship, by working both as an Assistant Stage Manager and as a Stage Manager with an Assistant Stage Manager.

- i. Multiple organizational and communication skills, including the ability to speak and write competently, legibly, and accurately. Studies in personnel management, interpersonal relations, and public speaking are recommended.
- j. Ability to use computers, including software for word processing and spreadsheets, databases and presentations, and scheduling and calendaring.
- k. Basic knowledge of performing arts unions [including but not limited to Actors Equity Association, International Alliance of Theatrical Stage Employees/United Scenic Artists, American Guild of Musical Artists, American Federation of Musicians, and the Society of Stage Directors and Choreographers].
- l. Exposure to live performance throughout the degree program, including but not limited to observing as audience members or crew members, or through shadowing a variety of live performance forms including but not limited to plays, operas, musicals, and dance. Observation of professional organizations and Stage Managers either resident or touring and professional internships are strongly encouraged.
- m. Experience with evaluation, including annual self-review and annual written department/faculty review.

## F. Bachelor of Fine Arts in Theatre for Youth

### 1. Curricular Structure

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in theatre for youth as indicated below and in Standards for Accreditation VIII.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards indicated normally adhere to the following structural guidelines: studies in the major area, including acting, directing, and design/technology, should comprise 30-40% of the total program; supportive courses in theatre, 20-30%; general studies, 25-35%. Studies in the major area and supportive courses in theatre normally total at least 65% of the curriculum. See Standards for Accreditation III.C., “Forms of Instruction, Requirements, and Electives” of the *NAST Handbook*.

### 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

- A. **Curricular Structure.** NAST acknowledges the existence of two types of degree programs that prepare students to teach at the primary and secondary levels.

### 1. Bachelor of Fine Arts

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in theatre education as indicated below and in Standards for Accreditation VIII.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards indicated normally adhere to the following structural guidelines: studies in theatre, planned in a developmental progression from foundation to major study and including 12-15 semester hours of acting and directing, and theatre history, should comprise at least 50% of the total program; general studies, 25-30%; and professional education, 15-20%. 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.

### 2. Bachelor of Arts or Bachelor of Science

- a. **Standard.** 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-oriented baccalaureate degree in theatre education.
- b. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines: studies in theatre, including production and theatre history, should comprise 35-40% of the total program; general studies, including electives, 40-50%; and professional education, including practice teaching, 15-20%.

## B. General Standards

1. Competence in basic performance, production, and technical skills shall be emphasized in all theatre education degrees.
2. In addition to the common core of theatre knowledge and skills, and general studies, the theatre professional electing a career in teaching must develop competencies in professional education and in specific production 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.
3. Students should be provided opportunities for various types of teaching and directed observation throughout the period of undergraduate theatre education study.
4. Students 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.

5. 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.

### 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 Production Foundation

- (1) 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.
- (2) 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.
- (3) 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, Literature, Theory, and Criticism.** The prospective theatre teacher should have an understanding of contending philosophies of theatre, the development of past and contemporary theatre forms, 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 production area. These studies should build upon the competencies outlined in Standards for Accreditation X.C.1. and 2., and should require no less than 6 semester hours.

**3. Teaching Competencies.** The theatre teacher is expected to 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. Essential competencies are:

- 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, to devise learning experiences to meet assessed needs, and to manage classrooms and rehearsals effectively.
- d. A knowledge of current methods and materials available in all fields and levels of theatre education.
- e. An understanding of the principles and methods of developing curricula and the short- and long-term units that comprise them.
- f. An understanding of evaluative techniques and the ability to apply them in assessing both the progress of students and in the objectives and procedures of the curriculum.
- g. 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.
  - (2) The Bachelor of Fine Arts degree, typically comprising one-third general education and two-thirds theatre; or
  - (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 two degrees will require approximately 150-165 semester hours of credit.

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**

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

1. Terminal training for directors is appropriate only at the professional or graduate level.
2. 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 production-related areas.
3. Emphases in acting, play analysis, and theatre history are essential.

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

1. 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.

2. 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.
3. 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.
4. Active research and the writing of analytical and critical essays should continue throughout the program.
5. The student should achieve adequate mastery of at least one foreign language to support research through the reading of primary source materials.
6. The graduating student should have gained an understanding of the creative process through involvement in production as stipulated in Standards for Accreditation VIII.B.

**C. Playwriting**

1. 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.
2. Emphasis in dramatic literature, play analysis, and theatre history are essential, with acting, directing, and design useful adjunct areas.
3. The graduating student should have gained an understanding of the creative process through involvement in production as stipulated in Standards for Accreditation VIII.B.

**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 20-30% 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 disabilities 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.
- e. Introductory courses in theory and practice of drama therapy must be taught by instructors who are competent and experienced as therapists and who hold the RDT (Registered Drama Therapist) credential.

## **XII. GRADUATE PROGRAMS IN THEATRE**

### **A. Fundamental Purposes and Principles**

1. **Purposes.** Each institution is responsible for developing and defining the specific purposes of its overall graduate program in theatre and of each graduate degree program it offers.
2. **Relationships: Purposes, Content, Requirements**
  - a. For each graduate degree program, there must be logical and functioning relationships among purposes, structure, and content. For each program, this includes decisions about:
    - (1) Specialization(s)
    - (2) The relationships among the specialization(s) and other theatre or theatre related disciplines, other fields of study, and theatre or other professions
    - (3) Requirements in such areas as performance, design, theatre technology, and playwriting; research; scholarship; preparation for teaching in terms of (a) the specialization, (b) support for the specialization, and (c) breadth of competence
  - b. For each graduate program, the curricular structure and the requirements for admission, continuation and graduation must be consistent with program purposes and content.
3. **Major Field(s) and Supportive Studies.** Each graduate student is expected to gain in-depth knowledge and competence in one or more fields of specialization. Graduate

programs include requirements and opportunities for studies that support the chosen specialization(s).

#### 4. **Creative Work, Inquiry, Research, and Scholarship**

- a. Professional work in theatre specializations is produced through creative endeavor, inquiry, and investigation. Each type of work and each individual work exhibits the integration of specific intent, content, methodology, and product. Individual or group decisions about these four elements shape the ways that creativity, inquiry, and investigation are used to produce work in various artistic, scholarly, pedagogical, or other specializations that results in contributions to the body of knowledge and practice in theatre. Competency to practice includes the ability to conduct the types of creative work, inquiry, and investigation normally associated with one or more fields of specialization.
- b. These types include but are not limited to:
  - (1) Work in performance, production, or playwriting that results in contributions to the body of knowledge and practice in theatre.
  - (2) Development and application or incorporation of various types of inquiry and investigation, including formal research or scholarship in fields that the theatre artist wishes to use in the creation, performance, or production of a work of theatre.
  - (3) Research and scholarship as defined and practiced by professional humanists, scientists, and social scientists. In theatre, this includes but is not limited to such areas as theatre history, theory, and criticism; the relationship of theatre to inquiry in the humanities, the sciences, and the social sciences; the influences of theatre in and on larger social, cultural, educational, economic, and technological contexts; and the nature and application of theatre thinking and pedagogy.
  - (4) Development, compilation, and application or incorporation of inquiry results, including those produced by formal research and scholarship, in decisions about pedagogy and teaching, applications of drama therapy, and policy-making in various contexts.

#### 5. **Types of Degree Programs.** Different specializations and different degree programs reflect specific goals with respect to relationships among fields of practice and approaches to creative work, inquiry and investigation, and to research and scholarship as presented above, whether broadly or narrowly defined. The basic degree frameworks are described below.

- a. **Practice-Oriented Degrees.** These degrees focus on the preparation of actors, directors, designers, playwrights, technicians, managers, pedagogues, or other theatre professionals.

Degree titles reflect level of study and content, and normally include Master of Arts, Master of Science, Master of Fine Arts, and Doctor of Education.

- b. **Research-Oriented Degrees.** These degrees focus on the preparation of scholars and researchers.

Degree titles reflect level of study and content and normally include Master of Arts, Master of Science, and Doctor of Philosophy.

- c. **Degrees Combining Research and Practice Orientations.** These degrees focus on the simultaneous development of the ability to produce advanced research findings, often using the practices and protocols of the humanities, sciences, or social sciences, and the ability to utilize, combine, or integrate these findings with practice of the artistic, technical, pedagogical, or other theatre-related professions, including dramaturgy.

Degree titles reflect level of study and content and are consistent with the character and requirements of the degree rubric chosen.

## 6. Breadth of Competence

- a. **Cultural, Intellectual, and Technical Components.** Breadth of competence is characterized by the ability to work with a broad range of artistic and intellectual knowledge, skills, and perspectives. As examples, breadth of competence includes capacities to be engaged artistically, intellectually, and operationally beyond the major specialization or field, address cultural issues, and apply appropriate techniques and technologies to work in and about theatre. Depending on the program, these capacities may include, but are not limited to, the ability to correlate and synthesize information from multiple fields and conceptual sources, the capacity to collaborate, and the acquisition of sufficient fluency to work across disciplines.
- b. **Opportunities and Relationships.** Graduate programs in theatre should provide opportunities for individual students to enlarge their breadth of competence. This includes opportunities for deepening understanding of the relationships among theatre specializations such as performance, direction, historical and theoretical analysis, design/technology, and playwriting, and for connecting theatre and other disciplines. The development of breadth of competence includes studies beyond those normally a part of undergraduate programs.

## 7. Preparation for the Professions

- a. **Career Development.** Many of those who earn graduate degrees in theatre will be engaged in a variety of theatre and theatre-related professions. Students should be encouraged to acquire the career development and entrepreneurial techniques necessary to advance themselves according to their area of specialization and their own career objectives.
- b. **Teaching.** Many of those who earn graduate degrees in theatre will be engaged in theatre teaching during the course of their professional careers. Some graduate programs do not have goals and objectives for teacher preparation. Consistent with Standards XII.A.1. and 2. above, such decisions are the prerogative of the institution. However, to the extent it fits with their purposes for specific graduate programs, institutions are strongly encouraged to give attention to the preparation of graduate students as teachers.

In such cases, experiences might include teaching theatre to both non-theatre majors and theatre majors. Graduate students, particularly at the M.F.A. and doctoral level, should have opportunities for direct teaching experiences appropriate to their major and minor areas under the supervision of master teachers.

## B. Resources and Theatre Program Components *(in addition to those outlined in Standards II.)*

- 1. Resources must be sufficient to support the purposes, goals, objectives, and content of graduate programs. The relationships between the establishment of objectives and the

development of program structure and resources are crucial to success. The process of establishing and maintaining these relationships should be characterized by the same rigorous pursuit of creative development and analytical excellence that are functions of graduate study itself.

2. Curricular components of graduate programs must meet NAST requirements in Standards for Accreditation III. (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
3. The standards applicable to each graduate program are comprised of those referenced in Standards XII.B.1. and 2. above, as well as those outlined for specific programs that follow.
4. An institution's overall graduate program in theatre requires a traditional and/or virtual community of students and faculty to permit the formal and informal sharing of experience, ideas, and knowledge (see Standards for Accreditation III.F.).
5. Graduate education requires the provision of certain kinds of experiences that go beyond those typically provided in undergraduate programs. These include opportunities for active participation in small seminars and tutorials, extensive informal contact with faculty, and consultation during preparation of a final project over an extended period of time.

#### **C. General Degree Requirements and Procedures**

##### **1. Credits**

- a. At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only.
- b. A single course that carries both an undergraduate and a graduate designation is not considered a course intended for graduate students only.
- c. A course may enroll an undergraduate student and maintain its status as being intended for graduate students only if, in the context of that course, the undergraduate student is expected to meet the same standards, do the same work, and otherwise perform as a graduate student.
- d. To obtain graduate credit, students enrolled in a single course that carries a separate undergraduate and graduate designation or number must complete specific published requirements that are at a graduate level. Distinctions between undergraduate and graduate expectations must be delineated for such courses.
- e. Only courses taken after undergraduate courses that are prerequisite to a given graduate program may receive graduate degree credit in that program.

2. **Residence.** Residence policies are determined by the institution. Normally, a period of continuous concentrated study within the graduate community is required. Programs based on distance learning, or with a significant distance learning component, must fulfill the function of community by providing experiences that produce interaction among graduate students and faculty.

3. **Language Proficiencies and/or Other Required Skills.** Specific requirements are determined by the institution based on the objectives of the program.
4. **Coursework.** Institutions determine coursework requirements for each graduate program. Requirements for the initial master's degree are usually stated in terms of specific credits. At M.F.A. or doctoral levels, institutions may wish not to specify course or credit requirements, other than the satisfactory completion of examinations, productions, a final project, or a dissertation. Whatever the structure of these requirements, there should be a logical relationship between studies and experiences that develop knowledge and skills, and those that evaluate progress.
5. **Independent Study.** Programs that include or are based upon independent study must meet applicable requirements in Standards for Accreditation III.
6. **Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media.** Programs in these categories must meet applicable requirements in Standards for Accreditation III.
7. **Evaluations**
  - a. **Comprehensive Reviews.** Comprehensive reviews cover the major field of study, particularly as defined by the degree title, and any other associated or required fields specified by the institution. At the completion of coursework or during the development of 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 M.A., M.S., and M.F.A. level, successful completion of this review is a requirement for graduation. At the doctoral levels, 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, including the final project. This examination may be in defense of a dissertation; it may be concerned with the major area of specialization; or for degrees combining practice and research orientations, it may be concerned with original work submitted for the degree.
8. **Final Project.** For degree programs in which a final project is required, the final project is undertaken in the area(s) of specialization and is expected to be comparable to high level work presented to the public by professionals in the field.

### XIII. ADMISSION TO GRADUATE STUDY

- A. **Admission Policies.** Institutions are responsible for establishing specific admission requirements for graduate study in theatre. These policies must be consistent with the purposes and goals of the institution's specific graduate programs. Admission standards must be sufficiently high to predict success in graduate study. Within the parameters set by the institution, admission policies should be flexible to permit acceptance of students specifically interested in pursuing one or more of the several functions of graduate study in depth. The diversity of previous education, background, and interests of applicants should be considered in assessments of potential.
- B. **Evaluation of Creative, Scholarly, or Professional Work.** Admission to graduate study shall be based on critical examination of the academic record; the content of courses taken; and original plays, papers, a performance audition; design portfolio; or professional experience

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

- C. Completion of Previous Degree Programs.** Completion of an appropriate undergraduate program or the equivalent is required for graduate study in theatre. Each institution determines the pre-requisites for each graduate program it offers. Admission to doctoral programs may require 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.
- D. Standard Published Examinations.** The use of standard published examinations in the admission process is a prerogative of the institution. Any utilization should reflect the objectives of the graduate program.
- E. Basic Language Competencies.** All students admitted to graduate degree study in theatre shall demonstrate sufficient knowledge and skill in English to pursue the required studies.

#### XIV. SPECIFIC INITIAL GRADUATE DEGREE PROGRAMS

##### A. Practice-Oriented Degrees

1. The Master of Arts degree in performance, playwriting, or production requires at least 30 semester hours or 45 quarter hours of concentrated, advanced post-baccalaureate study.
2. At least one-third of the work must be in the area of specialization, supported by related advanced theoretical and technical courses and studies in other areas as appropriate.
3. Additional studies in theatre and/or performance studies must total at least one-third of the curriculum.
4. A final performance, production, demonstration project, and/or research paper, is required.
5. Published materials about practice-oriented theatre degree programs must indicate:
  - a. Fields, specializations, issues, or problems to be addressed and the content, techniques and perspectives students are expected to use to address them.
  - b. Expectations for the development of depth and breadth in required subjects or areas of study.
  - c. Levels of knowledge and skill expected upon graduation, including the levels of artistic, intellectual, and disciplinary engagement with subject matter and projects.
6. In addition to applicable requirements for all graduate programs, students in all practice-oriented theatre initial master's degrees must:
  - a. Develop advanced competencies to work independently and make effective artistic and intellectual judgments, and professional decisions in the area of specialization.
  - b. Demonstrate professional competence in the area of specialization before peers and faculty.

## B. Research-Oriented Degrees

1. The Master of Arts or Master of Science degree in any field of theatre such as history, dramatic literature, dramaturgy, criticism, methodology, or theory (assuming the completion of an undergraduate degree in theatre or another appropriate discipline and the makeup of any deficiencies determined by the master's granting institution) should require at least 30 semester hours or 45 quarter hours of advanced study in the discipline. At least two-thirds of the coursework shall be in theatre and theatre-related courses.
2. Work for the degree should develop a broad general knowledge of the theatre, as well as specialization in the area of emphasis.
3. Students must develop a substantial awareness of the history and literature of theatre and/or performance, be aware of various methods and philosophies of scholarship, be capable of undertaking independent research, work with intellectual connections between theatre and other disciplines, and develop an ability to communicate orally and in writing complex concepts regarding theatre and/or performance.
4. Knowledge and skills in the use of research tools applicable to the program, such as foreign languages and statistics.
5. Normally, the awarding of the degree requires the satisfactory completion of a thesis and/or a comprehensive examination.

**C. Dramaturgy.** An initial master's degree program in dramaturgy must combine features of practice- and research-oriented degrees in ways that develop knowledge and skill in the application of research findings and analyses to performance and production.

## D. Theatre Education Degrees

1. 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.
2. A minimum of nine semester hours of graduate theatre education courses taught by theatre education faculty should be included in the practice-oriented program, 12-15 semester hours in the research-oriented program.
3. All programs should include one or more advanced courses 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. 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.
4. Some institutions make distinctions between practice-oriented and research-oriented programs.
  - a. A practice-oriented program emphasizes the extension of specialized performance and production skills for theatre teachers.
  - b. A research-oriented program emphasizes theoretical studies and research projects in theatre education.

5. In addition to applicable requirements for all graduate programs, students in all theatre education initial master's degrees must develop advanced competencies to work independently and make effective pedagogical, artistic, and intellectual judgments and professional decisions in the area of specialization.
6. The student must 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.

## XV. SPECIFIC TERMINAL DEGREES

### A. All Master of Fine Arts Degrees

1. **Purpose.** The Master of Fine Arts degree title 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 an advanced professional practitioner or a professional teacher of theatre practice.
2. **Credit Requirements.** An M.F.A. program normally requires three years of full-time graduate study and involves a minimum of 60 semester credit hours or 90 quarter hours. As part of this course of study, internships (off-campus) under professional conditions are strongly recommended.
3. **General Requirements.** Graduates of M.F.A. programs must exhibit exceptional skill in theatre practice and a well-developed personal aesthetic. The competencies outlined below are combined and synthesized to achieve this result. The standards do not require a specific course for each competency.
  - a. Advanced professional competence in some aspect of theatre practice as exemplified by a considerable depth of knowledge and achievement demonstrated by a significant body of work.
  - b. A breadth of understanding in theatre and any appropriate related disciplines, the ability to think independently, and to integrate and synthesize information associated with high levels of practice in an area of specialization.
  - c. Awareness of current issues and developments that are influencing the principal field(s) of study, and professional ability and clear potential to contribute to the practice and advancement of the field(s).
  - d. Writing and speaking skills to communicate clearly and effectively to the theatre communities and the public.
  - e. Advanced capabilities with technologies normally utilized in the creation of work in the field(s) or area(s) of specialization.
  - f. An understanding of professional ethics and practice associated with the major field.
  - g. A basic knowledge of information resources associated with work and analysis in the major field(s) of study.

- 4. Program Components and Curricular Structure.** Specific programs and procedures applicable to awarding the M.F.A. degree are determined by the institution. Standards and guidelines providing a framework for these specific decisions are outlined in Standards XII.C.

To meet the requirements in Standards for Accreditation XV.A.3. above and the standards for specific programs in Standards XV.B. below, the essential components of the M.F.A. are:

- a. Studies in a major field associated with the creation and/or presentation of theatre. Requirements to fulfill competency development in the major shall occupy at least 65% of the curriculum.
- b. Advanced, analytically- or academically-oriented theatre studies in areas related to and supportive of work in the major field such as, but not limited to, history, dramatic literature, theory, criticism, critical studies, dramatic literature, and performance studies.

Requirements in one or more of these areas normally occupy at least 10% of the curriculum. When preparation for teaching is a significant goal of a particular program or student, the requirements in these areas should be 20%.

- c. Opportunities for performance, production, and management experiences in a variety of formal and informal settings as appropriate for the student throughout his or her course of study. For those students enrolled in programs or otherwise receiving a commitment from the institution to help them prepare for a career in teaching, instructional opportunities must be provided. Normally, experiences such as exposure to professional theatre productions, interaction with guest artists, and the programming of professional residencies (of individual artists or theatre companies) are critically important in the education of the M.F.A. student.
- 5. Published Objectives.** As a matter of public record and as the basis for evaluation, the purposes of each specific M.F.A. program must be defined and published.
- 6. Advisement.** Constant and current advisement and career guidance should be provided to aid and support students' entry into the profession.
- 7. Student Evaluation and Retention.** Evaluation of the student's development and progress toward advanced professional competence, and retention in the program must be provided no less than once each semester or once every two quarters.

## **B. Specific Master of Fine Arts Degrees**

### **1. The Master of Fine Arts in Acting**

- a. The graduate must demonstrate advanced professional competence in acting including, but not limited to:
  - (1) The ability to employ a broad range of acting knowledge and skills in the creation and presentation of roles.
  - (2) The ability to perform in plays of various types and from various periods.
  - (3) The acquisition of advanced understanding and capabilities in voice and speech, movement, and play analysis.

- (4) A working knowledge of historical, critical, and theoretical content and the ways they inform playwriting and dramatic writing, the creation of roles, and other aspects of production.
  - b. The student must perform regularly and should have at least two significant roles in full-length, public productions during the period of study.
  - c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.
- 2. The Master of Fine Arts in Directing** (*see also Appendix I.D.*)
- a. The graduate must demonstrate advanced professional competence in directing including, but not limited to:
    - (1) The ability to integrate advanced understanding and capabilities in play analysis, performance, and design in creating the concept of a production.
    - (2) The ability to develop and guide fully mounted productions of a wide variety of plays from statement of concept through public performance.
    - (3) A broad knowledge of dramatic literature and theatre history, including a demonstrated ability to undertake inquiry, investigation, or research associated with various aspects of performance and production.
    - (4) The ability to work with actors and designers in the processes of production, including the ability to conduct rehearsals effectively.
    - (5) An understanding of basic design principles and of aural and visual comprehension in the theatre and other dramatic media.
    - (6) An understanding of all the theatre arts and crafts at a sufficient level of knowledge to communicate with other artists and producers and to make informed critical judgments in all areas of the theatre.
  - b. The student must direct at least two full-length, public productions, one of which must receive full technical support.
  - c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.
- 3. The Master of Fine Arts in Playwriting and Dramatic Writing**
- a. The graduate must demonstrate advanced professional competence in playwriting and dramatic writing including, but not limited to:
    - (1) Advanced technical skills in dramatic construction.
    - (2) The ability to employ and integrate a broad range of knowledge and skills in the various elements of theatrical production in the development of scripts.
    - (3) The acquisition of advanced understanding and abilities to use theories and methods of script analysis, criticism, and dramaturgy in the development of theatrical and dramatic works.
    - (4) The ability to develop a work from concept to finished product.
    - (5) A working knowledge of theater history and theory and various ways each may influence the creative process.

- b. The student must complete an original full-length or equivalent work. Institutions offer the M.F.A. in Playwriting only if students can be offered regular opportunities to have their works staged or otherwise presented in circumstances replicating professional conditions.
- c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.

#### **4. The Master of Fine Arts in Theatrical Design (General)**

- a. The graduate must demonstrate advanced and comprehensive professional competence in theatrical design including, but not limited to:
  - (1) Advanced abilities in the unification of all design elements used in professional production.
  - (2) Thorough knowledge of health and safety practices associated with theatre production.
  - (3) Advanced knowledge and skills in history of décor and costumes, drawing, color theory, lighting, two- and three-dimensional design, and computer/digital technology and the ability to integrate them in production designs.
  - (4) Creative and technical ability to develop the design of a production from concept to finished product.
  - (5) A working knowledge of play analysis and the ways that historical, critical, and theoretical content inform playwriting, acting, directing, and design.
  - (6) The ability to work with theatre professionals in their processes of production.
- b. The student must produce full working drawings for at least two public productions, one of which must be fully mounted.
- c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.

#### **5. The Master of Fine Arts in Lighting Design**

- a. The graduate must demonstrate advanced professional competence in lighting design including, but not limited to:
  - (1) Advanced knowledge and skills in working with photometrics, brightness relationships, color, computer/digital technology and the history of design.
  - (2) Advanced knowledge and abilities in electrical and optical control and distribution, regulation of lighting equipment, and mechanical drafting or visualization of lighting design.
  - (3) Thorough understanding of (a) human response to light, (b) energy and materials, (c) photographic and photoelectric reproduction technology, and (d) safety codes and practices.
  - (4) Creative and technical ability to develop the lighting design of a production from concept to finished product.
  - (5) A working knowledge of play analysis and an overview understanding of ways that historical, critical, and theoretical content inform various aspects of design and production.

- (6) The ability to work with theatre professionals in their processes of production.
- b. The student must design at least two fully-mounted, public productions during the period of study.
- c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.

#### **6. The Master of Fine Arts in Costume Design**

- a. The graduate must demonstrate advanced professional competence in costume design including, but not limited to:
  - (1) Thorough understanding of and ability to utilize techniques for producing finished garments.
  - (2) Advanced knowledge and abilities in developing costumes for productions of plays covering a range of styles, periods, and types of theatre, and utilization of techniques for production of a full range of costuming effects.
  - (3) Creative and technical ability to develop the costume design of a production from concept to finished product.
  - (4) A working knowledge of play analysis and an overview understanding of ways that historical, critical, and theoretical content inform various aspects of design and production.
  - (5) The ability to work with theatre professionals in their processes of production
- b. The student must design at least two major productions during the period of study, at least one of which must be fully mounted for the public.
- c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.

#### **7. The Master of Fine Arts in Scene Design**

- a. The graduate must demonstrate advanced professional competence in scenic design including, but not limited to:
  - (1) Advanced knowledge and skills in working with drawing and rendering, model making, two- and three- dimensional design, computer/digital technology, video and projection, and functional knowledge of the histories of style and scene design.
  - (2) Advanced knowledge and abilities in developing settings for productions of plays covering a range of styles, periods, and types of theatre, and utilization of techniques for production of a full range of theatrical effects.
  - (3) Creative and technical ability to develop scene designs from concept to finished product.
  - (4) A working knowledge of play analysis and of ways that historical, critical, and theoretical content inform various aspects of design and production.
  - (5) The ability to work with theatre professionals in their processes of production.
- b. The student must design at least two major productions during the period of study, at least one of which must be fully realized for the public.

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

#### 8. The Master of Fine Arts in Sound Design

- a. The graduate must demonstrate advanced professional competence in sound design including, but not limited to:
  - (1) The ability to develop sound designs for productions covering a range of styles, periods, and types of theatre.
  - (2) The ability to use techniques for (a) production of a full range of audio effects, (b) sound enhancement and reinforcement, (c) mixing in live performance.
  - (3) An understanding of recording studio engineering, sequencing and sampling, sound recording (in the studio and on location), sound editing, fair use and downloaded resources, and sound art.
  - (4) The ability to work with theatre professionals in their processes of production.
- b. The student must work with the sound design of productions regularly and should create substantial sound designs for at least two public productions during the period of study.
- c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.

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

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

- a. The graduate must demonstrate advanced professional competence in theatre technology including, but not limited to:
  - (1) The ability to construct, automate, or paint scenery; construct properties; and implement the lighting, sound, or projections required for a full production.
  - (2) Knowledge and skills in production drafting, computer-aided drafting, materials, construction techniques, stage rigging, electrical, sound, and projection engineering, and scene painting.
  - (3) Thorough knowledge of health and safety practices and regulations associated with theatrical productions and performances.
  - (4) Advanced knowledge and abilities in developing settings, properties, lighting, sound, projections, and costumes for productions covering a range of styles, periods, and types of theatre/dance/ film/entertainment, and utilization of techniques for production of a full range of theatrical techniques.
- b. The ability to work with theatre professionals in their processes of production.

- c. The student must be responsible for designing and implementing significant aspects of theatre technology for at least two fully realized productions during the period of study. This may include, but not be limited to, mounting the scenic design, implementing the properties, completing the scenic painting, and/or implementing the sound, lighting, projection, or costume design.
- d. The program must include requirements and opportunities to realize the expectations in items a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.

#### 10. The Master of Fine Arts in Technical Direction

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

- a. The graduate must demonstrate advanced professional competence in technical direction including, but not limited to:
  - (1) The ability to supervise the safe construction of scenery and properties within the scope of allocated/budgeted materials, labor/time, and space.
  - (2) The ability to understand various elements related to (a) theatrical design; (b) the set up and operation of lighting components and systems; (c) the use of sound reinforcement and playback systems; (d) methods of scenic art and construction; (e) rigging and motor systems; (f) fluid power systems (pneumatics and hydraulics) and motion control; and (g) mechanical, structural, and electrical engineering. The ability to work with these elements as appropriate to specific productions is essential.
  - (3) The ability to read and direct personnel based on computer-aided technical drawings.
  - (4) Personnel management, including the ability to safely supervise and, when appropriate, schedule the work of personnel within and across various theatrical shops.
  - (5) The ability to work with theatre professionals in their processes of production.
  - (6) The ability to articulate and apply federal, state, and local health and safety practices and regulations associated with production and performance including, but not limited to, appropriate Occupational Safety and Health Administration (OSHA) regulations and the National Fire Protection Association (NFPA) Life Safety Code.
  - (7) Facilities management, including a) the ability to oversee the daily operations and maintenance of various theatrical shops; and b) the ability to maintain a working schedule of work done in, and outside requests to use, various shops and theatrical facilities.
- b. The graduate must demonstrate basic competence in the following areas of design and technology including, but not limited to:

- (1) Computer-aided technical drawing.
  - (2) Sewing.
  - (3) Technical research.
  - (4) Welding.
- c. The student must successfully serve as the technical director for at least two fully realized productions during the period of study, at least one of which must be fully mounted for the public.
  - d. The program must include requirements and opportunities to realize the expectations in a., b., and c. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.

### 11. The Master of Fine Arts in Production Management

**Purpose.** The Master of Fine Arts in Production Management degree title is appropriate for graduate-level programs that prepare the student as an advanced professional theatrical practitioner in production management. This degree program may be especially appropriate for students interested in pursuing opportunities as production managers or theatrical or entertainment-related project managers.

- a. The graduate must demonstrate advanced professional competence in production management including, but not limited to:
  - (1) The ability to coordinate the planning and implementation of all technical production areas for a fully mounted production.
  - (2) The ability to coordinate and schedule all production-oriented personnel.
  - (3) The ability to manage, and in some cases create, budgets for productions, including those for various shops.
  - (4) Time management with regard to production deadlines.
  - (5) The ability to work with theatre professionals in their processes of production.
- b. The graduate must demonstrate basic competence in the following areas of design and technology including, but not limited to:
  - (1) Construction techniques and materials related to scenery, properties, lighting, sound, and costumes.
  - (2) Ability to read, understand, and create scale drawings.
  - (3) Rigging elements and systems.
  - (4) Electrical, lighting, sound, and projection systems.
  - (5) Health and safety practices and regulations associated with production and performance.
- c. The student must oversee the mounting of all production areas including scenery, painting, properties, costumes, lighting, sound, projection, and makeup for at least two fully realized productions during the period of study, at least one of which must be fully mounted for the public.

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

## 12. The Master of Fine Arts in Costume Technology

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

- a. The graduate must demonstrate advanced professional competence in costume technology including, but not limited to:
  - (1) The ability to both supervise and assist in the production of costumes for productions covering a range of styles, periods, and types of theatre and entertainment.
  - (2) The ability to create and read freehand and/or computer-aided patterns.
  - (3) Costume construction techniques including, but not limited to fabric manipulation, painting, dyeing, cutting, draping, stitching.
  - (4) Health and safety practices and regulations associated with fabric modification, costume construction, and makeup application and removal.
  - (5) A working knowledge of OSHA regulations as they relate to the safe handling, storage, and cleanup of hazardous dyes, solvents, and other chemicals used in costume shops.
  - (6) The ability to work with costume designers and other theatre professionals in their processes of production.
- b. The graduate must demonstrate basic competence in the following areas of design and technology including, but not limited to:
  - (1) The creation of costume crafts.
  - (2) Knowledge and skills in millinery.
  - (3) Hair and makeup techniques including the ability to style and care for wigs and facial hair accessories and the ability to attach and remove facial prosthetics.
- c. The student must supervise and/or execute the construction of all costume and makeup elements for at least two fully realized productions during the period of study, at least one of which must be fully mounted for the public.
- d. The program must include requirements and opportunities to realize the expectations in a., b., and c. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.

**13. The Master of Fine Arts in Stage Management**

- a. The graduate must demonstrate advanced professional competence in stage management including, but not limited to:
  - (1) Advanced knowledge of all production elements and the ways they can be combined and integrated.
  - (2) Advanced ability to coordinate multiple aspects of production both in rehearsal and in performance.
  - (3) An understanding of stage management for a broad range of genres including drama, musical theatre, dance, opera, concerts, industrials, and special events.
  - (4) The ability to work with actors, designers, directors, musical directors, choreographers, and special events planners in their processes of creation, performance, and planning.
  - (5) An understanding of union rules and legal issues relevant to the field.
- b. The student should stage manage various types of productions and must stage manage at least two fully-mounted, public productions during the period of study.
- c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.

**14. The Master of Fine Arts in Film/Video Production**

- a. The graduate must demonstrate advanced professional competence in film/video production including, but not limited to:
  - (1) Advanced understanding of the communication, artistic, and design principles at work in the various elements of film/video, including familiarity with other arts disciplines.
  - (2) Advanced knowledge and skill in the application of production processes and technologies associated with film/video, including the ability to work with a broad range of film/video formats.
  - (3) Creative and critical writing skills.
  - (4) The ability to develop a work of film/video from concept to finished product.
  - (5) An understanding of intellectual property concerns relative to the field.
  - (6) The ability to coordinate project elements and work with involved personnel in their processes of creation, performance, marketing, distribution, and exhibition.
  - (7) A broad knowledge of various film genres and film history, including a demonstrated ability to undertake research.
- b. The student should produce film/video projects regularly, including short films and scripts, and must complete at least two significant film/video projects during the period of study.
- c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.

**15. The Master of Fine Arts in Theatre for Youth**

- a. The graduate must demonstrate advanced professional competence in theatre for youth including, but not limited to:
  - (1) The ability to work, depending upon the area of emphasis, 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.
  - (2) Knowledge and skills associated with relationships among repertoires, methodologies, production, education, and activities as they inform specific theatre for youth projects.
  - (3) A broad knowledge, as appropriate to the area of emphasis, of scenic/lighting/costume design, children's literature, and puppetry; course, curriculum, or event development; and directing.
  - (4) An understanding of child and adolescent behavior relative to practice in the field.
- b. The student must produce, teach, or direct a major undertaking in the child drama emphasis. Examples of such projects include: a fully-mounted theatre for youth production, a series of classes in creative drama, or a series of workshops for adults, youths, or a range of ages focusing on the stimulation of creative impulses.
- c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.

**16. The Master of Fine Arts in Arts Management**

- a. The graduate must demonstrate advanced professional competence in arts management including, but not limited to:
  - (1) The ability to guide and administer the overall management or the management of a particular aspect of a visual or performing art organization.
  - (2) An understanding of fund-raising, audience development, volunteers, financial planning, and boards of trustees.
  - (3) An understanding of general arts administration practices, accounting, contracts, unions, grant writing, and marketing.
  - (4) The ability to work with actors, designers, directors, musical directors, choreographers, and special events planners in their processes of creation, performance, and planning.
- b. The student must complete at least two extensive arts management projects during the period of study, demonstrating entry-level mastery of the intellectual and operational components of one or more arts administration issues or responsibilities. An internship is strongly recommended.
- c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in Standards XV.A.2.-4. and XV.A.7.

### C. Research-Oriented Degrees — Doctoral Degrees

1. **Purpose.** Doctoral degrees are earned only in graduate programs that emphasize research in some aspect of theatre. Although the emphasis is scholarly, it is appropriate for the degree candidates to be concerned with the relationships among (a) research and scholarship, (b) theatrical production, and (c) teaching.
2. **Time, Previous Degree Relationships, Commonalities**
  - a. Doctoral programs require the equivalent of at least three years of full-time graduate work beyond the baccalaureate.
  - b. The Master of Arts or Master of Science degree may comprise part of this study, but is not prerequisite to it; some institutions provide entry into doctoral programs directly from the baccalaureate. While credit-granting policies vary widely, normally 60-90 semester hours beyond the baccalaureate, including any master's degree, are required. Programs leading to the doctorate utilize similar procedures, the specifics of which are determined by each institution. These are outlined in Standards XIII.C.
3. **Qualifying Prerequisites.** Candidates for the Doctor of Philosophy in Theatre, the Doctor of Philosophy in Performance Studies where theatre is the major area, or the Doctor of Education in Theatre Education shall demonstrate the following as a prerequisite to beginning the dissertation:
  - a. Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline.
  - b. A knowledge of information and bibliographical resources appropriate to critical, theoretical, historical, and empirical research in theatre.
  - c. A knowledge of representative plays and playwrights from a variety of epochs, cultures, and/or movements.
  - d. A historical and cultural understanding of theatre production (including acting, directing, theatre architecture, theatre management and organization, and the visual elements of theatre production).
  - e. An understanding of the function the theatre performs in today's culture and of the functions it has performed in other periods and cultures.
  - f. A knowledge of the major theories that inform today's theatre.
  - g. A knowledge of the major theories and cultural contexts that have informed theatre and performance throughout history.
  - h. Considerable depth of knowledge in some aspects of theatre or performance studies, such as a historical period, theatre criticism, or theatre and performance theory.
  - i. Advanced writing and speaking skills to engage effectively in dialog with members of the scholarly community and the wider community.
  - j. A reading knowledge of one or more foreign languages, or the substitution of other special research techniques.
4. **Final Project.** The final project requirements for the doctorate must include a dissertation demonstrating scholarly competence.

## 5. Types of Degrees

- a. **Theatre.** The program shall prepare scholars to conduct original research in theatre at the highest levels in such areas as theory, history, criticism, and aesthetics. Coursework 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.
- b. **Performance.** The program shall prepare scholars to conduct original research in theatre and performance at the highest level. Coursework and research projects involve multidisciplinary performance study of theatre and performance from various cultures and media, and the use of performance to explore and express social and identity issues.
- c. **Theatre Education.** The program shall prepare researchers and scholars to develop vital research studies and utilize findings in the day-to-day instructional processes at the K–12 level. Coursework 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.

## XVI. NON-DEGREE-GRANTING PROGRAMS IN THEATRE

### A. Fundamental Purposes and Principles

1. **Purposes.** Each institution is responsible for developing and defining the specific purposes of its overall non-degree-granting program in theatre and of each non-degree-granting program it offers.
2. **Relationships: Purposes, Content, and Requirements**
  - a. For each non-degree-granting program, there must be logical and functioning relationships among purposes, structure, and content, and levels of competency or proficiency expected for completion.
  - b. For each non-degree-granting program, the program or curricular structure and any requirements for admission, continuation, or completion must be consistent with program purposes and content.
  - c. Titles of programs must be consistent with their content.

- B. **Certificates and Diploma Programs.** The awarding of a certificate, diploma, or equivalent implies the successful completion of a prescribed course of study oriented to the achievement of specific results.
- C. **Independent Study.** Programs that include or are based upon independent study must meet applicable requirements in Standards for Accreditation III.
- D. **Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media.** Programs in these categories must meet applicable requirements in Standards for Accreditation III.
- E. **Resources.** Resources must be sufficient to support the purposes, goals, objectives, and content of non-degree-granting programs and must meet NAST standards for purposes and operations in this regard (see Standards for Accreditation II.).

## XVII. ADMISSION TO NON-DEGREE-GRANTING PROGRAMS IN THEATRE

- A. Admission Criteria.** Institutions are responsible for establishing specific admission policies or requirements for their non-degree-granting programs in theatre. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversities of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual programs.
- B. High School Diploma**
1. The admission policy must be clearly stated with respect to students entering from high schools.
  2. Applicants to postsecondary certificate or diploma 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 certificate or diploma programs, but are considered special students and are not candidates for the certificate or diploma. 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 or diploma program, according to the policies of the institution.
- C. Theatre Aptitudes and Achievements**
1. **Auditions and Evaluations.** At some point prior to admission to a professional certificate or diploma requiring more than 30 semester hours or the equivalent, member institutions must require auditions or other evaluations as part of the admission decision.
  2. **Professional Certificates or Diplomas.** Admission procedures for professional certificates or diplomas in theatre should develop evidence that the candidate possesses the requisite talent, the potential to develop high-level competencies as a practitioner, artistic sensibilities, and a strong sense of commitment.
- D. Admission to Advanced Standing.** Students who are able to pass examinations in theatre demonstrating competence beyond that required for entrance may be exempted from one or more courses in the subject or subjects covered by the examinations, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.

## XVIII. SPECIFIC PROFESSIONAL NON-DEGREE-GRANTING PROGRAMS

*The following standards apply to each non-degree-granting program.*

- A.** Specific coherent sets of purposes shall be developed and published that include, but are not limited to:
1. Title or basic information regarding subject matter, techniques, or issues to be addressed.
  2. The level and length of the program.

3. Specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
  - a. Specific artistic, intellectual, or disciplinary engagement.
  - b. Breadth and depth in component disciplines and specializations.
- B. 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.
- C. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with Standards for Accreditation XVIII.A., and effective mechanisms for assessing student competencies against these expectations.

These expectations must include, but are not limited to:

1. Achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes including mastery in the content and in at least one of the sets of traditional or innovative techniques appropriate to their craft or field of study.
  2. Developing an effective work process and a coherent set of ideas and goals which are embodied in their work.
  3. Developing a significant body of knowledge and skills sufficient for evaluation and a level of artistry and/or technical proficiency and/or scholarly competence observable in work acceptable for public exhibition or publication.
- D. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.
  - E. Guidance, advisement, and mentoring shall be adequate to support the achievement of purposes.

**XIX. SPECIFIC OPERATIONAL STANDARDS FOR FREE-STANDING THEATRE INSTITUTIONS OF HIGHER EDUCATION**

**NOTE:** The following standards apply to free-standing theatre institutions of higher education that offer professional education and training in theatre. They may be degree- and/or non-degree-granting; they may be not-for-profit or proprietary. These standards are in addition to Standards for Accreditation I. through XVIII. Free-standing theatre institutions to which Standards for Accreditation XIX. apply must demonstrate compliance with all applicable standards below.

**Section 1. Standards for Accreditation**

In addition to meeting all operational and curricular standards of the Association appropriate to the scope of programs offered, as noted in Standards I. through XVIII., institutions of higher education to which Standards XIX. apply shall meet the following standards:

- A. **Title.** The descriptive title of the institution shall be appropriate to its purpose, size, and complexity.

**B. Operating Authority.** The institution must have specific official documentation confirming that the institution has a charter and/or formal authority of incorporation and state recognition and/or licensure.

**C. Finances**

**1. Operation**

- a. The institution must demonstrate that tuition and other fees are reasonable and appropriate in relation to subject matters taught; to goals, objectives, and time requirements of the degrees, credentials, or programs offered; and to any other relevant variables.
- b. The institution must conduct an annual financial review resulting in 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. If the institution supplements tuition revenue with contributions private or public or earnings from endowment, evidence must be provided that there are appropriate policies, plans, procedures, and volunteer and/or professional resources to generate sustainable non-tuition revenue sufficient for the needs of the school.

**2. Review Protocol**

For the purpose of evaluating the financial stability and business policies of the institution, at least one member will be added to each NAST visiting team. This member shall have expertise and experience in the management, operation, and assessment of financial practices, and in cooperation with other members of the team, be responsible for reviewing the practices and sufficiency of financial resources of the institution.

**D. Governance and Administration**

**NOTE:** D.1.a. and D.3. below apply to not-for-profit institutions only. The remaining paragraphs apply to both not-for-profit and proprietary institutions.

**1. Governing Board**

**a. Structure**

- (1) A not-for-profit institution must have a governing board consisting of at least five members with the duty and authority to ensure that the overall mission of the institution is carried out.
- (2) The governing board must be the legal body responsible for the institution it holds in trust.
- (3) The presiding officer of the board, along with a majority of other voting members, must have no contractual, employment, or personal or familial financial interest in the institution.
- (4) 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.

**b. Financial Responsibilities.** 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, participating in and overseeing any non-tuition revenue gathering and management, and approving the long-range financial plan.

- c. **Conflict of Interest.** 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.
  - d. **Duties.** 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 for overseeing areas such as finance, properties, and programs, 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.
2. **Governance Scope.** 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.
  3. **Chief Executive Officer**
    - a. In all not-for-profit institutions, the institution must have a chief executive officer whose primary responsibility is to the institution and who is an employee of the institution.
    - b. 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.
    - c. The chief executive officer must not be the presiding officer of the board, but may be an *ex officio* member of the board.
    - d. 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.
  4. **Administration and Record Keeping**
    - a. The administrative structure of the institution must be sufficient in size and competence to cover business, registrar, maintenance, security, safety, and student services functions.
    - b. The institution shall have appropriate administrative and physical capabilities to protect the permanent records of students and any other permanent records as board policies and applicable laws and regulations may dictate.

#### E. General Studies in Undergraduate Programs

1. **Content.** Institutions granting associate degrees (with the exception of two-year vocational programs, which should follow standards in Standards for Accreditation VI.C.) or baccalaureate degrees must develop and operate or otherwise provide for general studies programs addressing the content listed in Standards VII.D. for liberal arts

programs, or Standards VIII.A.6. and applicable portions of Section IX. for professional programs.

2. **Evaluation.** Institutions shall have means for evaluating student achievement in general studies against general curricular and specific subject matter goals.
3. **Resources and Program Components.** Institutions providing general studies programs must document the presence and application of adequate resources and program components to support the content of each course or type of study offered. These resources include, but are not limited to, qualified faculty, facilities and equipment, library and information resources, and distance learning if applicable. Program components include, but are not limited to, credit and time requirements, program continuity, and forms of instruction. Resources and program components for general education must be in compliance with applicable standards outlined in Standards for Accreditation II. and III.
4. **General Studies Offered by Other Institutions.** If any or all of the general studies requirements for degrees offered by the institution are offered through another institution, the second institution shall be accredited by the appropriate nationally recognized regional or national accrediting agency.
5. **Review Protocol.** If an institution administers its own general studies program, at least one member will be added to each NAST visiting team unless the team is empanelled for a specific purpose that does not include general education. This member(s) shall have expertise and experience in the operation and assessment of undergraduate general studies programs, and in cooperation with other members of the team, be responsible for reviewing the general studies program at the institution.

#### **F. Facilities and Equipment**

1. If the institution depends on facilities, equipment, or resources outside of its direct control (for example, studio and performance facilities, library resources), there must be a written, clear, fixed understanding with those controlling the outside resources that ensures the reasonable continued availability of those resources during the accreditation period.
2. 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.

#### **G. Student Services**

1. **General.** 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.
2. **Personnel.** Student services shall be organized and managed by individuals with appropriate training, experience, and abilities.
3. **Access**
  - a. All types of services shall be available to all students.

- b. 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.
  - c. The institution shall provide and/or facilitate access to education, counseling, and professional care associated with the maintenance of physical and mental health.
  - d. The institution shall provide and/or facilitate access to counseling covering personal, social, vocational, and financial issues.
4. **Financial Transactions.** Students and the institution shall confirm in writing their mutual agreement regarding any financial requirements and conditions associated with enrollment, tuition, or scholarship awards.
5. **Financial Aid and Student Loans**
- a. **Financial Aid**
    - (1) If the institution administers a program of financial aid, such aid shall be provided and administered in an organized and accessible manner.
    - (2) Awards are based on the equitable application of clear and published eligibility criteria.
    - (3) The financial aid program must be audited at least once a year.
    - (4) Records for financial aid shall be accurate and clearly documented.
  - b. **Student Loans**
    - (1) If the institution participates in student loan programs, such programs shall be provided and administered in an organized and accessible manner.
    - (2) Awards are based on the equitable application of clear and published eligibility criteria.
    - (3) Students must be made aware of the exact conditions under which loans are made.
    - (4) The student loan program must be audited by an independent auditing firm at least once a year.
    - (5) Records for student loans shall be accurate and clearly documented.
6. **Housing and Food Service**
- a. 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.
  - b. If provided, food service must meet recognized standards of nutrition, sanitation, and safety. Food services must be professionally administered and operated.
7. **Student Records.** 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.

8. **Complaints.** The institution must maintain policies concerning student responsibilities and rights, including complaint procedures. Policies must be clearly stated, well publicized and readily available, and administered fairly and consistently.
9. **Opportunities.** 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.

#### H. Publication of Articulation Agreements

In addition to the requirements of Standards for Accreditation III.A.4., the institution must make readily available to enrolled and prospective students a list of any institutions with which the institution has established an articulation agreement.

#### I. Occupations of Graduates

If NAST accreditation enables the institution's participation in federal student loan and grant programs, and if the institution participates in such programs or plans to participate in the next academic year, the institution must have systems for:

1. Requesting and compiling occupation information from graduates, particularly the most recent graduates.
2. Considering the compiled information in efforts to improve.

For purposes of this standard, occupation refers to employment or further study.

#### J. Teach-Out Plans and Agreements

##### 1. Conditions of Applicability

NAST requires an accredited institution to which Standards XIX. apply to submit a teach-out plan requesting Commission review and action upon the occurrence of any of the following events:

- a. The U.S. Secretary of Education notifies NAST that the Secretary has initiated an emergency action against an institution, in accordance with section 487(c)(1)(G) of the HEA, or an action to limit, suspend, or terminate an institution participating in any Title IV, HEA program, in accordance with section 487(c)(1)(F) of the HEA, and that a teach-out plan is required.
- b. NAST acts to withdraw, revoke, or suspend the accreditation of the institution.
- c. The institution notifies NAST that it intends to cease operations entirely or close a location that provides one hundred (100) percent of at least one program.
- d. A state licensing or authorizing agency notifies NAST that an institution's license or legal authorization to provide an educational program has been or will be revoked.
- e. The institution stops offering an educational program before all students enrolled in that program complete the program or transfer to another program.

##### 2. NAST Actions

If one or more conditions stipulated in Standards XIX., Section 1.J.1.a.-e. occurs:

- a. NAST will evaluate the teach-out plan to ensure it provides for the equitable treatment of students under criteria established by NAST, specifies additional charges, if any, and provides for notification to the students of any additional charges.
- b. If NAST approves a teach-out plan that includes a program that is accredited by another recognized accrediting agency, it will notify that accrediting agency of NAST's approval.
- c. NAST may require an institution it accredits to enter into a teach-out agreement as part of its teach-out plan.
- d. NAST will require an institution it accredits that enters into a teach-out agreement, either on its own or at the request of NAST, with another institution to submit that teach-out agreement to NAST for approval (see Rules of Practice and Procedure, Part II., Article V. Substantive Change). NAST will review and take positive action on the teach-out agreement only if the agreement is between institutions that are accredited by NAST or another accrediting agency recognized by the U.S. Secretary of Education; is consistent with all applicable NAST standards, the NAST Code of Ethics, and the NAST Rules of Practice and Procedure, as well as applicable federal and state regulations; and provides for the equitable treatment of students in terms outlined in J.3. below.
- e. If an NAST-accredited institution plans to establish a teach-out agreement with another institution, the agreement must receive approval from the NAST Commission on Accreditation prior to ratification of the agreement by the parties.

### 3. Review Criteria

- a. The institution responsible for teaching-out students must have the necessary experience, resources, and support services to:
  - (1) Provide an educational program that is of acceptable quality and substantially similar in function, content, structure, and scheduling to that provided by the institution that is ceasing operations either entirely or at one of its locations; and
  - (2) Remain stable, carry out its mission, and meet all obligations to existing students.
- b. The institution responsible for the teach-out must demonstrate that it can provide students access to the program and services without requiring them to move or travel substantial distances and that it will provide students with information about additional charges, if any.

### 4. Definitions

- a. *Teach-out agreement* means a written agreement between accredited institutions that provides for the equitable treatment of students under certain conditions when an institution [or program] is closing.
- b. *Teach-out plan* means a written plan developed by an institution that provides for equitable treatment of students under certain conditions when an institution [or program] is closing.

## Section 2. Procedural Requirements

In addition to meeting all procedural requirements of the Association appropriate to the scope of programs offered, free-standing theatre institutions of higher education to which Standards XIX apply shall be subject to the following procedures:

- A. Supplemental Annual Report.** In addition to the annual HEADS Data Survey, Accreditation Audit, and Affirmation Statement (see Rules of Practice and Procedure, Part II, Article III., Section 1.), 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 of 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.
    - c. Federal or state student grants and loan authorities.
  7. For the current and the previous academic year, the total enrollment of the institution and of any distance education programs it offers.
  8. The status of any applications for accreditation or reaccreditation to other accrediting bodies.
  9. If the institution participates in federal student loan and grant programs or plans to participate in the next academic year, summary information regarding the occupational record of the graduates of the previous year.

For purposes of this standard, *occupation* refers to employment or further study.

- B. New Curricula and Substantive Change.** If an accredited institution plans to add a new curricular program, or make a substantive change to current curricular programs or operations, in the U.S. or elsewhere, it must file applications for Plan Approval or Substantive Change as applicable following the timelines and procedures established and published by the Association. See Rules of Practice and Procedure, Part II., Article V. Substantive Change and Article VI. New Curricula, in addition to procedural requirements regarding changes in this section of Standards XIX.

### C. Major Changes in Control

1. **NAST Policy.** Accreditation is not automatically transferable when there is a major change in control.
2. **Definition.** 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.
3. **Institutional Responsibility.** 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.
4. **NAST Review.** Continuation of accreditation will depend upon the institution's demonstration that it continues to meet requisite NAST standards for all programs offered.
  - a. This review will be conducted in accordance with standard evaluation and operational procedures or with appropriate monitoring when an institution is being closed.
  - b. 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.

**D. Notification Rule.** As a USDE recognized accrediting agency, NAST is required to report to the U.S. Secretary of Education enrollment information under the following circumstances if the institution offers distance education: an increase in headcount enrollment for the institution of fifty (50) percent or more within the HEADS Data Survey, compiled by NAST. If the fifty (50) percent threshold is reached or exceeded, this fact is provided to the Secretary within thirty days of the close of the HEADS project each year. The institution will also be notified at the same time NAST notifies the Secretary, except in cases where provisions of "Policies and Rules Concerning USDE Title IV" are applicable (see Rules of Practice and Procedure, Part II, Article IV., Section 4.)

### E. Starting a Branch Campus or Similar Entity

1. 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, that offers postsecondary and/or professional level degrees or non-degree-granting programs in theatre, the following materials must be submitted at least six months prior to the opening of the branch:
  - a. A business plan. At minimum, the business plan must contain a complete description of:
    - (1) The educational program to be offered at the branch campus.
    - (2) The projected revenues and expenditures and cash flow at the branch campus.
    - (3) The operation, management, and physical resources at the branch campus.

At the same time, the institution must provide:

- (4) Information showing the financial relationship of the branch to the main campus.
  - (5) The most recent audited financial statement of the institution.
- b. Information in the standard NAST format which demonstrates compliance with all applicable standards including but not limited to: operational standards, applicable curricular standards, Standards for Free-Standing Theatre Institutions of Higher Education, and Specific Operational Standards for Proprietary Institutions of Higher Education.
- 2. Within six months of the opening of a branch campus or similar entity, the branch must schedule a visit and host a team of NAST visiting evaluators.
  - 3. Approval of the branch campus or similar entity and its operations will depend upon the institution's demonstration that it meets requisite NAST standards applicable to the programs it offers and the operations that support those programs.

**F. 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. Change in ownership or major change in control, provided NAST is given at least five days' advance notice in writing of the date of the change. 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 in 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 the controlling interest of stock in the institution to its parent corporation.
    - (6) Change in over seventy-five (75) percent of board membership during a ninety (90) day period.
    - (7) The complete replacement of one set of board members of the accredited institution 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.

- c. Any transfer of assets or liabilities between the institution and any parent corporation that would substantially alter the ability of the institution to remain current regarding compliance with NAST standards.
- 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. Notice of intention to designate NAST as the institution’s gatekeeper for the purpose of eligibility and participation in federal Title IV programs.
  - f. 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.
  - g. 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 of Accreditation Status.** Automatic suspension of accreditation status will occur under the circumstances articulated in the Bylaws, Article I., Section 3.D.

### Section 3. Policies and Protocols for Institutions Participating in Federal Student Loan Program

- A. 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 that participates in federal student loan programs and for which NAST is the institutional accrediting agency:
- 1. 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.
  - 2. Records of any student complaints received by NAST that are eligible for review according to provisions of the NAST Complaint Procedure.
  - 3. 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.
- B. Arbitration Rule.** The institution shall provide in writing its agreement to abide by the initial arbitration rule in Section 496 of Public Law 102-325:
- “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.”
- C. 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.
- D. Third-Party Comment Rule.** See Rules of Practice and Procedure, Part II., Article IV., Section 1.
- E. Rules Concerning Notification of Action by the NAST Commission on Accreditation.** Notifications concerning actions by the NAST Commission on Accreditation are published consistent with the provisions of the NAST Rules of Practice and Procedure, Part II., Article XI., Section 2.

## **XX. SPECIFIC OPERATIONAL STANDARDS FOR PROPRIETARY INSTITUTIONS OF HIGHER EDUCATION**

Proprietary institutions shall not differ significantly in their educational operations from those of public or non-profit institutions.

### **Section 1. Standards for Accreditation**

The institution must meet all operational standards of the Association and other standards and requirements appropriate to the scope of programs offered. In addition, proprietary institutions shall present or demonstrate the following:

- A. The operation of the institution under the guidance of a specific institutional Board of Directors, at least one-third of whom have no ownership interest in the institution, and at least two-thirds of whom 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.
- B. The complete structure of the financial organization of the institution, including an annual financial audit with opinion prepared by a certified public accountant independent of ownership or governance relationships with the institution, and such balance sheets, operating statements, budgets, salary determinations, etc., that will produce a complete fiscal picture of the institution and any parent corporation. (See also Standards for Accreditation II.C., and, if applicable, XIX., Section 1.C.)
- C. An established record of fiscal allocation and management demonstrating 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. (See also Standards for Accreditation II.C., and, if applicable, XIX., Section 1.C.)
- D. The existence of clearly defined roles based upon individual qualifications for the owner(s), manager(s), administrative personnel, and faculty. (See also Standards for Accreditation II.D., and, if applicable, XIX., Section 1.D.)

### **Section 2. Requirements for Change in Ownership to Maintain Eligibility for Accreditation**

A change of ownership may be effected in a number of ways, including but not limited to outright sale or purchase, and/or sale or purchase of stock, and/or inheritance of stock. 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 change of ownership of an NAST accredited institution:

- A. Exact date of change of ownership.
- B. Curriculum vita of new owner (or new management).
- C. A true and complete copy of the Sale or Transfer Agreement.
- 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 or other transferring parties 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 if the institution qualifies under Standards for Accreditation XIX.3.C., or at the discretion of the Commission on Accreditation based upon the response of the institution to items A. through I. above. Any such action shall take place within six months of the date of change of ownership 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.

XX.2.F., G., H., I.

## 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 F.*)**. 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. and B.*)**. These appendices are statements that 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 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.

### OPERATIONAL STANDARDS FOR BRANCH CAMPUSES AND EXTERNAL PROGRAMS

#### Section 1. Standards

- A. The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status.
- B. Branch campuses must have and advertise the same name as the main campus, and must be identified in the catalog or catalog supplement and in other publications of the main campus.
- C. It is not necessary for the branch to offer all of the programs that are offered at the main campus; however, the catalog of the main campus must clearly identify the programs offered only at the branch campus.
- D. Extension programs may be affiliated with either the main campus or branch campus, and, as appropriate, must be identified in the catalog of either the main or the branch campus.
- E. The institution must ensure that all branch campus, extension, or similar activities:
  - 1. Are considered integral parts of the institution as a whole.
  - 2. Maintain the same academic standards as courses and programs offered on the main campus.
  - 3. Receive sufficient support for instructional and other needs.
- F. Students involved in branch or extension programs must have convenient access to all necessary learning resources.
- G. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources.
- H. If programs or courses use special instructional delivery systems such as computers, television, videotape, or audiotape, appropriate opportunities must be provided for students to question and discuss course content with faculty.
- I. The nature and purpose of any use of the institution's name must be clearly and accurately stated and published.
- J. Institutions must keep 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 when theatre programs for majors or professionals are involved.

#### Section 2. Guidelines

- A. Various terminologies are used to describe affiliated entities and activities. The terminology used in Section 1. above 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.

- B. A branch campus is normally considered 1) a separate institution within the same corporate structure as the main campus, and 2) geographically apart from the main campus.
- C. 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.
- D. The branch may publish its own catalog.
- E. 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.
- F. In extension and similar services, on-campus faculty have a substantive role in the design and implementation of programs.
- G. Accreditation in theatre does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus.

## APPENDIX I.B.

---

### STANDARDS AND GUIDELINES FOR OPERA AND MUSICAL THEATRE PROGRAMS

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

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

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

#### APPENDIX OUTLINE

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

- A. Performance Skills
- B. Professional Development

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

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

##### Section 3. General Guidelines: Undergraduate Academic Programs

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

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

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

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

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

##### Section 6. General Guidelines: Graduate Academic Programs

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

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

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

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

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

While there is no specific structure, format, or schedule of education and training that will be effective in every case, the actor-singer or singer-actor ready to embark on a professional career must possess a body of knowledge and skills. This intellectual and technical expertise 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 that 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, script analysis, 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. Professional 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 self-promotion, knowledge of the structures and practices of performing organizations, portfolio development, management, unions, contracts, tax structures, and professional ethics.
3. **Audition Technique.**

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

Academic institutions provide a wide variety of resources to develop 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 that 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 Advising.** Institutions with comprehensive objectives for the training of actor-singers or 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 advising program. The advising 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 with 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 music, acting, and movement is provided by one or more units, or where there is an interdisciplinary structure for the degree program, arrangements for coordination must be evident in the development, operation, and evaluation of the program. These arrangements must extend to the use of facilities as well.

- E. Performance.** In an educational setting with professional training objectives, 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 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 performance must be directly related to the education of actor-singers or 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 that 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 actor-singers or singer-actors. Long-term planning should be evident to ensure the continuity of the program. In areas where local professional companies are not in existence or relationships are not feasible, long-term plans should be made for the utilization of professional guest artists to supplement regular musical theatre instruction.

### Section 3. General Guidelines: Undergraduate Academic Programs

#### A. Degree Types

1. **Liberal Arts Degrees.** Usually titled *Bachelor of Arts* or *Bachelor of Science*, degrees meeting the standards for a *liberal arts* emphasis normally contain 30-45% content in the major. The primary curricular objective of this program is general studies in the liberal arts. Within the 30-45% 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 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 4. below.

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

- C. Musical Theatre.** Professional degrees in musical theatre may be appropriate at the undergraduate level. Standards for this degree may be found in Section 5. 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 by NASM and/or NAST as appropriate during the accreditation process.

#### Section 4. 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 2. above are available at a level to support the program, the offering of such a curriculum is justified.

##### A. Curricular Structure

1. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in voice with an emphasis in pre-professional studies in opera.
2. **Guidelines.** 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 25-35% of the program; supportive courses in music, 20-30%; studies in acting and movement, 15-20%; general studies, 20-30%; and electives, approximately 5%. Studies in music, acting, and movement normally total at least 70% of the curriculum.

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

**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. The study and use of foreign languages and diction are essential. (*This applies only to degrees in Opera Performance.*)
6. Opportunities for the performance of appropriate operatic roles in full productions with orchestra.

#### Section 5. 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 music 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 that closely approximate 65% coursework 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 text below is duplicated in its entirety in Standards for Accreditation IX.H. of the NASM *Handbook*.

The standards statements below refer to 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

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in musical theatre with an emphasis in music, as indicated below and in Standards for Accreditation VIII. "All Professional Baccalaureate Degrees in Music and All Undergraduate Degrees Leading to Teacher Certification" of the NASM *Handbook*.
- b. **Guidelines.** 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, 20-25%; general studies, 20-25%; electives, approximately 5%. See Standards for Accreditation III.C. "Forms of Instruction, Requirements, and Electives" of the NASM *Handbook*.

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

3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all professional 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 of skills in acting.
- d. Basic development of dance and movement skills appropriate to musical theatre.
- e. Opportunities for performances 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.

## B. Musical Theatre Degrees with a Theatre Emphasis

The text below is duplicated in its entirety in Standards for Accreditation IX.D. of the NAST *Handbook*.

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

### 1. Curricular Structure

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in musical theatre with an emphasis in theatre as indicated below and in Standards for Accreditation VIII., “All Professional Baccalaureate Degrees in Theatre” of the NAST *Handbook*.
- b. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major theatre area and supportive courses in theatre and dance shall total at least 50% of the curriculum; studies in music, 20-25%; general studies, 20-25%; electives, approximately 5%. See Standards for Accreditation III.C. “Forms of Instruction, Requirements, and Electives” of the NAST *Handbook*.

### 2. Specific Guidelines for General Studies.

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

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

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

### C. Interdisciplinary Degree in Musical Theatre.

The standards statements below refer to 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 by NASM and/or NAST for accreditation under provisions outlined in the second paragraph of Section 5.

## 1. Curricular Structure

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate interdisciplinary degree in musical theatre.
  - b. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines: studies in musical theatre including voice and acting, should comprise 25-35% of the curriculum; supportive courses in music and theatre, 20-30%; studies in dance and movement, 10-20%; general studies, 20-30%; electives, approximately 5%. Studies in music, acting, and movement normally total at least 70% of the curriculum. See Standards for Accreditation III.C. "Forms of Instruction, Requirements, and Electives" of the NASM *Handbook* and/or the NAST *Handbook*.
2. **Specific Competencies for General Studies.** Studies in the career-related business aspects of musical theatre are strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*):
- a. Achievement of the highest possible level of performance as a singer-actor or actor-singer. Studies in musical theatre shall continue throughout the entire degree program.
  - b. Thorough development in skills in acting.
  - 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 workshops and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.
  - g. Opportunities for developing repertory and techniques for auditions.

## Section 6. General Guidelines: Graduate Academic Programs

- 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 or actor-singers as an area of emphasis in specific graduate degrees with majors in voice performance and/or 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 student will have performed appropriate opera or musical theatre roles.

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

Accreditation of graduate degrees in opera or musical theatre performance are 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 that 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 that studies in the major area comprise as much as two-thirds, or at least one-third of the curriculum. The remainder is coursework in supportive areas. For Standards for the 30-semester hour master's degree in Opera Performance, please see the NASM *Handbook, Standards for Accreditation XIV., "Specific Master's Degrees."*

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, Standards for Accreditation X., XI., and XII.*):
  - 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 production 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 are 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 concert-length 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 that 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.

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

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

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

## APPENDIX I.C.

---

### STUDIES IN THEATRE, BUSINESS, ARTS OR THEATRE ADMINISTRATION, OR THE ENTERTAINMENT INDUSTRY

#### APPENDIX OUTLINE

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

- A. Introduction
- B. Accreditation

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

- A. Purposes, Principles, Definitions
- B. Program Types and Curricular Structures for Degrees in Theatre Combining  
Studies in Theatre, Business, Theatre or Arts Management, or the Entertainment  
Industry
  - 1. Basic Distinctions
  - 2. Liberal Arts Degrees
  - 3. Professional Degrees
- C. Operational Requirements
- D. Undergraduate Programs with Content in Theatre or Arts Management  
or the Entertainment Industry
  - 1. Common Body of Knowledge and Skills in Theatre or Arts Management or the  
Entertainment Industry and Business
  - 2. Developing the Common Body of Knowledge and Skills in Undergraduate  
Degree Programs in Theatre
- E. Standards for Specific Undergraduate Theatre Degree Programs Combining Studies  
in Theatre, Business, Theatre or Arts Management, or the Entertainment Industry

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

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

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

##### B. Accreditation

###### 1. Organizations

- a. **Theatre.** The National Association of Schools of Theatre (NAST) is the nationally recognized accrediting agency for all postsecondary theatre programs in the United States. NAST was founded in 1965.

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

The professional degree, normally titled *Bachelor of Fine Arts*, requires in-depth development across a range of theatre-related subjects. See Standards for Accreditation IV., VIII., and IX. The liberal arts degree, normally titled *Bachelor of Arts* or *Bachelor of Science*, provides more curricular flexibility and more time for requirements and electives in areas other than theatre. See Standards for Accreditation IV. and VII. The choice has implications for admission requirements and graduation expectations in theatre.
    - (3) **Review Criterion.** The Bachelor of Fine Arts degree, the Bachelor of Arts in Theatre, and the Bachelor of Science in Theatre are reviewed for accreditation by NAST. Other baccalaureate degrees in theatre and theatre-related fields with more than 25% course content in theatre are eligible to be reviewed by NAST and are reviewed by NAST if their purpose is to prepare theatre professionals or if theatre is the primary or home discipline (see NAST Rules of Practice and Procedure, Part II., Article I., Section 3.).

**b. AACSB**

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

**3. Policies and Positions of AACSB and NAST**

- a. **Program Clarity.** Statements in institutional literature concerning the purposes of degree programs shall be accurate. Degree titles, program descriptions, and content shall in the aggregate both identify and be consistent with the purposes of each program.
- b. **Accreditation Clarity.** Statements and institutional literature concerning the approval of any program shall be accurate and clear to the public. Accreditation by either AACSB or NAST shall not be construed to signify accreditation by both parties, nor shall regional or other institutional accreditation be construed as having provided professional review of degree programs in business or in theatre.
- c. **Cooperation.** NAST and AACSB encourage cooperation between the business unit and the theatre unit appropriate to the nature and purposes of any degree program combining studies in the two fields. When the two units share a responsibility in the organization and management of programs, cooperation in the development, operation, and evaluation of the program is essential.
- d. **AACSB and NAST Statement on Graduate Programs**
  - (1) Specialized graduate programs in the business or management of theatre or the arts or one of its many components may be offered at the graduate level by theatre units. Normally, these programs do not have the same purposes, and thus are not equivalent to the Master of Business Administration.
  - (2) Individuals preparing for management careers in theatre-related fields may consider the Master of Business Administration or the Master of Arts in Arts Administration after completing a baccalaureate program in theatre with or without a minor in business, or a baccalaureate program in business, preferably with a minor in theatre. Graduate programs with business courses comprising 50% or more of the total coursework will be subject to review by AACSB.

- (3) AACSB and NAST recognize that specialized theatre studies may be appropriate in the curricula of master's or other graduate degrees in business administration.

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

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

### A. Purposes, Principles, Definitions

#### 1. Purposes

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

#### 2. Principles and Expectations

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

companies, and organizations associated with the specific objectives of each program. This may include the involvement of outside personnel as full- or part-time faculty, guest lectures, and organizational field trips.

3. **Terminology.** There is a wide array of areas of study and career choices that may encompass work combining theatre and business. The terminology below is provided to aid in defining possible career paths or areas of study when theatre and business are combined. The terms used below may vary greatly in the amount of theatre content involved, from simple exposure to intensive skill development and study. Listings below should not be construed to be only major areas of study, but rather content areas within the purview of programs of study that combine theatre and business as reviewed by NAST.
  - a. **Arts Administration or Management.** Usually in the not-for-profit sector, arts administration connotes management and support services in cultural agencies, institutions, or activities directly concerned with artists and their work. Examples of careers in arts administration are: arts council director, arts center director, agent, publisher, and development officer.
  - b. **Theatre Administration.** Usually in the not-for-profit and for-profit sectors, theatre administration connotes management and support services in theatre necessary to support productions, work in the administrative areas of theatre, or to work in outreach situations with audiences, donors, or investors. Examples of careers in theatre administration are: producer, administrative director, artistic director, theatre manager, marketing director, development director, and finance director.
  - c. **Business Administration or Management.** Indicates a responsibility for leadership, direction, and decisions over an entire enterprise or a component part of an enterprise. Business administration or management skills imply overall strategic planning, the setting of objectives, and the marshalling of resources to meet objectives. Business administration or management approaches and techniques are often aspects of arts or theatre administration or management. Often, using the terminology of business administration rather than arts administration indicates a focus in business or marketing over involvement in artistic planning and usually does not have direct involvement with artists or artistic productions.
  - d. **Support Services.** Support services are those of a business or technical nature required in the production and delivery of theatre. Examples of business services are those relating to the accounting, financing, marketing, and distribution of theatre and theatre-related products, such as performing rights auditor and sales representative. Examples of technical services are those relating to the production of the theatre-related product, such as technician, editor, and copyright lawyer.

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

### 1. Basic Distinctions

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

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

- (2) Minors and areas of emphasis require less time in the subject area and are not designated majors. Normally, coursework in an area of emphasis occupies at least 10% of the total curriculum. Minors or areas of emphasis in specific areas of study may require 15% or more.
  - (3) The term *concentration* is used by some institutions to designate a major, and by others to designate a minor or area of emphasis.
  - (4) Institutions must define and publicize the meanings of such terms and use such terms consistently within specific subject matter areas.
- b. General and Specialized Programs.** Some programs that combine studies in theatre with studies in business and/or theatre or arts management are structured to develop a comprehensive set of basic competencies applicable to business in general or administration and management in the arts. Other programs seek to focus on one or two specific aspects or specializations within a field.
- c. Content.** There are clear distinctions among theatre content, business content, and content in such areas as theatre management, arts administration, or the entertainment industries. Content in these areas may be connected or integrated in various ways. However, a clear distinction among these areas of content is essential when defining purposes, assigning degree titles, and developing public information about a program.
- d. Basic Curricular Structures**
- (1) Liberal Arts Degrees**
    - (a) NAST recognizes the *Bachelor of Arts* and *Bachelor of Science* as titles appropriate for liberal arts degrees in theatre.
    - (b) Studies in theatre must comprise at least 30% of the total program. Students are expected to meet the competencies common to all undergraduate liberal arts degrees in theatre, including specific expectations in theatre studies and performance. For further standards regarding liberal arts degrees with a major in theatre, see Standards for Accreditation VII.
  - (2) Professional Degrees**
    - (a) NAST recognizes the Bachelor of Fine Arts as the professional degree in theatre. When theatre is the sole focus, studies in theatre normally comprise at least 65% of the total program.
    - (b) When the Bachelor of Fine Arts degree is structured to include a formal program of studies in a specified field—associated with theatre or an outside field—studies in theatre must comprise at least 50% of the total program and the associated or outside field at least 15%.
      - An associated field has a direct relationship with theatre, for example: entertainment industry, theatre marketing, arts management, musical theatre, etc.
      - An outside field may be related to theatre, but is not based in theatre content or practice, for example: economics, accounting, law, computer science, psychology, electrical engineering, etc.

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

**e. Theatre Content and Curriculum Structure**

- (1) For the purposes of these standards, theatre content is defined as studies or experiences that develop knowledge and skills in theatre. Words used to describe this content at basic levels normally include performance, production, repertory, theory, history and technology.
- (2) Each type of degree in theatre—liberal arts (see item B.1.d.(1) above) or professional (see item B.1.d.(2) above)—and the details of graduation requirements for degree programs at specific institutions together define levels of competence expected of students in specific areas across a range of theatre knowledge and skills.
- (3) These levels of competence in theatre content may be achieved through many different arrangements of coursework, course titles, course numbers and disciplinary designation, required projects and experiences, and so forth. These arrangements are means to addressing content and achieving competence; they are not the content or the competencies themselves.
- (4) The percentages indicated in these standards represent the time it normally takes to gain the breadth and depth of knowledge and skills required in a specific area of study for a specific type of degree. The percentages are benchmark indicators of time-on-task needed to acquire competencies in areas of content; they are not the content or the competencies themselves.
- (5) In organizing or reviewing the structure of specific degree programs, the first overall question is the extent to which the requisite levels of competencies can be achieved given the curricular requirements of the program as developed and ordered by the institution. The second overall question is the extent to which the distribution of credits in various disciplinary areas is consistent with the degree type-liberal arts or professional. These questions are posed with regard to the portions of the curriculum assigned to the discipline of theatre as well as to areas with which theatre studies may be combined such as business and management in various aspects of theatre, the arts, and the entertainment industry.

- f. Preparation for Undergraduate Study.** Postsecondary study for a professional undergraduate degree in theatre often requires prior preparation and demonstration of skill in one or more of the above areas, especially performance, prior to matriculation.

2. **Liberal Arts Degrees.** Programs must meet all NAST standards for the liberal arts degree in theatre and, in addition, provide one or more of the following opportunities for:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### C. Operational Requirements

- 1. Purposes and Resources.** The specialized goals and objectives of each degree program combining studies in theatre, business, theatre or arts management or the entertainment industry shall be carefully developed and articulated after in-depth evaluation of the specific resources available to the institution for continuous support of all aspects of the program.
- 2. Practitioner Consultation.** Any area of specialization or emphasis should be developed in consultation with professional practitioners in that area of specialization.
- 3. Published Materials**
  - a. Catalog statements and other promotional materials about any program shall present an accurate, detailed description of the program including specific goals and objectives, requirements, and applicable institutional resources.
  - b. Any mention of career opportunities available upon completion of the program must be based on documentable facts and provide a realistic set of information.

c. When listed in the catalog or other publications or on the Web site, adjunct faculty shall be listed as such.

4. **Advising.** Advising programs should provide students with a realistic assessment of job opportunities and professional requirements as appropriate to the nature of a student's program, individual aptitude, professional interest, and academic progress.
5. **Faculty.** Faculty members assigned to specialized courses in theatre or arts management or the entertainment industry should have had practical field experience in the areas covered by the course.

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

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

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

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

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

- (7) A basic knowledge of the major contextual and environmental factors as well as the major information and data sources that support or influence decision-making in the management or industry field and in business more generally.

**b. Business**

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

**c. Audience Development and Marketing**

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

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

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

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

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

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

# APPENDIX I.D.

## 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 Standards for Accreditation.

### APPENDIX OUTLINE

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

- A. Theatre Skills
- B. Directing Skills
- C. Background Knowledge

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

- A. Objectives
- B. Admission, Retention, Graduation, and Counseling
- C. Faculty, Facilities, Equipment, and Library
- D. Performance and Production
- E. The Involvement of Professional Theatre Companies

#### Section 3. Baccalaureate Preparation

#### Section 4. Initial Graduate Degrees in Directing

#### Section 5. Advanced Graduate Degrees in Directing

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

#### Section 1. 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.

## Section 2. 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.

### Section 3. 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 Standards for Accreditation II 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:

- A. 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.
- B. Achievement of an advanced level in acting. Studies in acting shall be required throughout the degree program.
- C. Achievement of an advanced level of analytical skills. Studies in play analysis shall continue throughout the degree program.
- D. 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.

### Section 4. 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 Standards for Accreditation III.

Having made this determination, the institution will develop a curriculum that falls within the following framework:

- A. Studies that relate specifically to directing, such as advanced directing, must comprise at least one-third of the total curriculum.
- B. As a culmination to the study of directing, the student must direct at least one play for public performance with some scenic support.
- C. 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.
- D. Studies in play analysis should continue throughout the degree program.
- E. 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.

## **Section 5. 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 Master of Fine Arts degrees (Standards for Accreditation XV.A.) in addition to the standards outlined below and under the rubric “Master of Fine Arts in Directing” (Standards for Accreditation XV.B.2.)

### **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 especially 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 that 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. Coursework and experiences that 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 I.E.

### ABET AND NAST STATEMENT ON DEGREE PROGRAMS COMBINING STUDIES IN THEATRE AND ELECTRICAL/COMPUTER ENGINEERING

#### A. Introduction

This statement concerning curricular programs that combine studies in theatre and electrical/computer engineering represents the mutual understanding and agreement between the National Association of Schools of Theatre (NAST) and ABET.

#### B. Accreditation

##### 1. Organizations

- a. **Theatre.** The National Association of Schools of Theatre (NAST) is the nationally recognized accrediting agency for all postsecondary theatre programs in the United States. NAST was founded in 1965. NAST develops criteria and standards for degrees and other credentials, and for the various specializations and operational requirements associated with those degrees. NAST evaluates results as evident in student work.
- b. **Electrical/Computer Engineering.** ABET is the internationally recognized accrediting agency for postsecondary degree programs in applied science, computing, engineering, and technology. ABET was founded in 1932 and evaluates academic programs against specific criteria developed for various disciplines of study.
- c. **Commonalities.** For their respective fields, NAST and ABET:
  - (1) Promote excellence and continuous improvement in education at the undergraduate and graduate levels.
  - (2) Ensure performance consistent with the school's mission and ABET criteria or NAST standards through self-evaluation and peer review.
  - (3) Endorse and support diverse paths to achieving high quality education and provide guidance for continuous improvement in educational programs.

##### 2. Basic Requirements for Undergraduate Degrees in Theatre and in Electrical/Computer Engineering

- a. **NAST: Official Standards Statements.** NAST standards for all types of undergraduate degrees in theatre and theatre-related fields are outlined in the *NAST Handbook*. These standards include patterns for combining studies in theatre with studies in other fields. The *NAST Handbook* is available online at <http://nast.arts-accredit.org/index.jsp?page=Standards-Handbook>.
- b. **ABET: Official Criteria Statements.** ABET criteria for Engineering Programs are outlined in *Criteria for Accrediting Engineering Programs*, available online at <http://www.abet.org/eac-current-criteria>.

### 3. Policies and Positions of ABET and NAST

- a. **Program Clarity.** Statements in institutional literature concerning the purposes of degree programs shall be accurate. Degree titles, program descriptions, and content shall in the aggregate both identify and be consistent with the purposes of each program.
- b. **Accreditation Clarity.** Statements and institutional literature concerning the approval of any program shall be accurate and clear to the public. In cases where theatre and engineering or computer engineering studies are combined, accreditation by either ABET or NAST shall not be construed to signify accreditation by both parties, nor shall regional or other institutional accreditation be construed as having provided professional review of degree programs in engineering or in theatre.
- c. **Cooperation.** ABET and NAST will each seek to confirm cooperation between the engineering unit and the theatre unit appropriate to the nature and purposes of any degree program combining studies in the two fields. When the two units share a responsibility in the organization and management of programs, cooperation in the development, operation, and evaluation of the program will be expected.

## APPENDIX I.F.

### CREATIVE MULTIDISCIPLINARY CONVERGENCE AND TECHNOLOGIES Information and Standards for Curricular Programs in Higher Education

National Association of Schools of Art and Design  
National Association of Schools of Dance  
National Association of Schools of Music  
National Association of Schools of Theatre

#### NOTE:

- 1. Applicability Focus.** This Appendix applies only to certain types of multidisciplinary curricular programs as defined below and descriptively labeled for the purposes of this document “Creative Multidisciplinary Convergence and Technologies (CMCT).” These programs are distinguished from other programs by their purposes, content, and competency expectations involving or combining multiple disciplines and technology (see Section 1.C., *Definitions and Concepts*, and Section 2.M., *CMCT Competencies, Experiences, and Opportunities*.) These standards are applicable only to certain types of organized and published curricular offerings, and not to single educational experiences or stand-alone individual or group CMCT experimentation or production. Therefore, they do not apply to most art/design, dance, music, or theatre degrees or program majors, or to minors, areas of emphasis, or the equivalent that appear on the program listing for institutions with one or more arts accreditations. See Section 1.E.2., *Curricular Programs*, and Section 2.A., *Applicability*.
- 2. Complexity.** Appendix I.F. addresses educational programs that focus on certain combinations and convergences of creative purposes, disciplinary content, and ways of thinking and working that are complicated in and of themselves. In operation, these combinations and convergences produce and expand both creative possibility and complexity, whether or not they are placed within a curricular program. Therefore, this Appendix reflects the reality of these complexities in order to support conditions for learning that foster creativity. Institutions interested in CMCT are strongly encouraged to study the entire Appendix. An outline of the Appendix is provided below.
- 3. Accreditation Reviews.** Although Appendix I.F. is a standards statement developed and used by four arts accrediting organizations (NASAD, NASD, NASM, and NAST), institutions offering curricular programs eligible for review under these standards and holding accredited institutional Membership in one or more of the organizations above are not required to seek accreditation from the other organizations as a condition of any single association’s approval of any program eligible for single accreditation review under these standards. In principle, the Commissions of each association act separately. The four arts accrediting organizations have provisions for multidisciplinary consideration of these programs in accreditation reviews under certain conditions (see Section 2.H., *Commission Jurisdictions: The Arts Accreditors and CAAA*).
- 4. Association Positions.** Each of the arts accrediting associations above encourages member institutions to become informed and to participate in CMCT-related projects and other multidisciplinary cooperative efforts and courses as they deem appropriate to their purposes; however, offering curricular programs in this area changes the nature and scope of an institution’s engagement with CMCT. The associations affirm that the standards below

are intended to neither encourage nor discourage the development of curricular programs in CMCT. Such decisions are the prerogative of the institution.

5. **Standards References.** This appendix includes references to standards found within the Standards for Accreditation portion of the respective association's *Handbook* (NASAD, NASD, NASM, or NAST) and are labeled accordingly (Standards for Accreditation I. through XX.). Other references to "Sections" refer to portions of this appendix, unless another appendix is specified.

#### APPENDIX OUTLINE:

##### Section 1. Information

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

##### Section 2. Standards and Guidelines

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

Items A. through H. provide standards-based information. Items I. through Q. address CMCT curricular programs specifically.

##### Section 1. Information

###### A. Introduction

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

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

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

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

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

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

For a description of CMCT in terms of the basic content, knowledge, and skills involved, see Section 2.M., *CMCT Competencies, Experiences, and Opportunities*

For a description of resources associated with CMCT work, see Section 2.O., *Operational Standards for CMCT Curricular Programs*.

For additional background and advisory information, see the *CAAA Tool Kit on Issues of Creative Multidisciplinary Convergence and Technologies (CMCT)* on the CAAA Web site at [http://www.arts-accredit.org/index.jsp?page=CMCT\\_Tool\\_Kit](http://www.arts-accredit.org/index.jsp?page=CMCT_Tool_Kit).

3. **Pathways.** Competencies and proficiencies in CMCT may be gained in many ways. This appendix focuses on those pathways that can be defined as organized curricular programs offered by institutions of higher education with specific competency development and completion requirements. Other pathways are respected but not considered in terms of the standards and guidelines below.
4. **Appendix Sections.** Appendix I.F. provides overview information in Section 1. for institutions and arts/design programs interested in this area. The text of Section 1. is not a statement of accreditation standards.

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

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

## B. Appendix Purposes

This appendix is intended to:

1. Support the continuation and growth of creative dynamism in a multifaceted field where discovery is a major goal, and where there is little or no stasis.
2. Focus on CMCT from the perspectives of arts and design disciplines while fully addressing the fact that CMCT work encompasses and finds impetus from many other disciplines and perspectives.
3. Present principles and concepts that can be considered at various levels of breadth and depth, and that remain current as change occurs.
4. Provide a framework that can encompass and encourage specific CMCT applications or content details that change constantly as exploration, discovery, and technical changes continue.
5. Address and encompass a broad range of purposes, content, approaches, and methods among institutions.
6. Clarify means for determining commonalities and distinctions among basic types of curricular programs according to content and levels of engagement.
7. Indicate protocols for maintaining the internal integrity of individual curricular programs, and for providing clear, accurate program information to students and the public.
8. Offer guidance for the timely evolution of essential academic functions needed to support CMCT programs, such as libraries, data scores, academic management information systems, etc.

## C. Definitions and Concepts

For the purposes of this appendix:

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

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

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

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

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

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

#### D. Institutional Purposes

1. Institutions interested in pursuing CMCT activity have many choices about levels of engagement. One fundamental choice is whether to support (a) projects, (b) curricular programs, or (c) both.

Decisions regarding the scope of involvement with CMCT activity are the prerogative of each institution. However, each decision produces its own set of necessities for success.

2. Levels of CMCT engagement in creative production and/or scholarship include, but are not limited to:
  - a. Projects (singly or in series).
  - b. Coursework and/or experiences, elective or required, open or limited by admission criteria.
  - c. Curricular programs in the primary arts/design area, other arts/design areas, or other fields with required CMCT content, as coursework, emphases, or minors.
  - d. Curricular programs leading to degrees or other credentials with majors in arts/design CMCT.

These may be based administratively in (1) art/design, dance, music, theatre, or other arts/design areas (2) a consortium of several arts/design disciplines, or (3) institutes or similar administrative entities involving the arts and/or design, engineering, technology, business, and other disciplines.

3. Types of projects, courses, or curricula offered at various levels of capacity and complexity may include, but are not limited to:
  - a. Orientations to or surveys of CMCT.
  - b. Conception, development, and production of CMCT work.
  - c. Research, scholarship, and publication associated with CMCT.

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

### **1. Projects**

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

### **2. Curricular Programs**

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

- a. Various means for producing multi-dimensional communications, products, environments, and interactions, including the structures and properties inherent in various disciplines and media, e.g. spatial, temporal, and/or algorithmic.
- b. Differing viewpoints of users, audiences, clients, and/or artists in other fields, designers, and professionals in other sectors and fields.

- c. Current and emerging knowledge and technologies.
- d. Differing perspectives and conceptions of technology as a tool, a medium, and/or an environment.
- e. Research and scholarship about or associated with CMCT.
- f. CMCT concepts and applications in other disciplinary practices or as a freestanding endeavor.

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

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

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

## Section 2. Standards and Guidelines

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

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

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

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

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

1. As a minor or area of emphasis within an arts or design degree or non-degree program (e.g. art/design, dance, music, theatre).
2. As the major in an arts or design degree or non-degree program.
3. As a first or second major along with an arts or design major in a double-major program.

4. As a primary component in degree or non-degree programs featuring disciplines in combination that require an arts or design major or at least 25% studies in arts or design.
5. As the primary content of a course, normally only in terms of the relationship of that course to overall curricular structure, or to title/content consistency and other issues of program functionality and public information.

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

#### B. CMCT and Arts/Design-Centered Content

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

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

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

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

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

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

### C. CMCT and Technology-Centered Content

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

### D. CMCT, Computer Science and Engineering, and Research

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

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

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

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

### F. Related Arts Accreditation Standards

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

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

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

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

### **G. Administrative Home**

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

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

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

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

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

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

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

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

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

#### **1. Content**

At its base CMCT refers to a specific kind of integrative production-oriented work involving at least two or more of the arts and/or design disciplines that is enabled by and presented through digital and emerging technologies. The integrations of all these characteristics and elements enable the particular types of convergences identified as CMCT (see Section 1.C.)

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

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

## 2. Titles

CMCT—a term used in this text to designate a type of work—is not a standard degree title, and may never become one. Other current or future titles can be consistent with CMCT-centered curricular programs. (See *Terminologies* below.)

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

## 3. Terminologies

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

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

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

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

## 4. Program Descriptions

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

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

## J. Basic Undergraduate Curricular Structures and Standards References

1. *Types of Degrees, Majors, Minors, Areas of Emphasis, Double Majors, etc.* Basic title, structural, and content standards are found in Standards for Accreditation IV.C. Information regarding independent study is found in Standards for Accreditation III.G.
2. The relationship between time distributions within degree programs and degree integrity are found in Standards for Accreditation IV.C.1.c.(1).
3. *Liberal Arts Undergraduate Degrees.* Standards for Accreditation IV.C.4. and Standards for Accreditation VII.

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

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

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

5. *Liberal Arts Undergraduate Degrees in CMCT*

These degrees must:

- a. Apportion time to the two curricular areas designated major and general studies consistent with standards and guidelines for other liberal arts degrees in the particular arts/design area and the other arts fields.
- b. Require that the major (CMCT) occupy at least 30% in content chosen consistent with program purposes from among that outlined in Section 2.L. below.
- c. Meet requirements outlined in Section 2.L.4. below.

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

6. *Professional Undergraduate Degrees in CMCT*

These degrees must:

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

If the undergraduate professional degree in art/design, dance, music, theatre, film, etc. is associated with majors, minors, areas of emphasis, etc. in CMCT, the degree

must meet arts accreditation requirements for all professional undergraduate degrees of that particular arts/design area, including common body of knowledge and skills development outlined in Standards for Accreditation VIII.B.

## K. CMCT Curricular Structure Standards and Associated Requirements

### 1. Standards

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

### 2. Guidelines

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

## L. CMCT Competency Development Choices and Proportions

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

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

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

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

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

3. **CMCT Minors, Areas of Emphasis, and Their Equivalents.** A CMCT designation indicates that the program develops or requires at least an overview understanding of CMCT as a whole field. Content chosen for this and other purposes demonstrates a clear connection to development in several of the competency areas listed as titles for items a., b., c., and d. in Section 2.M.1. below as appropriate to the level of the minor or area of emphasis. To meet requirements for title/content consistency, minors and areas of emphasis focused primarily on specific elements or components used in CMCT, are titled with the names of those elements or components, not CMCT.
4. **Undergraduate Liberal Arts Degrees with a Major in CMCT.** A CMCT designation indicates that the program develops or requires a basic understanding of CMCT as a whole field; for example, informational knowledge about CMCT components, concepts and structures; conceptualization, creation, and development processes; the practicalities and contexts for CMCT work; and some experience in making CMCT. Specific requirements for the major demonstrate a clear connection to development in the competency areas listed as titles for items a., b., c., and d. in Section 2.M.1.
5. **Professional Undergraduate Degrees with a Major in CMCT.** All competencies listed in Section 2.M.1. below are required for graduation from a professional arts-/design-labeled undergraduate degree—BFA, BM, etc. —with a major in or focused primarily on the production of CMCT work, and/or titled a major in CMCT, irrespective of the particular terms or label used by the institution to indicate CMCT.
6. **Experimental Degree Structures.** Experimentation in degree structures, content, and knowledge and skills development systems may be appropriate for some undergraduate CMCT programs. However, CMCT competency development requirements for graduation must be consistent with published program objectives and time distributions (see Standards for Accreditation III.M. and IV.C.1.c.)
7. **Other Applications.** Whether centered in art/design, dance, music, theatre, or in other fields, one or more of the competencies listed below may be required to achieve the production and/or informational and/or scholarly objectives of individuals or programs.

#### M. CMCT Competencies, Experiences, and Opportunities

##### 1. Competencies

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

- a. Basic informational knowledge regarding:
  - (1) The vocabulary of practice, including the ability to articulate what basic terms and concepts mean in:
    - (a) At least one arts/design discipline, e.g. art/design, dance, music, theatre, film.
    - (b) At least one and usually several other arts/design and/or other creative disciplines.
    - (c) Appropriately related technology.
    - (d) Multiple media forms and technologies associated with CMCT.

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

- (2) Knowledge of the processes for the development and coordination of technology-based CMCT creative tools (for example, storyboarding, concept mapping, and the use of scenarios and personas).
  - (3) Ability to use technologies to achieve specific expressive, functional, and synergistic objectives.
  - (4) Understanding of the nature and procedures of collaborative work, and the ability to work in teams to organize collaborations among representatives from multiple disciplines and perspectives.
  - (5) Ability to communicate verbally and write effectively in CMCT contexts.
- d. Knowledge and understanding of practicalities and contexts for CMCT, including but not limited to:
- (1) Understanding of what is effective, useful, usable, and desirable with respect to:
    - (a) Interactive user/audience-centered interfaces.
    - (b) Digitally based, technologically mediated communication, objects, and environments.
    - (c) The ability to analyze and synthesize relevant aspects of human interaction in various contexts (physical, cognitive, cultural, social, political, economic, etc.).
  - (2) Knowledge of the basic principles, laws, regulations, and ethical considerations and practices associated with CMCT and intellectual property as it is both acquired and created by individuals working in the programs.
  - (3) Knowledge of history, theory, and criticism with respect to CMCT and related areas such as film, video, technology, media, sonic arts, and digital arts and design.

## 2. Opportunities and Experiences

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

- a. Sufficient access to the following resources to accomplish the purposes and requirements of the programs. Professional degree programs in CMCT require regular access to such resources.
  - (1) Image, video, sound, and other libraries and resources that provide raw material for CMCT work, and to studios and libraries with appropriate electronic media resources and reference materials regarding CMCT in other relevant disciplines such as arts, design, film studies, cultural studies, history of technology, communication, cognitive psychology, human factors, computer science, and business.
  - (2) For instruction and for independent work, appropriate technology and staff necessary for the development and professional production of CMCT work. Consistent with the goals and objectives of the program, equipment should

align with disciplinary/industry standards. This alignment is essential for professional programs.

- (3) Regular access to instruction and associated experience and critique by faculty with educational and professional backgrounds in CMCT. Appropriate backgrounds must include more than specific software or hardware skills.
- b. Opportunities to do work that combines several disciplines or media applications, or that explores relationships between practice and research.
- c. For students in professional degree programs, final project and/or portfolio demonstrations of readiness to do CMCT work at a professional level.
- d. To ensure that opportunities can be fully realized, programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately owned machines in CMCT workspaces and classrooms. The institution should be cognizant of constantly changing industry preferences for certain operating systems, computer platforms, and software in setting computer purchase requirements and infrastructure support.
- e. In order to accomplish some kinds of work, students may need to know or learn computer programming or scripting.
- f. Opportunities to participate in internships or other types of practica are recommended.

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

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

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

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

##### **1. Instructional and Technical Personnel**

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

Qualifications normally include the ability to:

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

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

- b. Instructional and technical personnel supporting and/or administering CMCT work need to possess:
  - (1) Expertise in multiple media forms.
  - (2) Some level of familiarity with related disciplines outside of the arts.
  - (3) An understanding of the meanings and usages of various words and concepts in preferably several fields of technology, media forms, and related fields consistent with the purpose and nature of the project or program.
- c. Faculty teaching CMCT-centered courses and overseeing associated student project development or conducting labs in CMCT must be qualified by demonstrated professional competence and experience. Faculty must have practical professional experience in the content covered by any course they are teaching and be qualified to teach current technology. Demonstrated teaching experience shall be a requirement for continuation.
- d. In addition to qualified CMCT faculty, the institution shall have faculty qualified to teach any specifically designated course in any discipline or area required to complete the curricular program that addresses an element or component of CMCT.

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

- e. Staff support commensurate with the scale of programs, projects, resource requirements, and delivery systems is essential.
- f. Medium- to large-scale CMCT efforts normally require a project manager who coordinates fulfillment of technical and technological requirements.

- g. If an institution offers a major in CMCT, a faculty member or administrator shall be designated who has primary responsibility for the program and sufficient assigned time for its operation and development consistent with the size, scope, and requirements of the program. Normally, faculty members designated as program administrators or coordinators have several years of experience producing CMCT work.
- h. Professional development and support are important for faculty associated with CMCT programs. Some faculty may need to be engaged in professional development outside their home discipline, and perhaps even outside traditional academic professional development activity.

For additional standards regarding faculty and staff, see Standards for Accreditation II.E.

## **2. Coordination and Coordinated Programs**

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

## **3. Resources and Delivery Systems**

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

- a. Resource acquisition systems to assemble technologies and other resources used for specific elements of curricular programs in CMCT, including associated projects.
- b. Working spaces that are the locations for:
  - (1) Development of coherent creative action (dissimilar things going different ways, but working together).
  - (2) Individual and collaborative study, exploration, and work.
  - (3) Systems integration (artistic [e.g. composition, choreography, playwriting or narrative, visual design] and technological).
  - (4) Project fulfillment and artistic production.
  - (5) Development and maintenance of a creative environment.
  - (6) Installation, access, maintenance, and security and storage of institutional and student-owned equipment.

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

c. Intellectual Resources

- (1) In addition to the usual resources for the arts and technology, CMCT programs need to access image, video, sound, and other libraries and assets, both those they acquire and those that are created by individuals working in the programs. These become part of the raw materials of CMCT work.
- (2) Participants in CMCT programs need access to the range of current work in this field.
- (3) Resource issues include appropriate hardware and software, and fees for licensing and royalties.
- (4) Issues related to copyright, fair use, and legal aspects of the use of digital assets—acquired or created—need to be addressed.
- (5) Mechanisms for archiving CMCT work need to be developed.

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

**4. Time and Credit Allocations**

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

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

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

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

**5. Evaluation**

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

Evaluation and associated planning need to take into account the fact that CMCT is new, experimental, and exploratory in both artistic and technical dimensions. Due to the emergent nature and the rapid expansion of digital and other technologies and the complexity produced by mixtures of the assessment approaches consistent with the natures of the various arts and design disciplines, traditional academic assessment criteria and ways of thinking may need to be adjusted to CMCT-specific criteria consistent with the institution's specific goals for achievement in CMCT. Evaluation systems for students and

programs need to be associated with maintaining a creative conceptual space in order to facilitate work rather than stifle it.

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

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

When such programs are designated a major or emphasis in CMCT, or the equivalent, protocols in Section 2.H., *Commission Jurisdictions: The Arts Accreditors and CAAA* apply.

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

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

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

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

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

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

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

#### **Q. Standards for Specific Curricular Programs**

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

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

1. A specific set of purposes must be developed and published that include, but are not limited to:

- a. Titles and basic identification of subject matter, techniques, technologies, disciplines, issues to be addressed, and CMCT program size, scope, and focus.
  - b. Specific content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed, including but not limited to expectations regarding:
    - (1) Specific content and the specific perspective(s) and means for engaging it.
    - (2) Breadth and depth in various disciplinary and CMCT components.
    - (3) The development of problem setting and solving capabilities.
    - (4) Ability to juxtapose, combine, apply, integrate, or synthesize the disciplines involved.
2. Curricular and other program structures and requirements shall be consistent with purposes, goals, objectives, and program level, and shall be published.
  3. Operations must reveal coherent achievement of goals and objectives.
  4. Terminology must reflect accurately the type(s) of disciplinary combinations represented or used, and any CMCT applications that are the focus of the program.
  5. Degree and program titles and descriptions must be consistent with associated curricular content and completion requirements. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, area of emphasis, field for independent study, etc.
  6. Institutions must establish enrollment or admission policies for CMCT curricular programs consistent with the nature and expectations of specific CMCT program offerings. Students shall be admitted only to CMCT programs for which they show prospects of success. Evaluations of potential for success in a professionally oriented, production-focused major in CMCT normally involve considerations that go beyond those associated with a single art form, design discipline, or technology area. These considerations may include, but are not limited to, the integrative nature of CMCT and the diverse and emerging skill sets and artistic practices associated with CMCT. See also Standards for Accreditation V., XIII., and XVII.
  7. Applicable prerequisites for courses or curricula must 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 same is true for any entry-level courses in math, engineering, or math-based disciplines that may be required for program completion or that develop competencies necessary for any required upper-level courses in these areas or in CMCT, or its technological components. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
  8. The institution must determine and publish any technical competency and 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.

9. Programs involving distance learning must meet accreditation standards regarding such programs (see Standards for Accreditation III.H.). This includes programs delivered robotically through interactive tutorials as well as those led by specific faculty members.
10. There must be clear descriptions of what the institution expects students to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Depending on the nature of the program, expectations and competencies are related to one, several, or all of the areas outlined above in Section 2.M. The levels of the competencies expected shall be consistent with the purpose, focus, and level of the degree or program offered.
11. For professionally oriented degree or non-degree programs, these expectations must include, but are not limited to:
  - a. Achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes including mastery in the content outlined in Section 2.M.1. above and in at least one of the sets of established or innovative techniques appropriate to CMCT.
  - b. Developing an effective work process and a coherent set of ideas and goals that are embodied in their work.
  - c. Developing a significant body of knowledge and skills sufficient for evaluation and a level of technical proficiency and/or scholarly competence in artistic and/or design applications that are observable in work acceptable for public exhibition or publication.
12. Evaluation mechanisms must be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.

## APPENDIX II.A.

---

### NAST ADVISORY CONCERNING THEATRE IN GENERAL EDUCATION

#### Section 1. 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.

#### Section 2. 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.

### Section 3. 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 Standards for Accreditation III.O.*).

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.

### Section 4. 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 that 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 that 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.

---

### 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 list minor programs in its publications, 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:

- A. 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.
- B. 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.
- C. Minors programs should have distinct structures, formats, and requirements.
- D. 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.
- E. 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.
- F. 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 coursework, 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.

- G. Scholarship and other financial aid, transfer policies affecting minors, and special fees for non-major enrollments and counseling require delineation and regular attention.
- H. 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 Standards for Accreditation X. of the NAST *Handbook*.
- I. 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.

---

### CODE OF GOOD PRACTICE FOR THE ACCREDITATION WORK OF NAST

To fulfill its values, principles, and responsibilities in accreditation, NAST:

**Section 1. Pursues its mission, goals, and objectives, and conducts its operations in a trustworthy manner.**

- A. Focuses primarily on educational quality, not narrow interests, or political action, or educational fashions.
- B. Demonstrates respect for the complex interrelationships involved in the pursuit of excellence by individual institutions or programs.
- C. Exhibits a system of checks and balances in its standards development and accreditation procedures.
- D. Maintains functional and operational autonomy.
- E. Avoids relationships and practices that would provoke questions about its overall objectivity and integrity.
- F. Analyzes criticism carefully and responds appropriately by explaining its policies and actions and/or making changes.

**Section 2. Maximizes service, productivity, and effectiveness in the accreditation relationship.**

- A. Recognizes that teaching and learning, not accredited status, are the primary purposes of institutions and programs.
- B. Respects the expertise and aspirations for high achievement already present and functioning in institutions and programs.
- C. 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.
- D. 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.
- E. 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.
- F. 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.

**Section 3. Respects and protects institutional autonomy.**

- A. 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.
- B. 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.
- C. 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.

**Section 4. Maintains a broad perspective as the basis for wise decision-making.**

- A. 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.
- B. 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.

**Section 5. Focuses accreditation reviews on the development of knowledge and competence.**

- A. Concentrates on results in light of specific institutional and programmatic missions, goals, objectives, and contexts.
- B. Deals comprehensively with relationships and interdependencies among purposes, aspirations, curricula, operations, resources, and results.
- C. Considers techniques, methods, and resources primarily in light of results achieved and functions fulfilled rather than the reverse.
- D. Has standards and review procedures that provide room for experimentation, encourage responsible innovation, and promote thoughtful evolution.

**Section 6. Exhibits integrity and professionalism in the conduct of its operations.**

- A. Creates and documents its scope of authority, policies, and procedures to ensure governance and decision-making under a framework of “laws not persons.”
- B. Exercises professional judgment in the context of its published standards and procedures.

- C. Demonstrates continuing care with policies, procedures, and operations regarding due process, conflict of interest, confidentiality, and consistent application of standards.
- D. 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.
- E. Is quick to admit errors in any part of the evaluation process, and equally quick to rectify such errors.
- F. Maintains sufficient financial, personnel, and other resources to carry out its operations effectively.
- G. 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.
- H. Corrects inaccurate information about itself or its actions.

**Section 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.**

- A. Maintains a thorough and effective orientation, training, and professional development program for all accreditation personnel.
- B. Works with institutions and programs to ensure that site teams represent a collection of expertise and experience appropriate for each specific review.
- C. Conducts evaluations of personnel that involve responses from institutions and programs that have experienced the accreditation process.
- D. Conducts evaluations of criteria and procedures that include responses from reviewers and those reviewed.

## APPENDIX III.B.

### POLICIES CONCERNING LISTINGS IN NAST PUBLICATIONS

The information below outlines NAST policies concerning the listing of programs and degrees in its publications. NAST publications may be obtained from the NAST Web site: <http://nast.arts-accredit.org>.

#### Section 1. Accredited Institutional 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 all other applicable standards of the Association, and which are developing in areas related to purposes or operations. Accreditation with Associate Membership is valid for up to five years. At the end of this period, such institutions will be required to demonstrate substantial progress in areas under development and to satisfy all criteria for Membership in the Association. Associate Members are identified as such in NAST Directory Lists.

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*.

#### Section 2. 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.

#### Section 3. General Information Regarding Degree and Program Listings

The NAST Directory Lists contain a listing of theatre programs and curricula that have received accreditation through appropriate action of the NAST Commission on Accreditation. Therefore, though the Association's Directory Lists may be useful in guidance situations, their primary function is as a record of the status of member institutions.

The listing of a degree or program in NAST Directory Lists indicates that the curriculum and transcripts have been reviewed and approved by the Commission. Degrees or 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.

#### **Section 4. Listing of Non-Degree-Granting Programs in Degree-Granting Theatre Units**

Postsecondary non-degree-granting programs offered by degree-granting institutions will be listed by NAST only when their objectives and structure indicate a discrete curricular offering and when they require thirty (30) or more semester hours (forty-five [45] quarter hours) at the undergraduate level or fifteen (15) or more semester hours (twenty-two [22] quarter hours) 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 the *Handbook* specifically intended for non-degree-granting institutions.

#### **Section 5. 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.

Requests for information about NAST or NAST publications should be directed to the NAST Web site (<http://nast.arts-accredit.org>) or to the National Office.

## APPENDIX III.C.

---

### 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**

#### Section 1. 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 coursework. 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 that 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.

#### Section 2. Degree Titles

Professional degrees containing at least sixty-five percent coursework 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 coursework 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 coursework 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 coursework 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 coursework.

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.

### **Section 3. 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 that 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.

---

### 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 Standards for Accreditation III., XVI., XVII., and XVIII. of the NAST *Handbook*.

Non-degree-granting programs will be reviewed from an objective/content base rather than a title/content base.

## **APPENDIX III.E.**

---

### **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 that 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.

---

### POLICIES CONCERNING REGARD FOR DECISIONS OF STATES AND OTHER ACCREDITING ORGANIZATIONS IN THE NAST ACCREDITATION PROCESS

#### Section 1. Institutions Offering Theatre Curricular Programs Only

- A. NAST accredits only those free-standing postsecondary institutions offering degree- or non-degree-granting curricular programs in theatre 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 a free-standing postsecondary 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.
  - 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 to a free-standing postsecondary 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.
  - 2. A state agency that has suspended or revoked the institution's legal authority to provide postsecondary education.
- D. If the Commission grants accreditation to a free-standing postsecondary institution notwithstanding the actions described in paragraphs B. or C. of this section, NAST provides the U.S. Secretary of Education, not later than thirty (30) days after the date of Commission action, 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. NAST will promptly review its accreditation of a free-standing postsecondary institution to determine if it should also take adverse action against the institution if:
  - 1. A recognized institutional accrediting agency takes an adverse action with respect to a dually accredited institution,

2. A recognized institutional accrediting agency places the institution on public probationary status, or
3. 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.

### **Section 2. Multipurpose Institutions Offering Theatre Curricular Programs**

- A. NAST will not renew the accreditation status of a multipurpose institution offering one or more theatre curricular programs during any period in which the institution offering the program(s):
  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.
  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 to a multipurpose institution offering one or more theatre curricular programs, 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.
  2. A state agency that has suspended or revoked the institution's legal authority to provide postsecondary education.
- C. If the Commission grants accreditation to a multipurpose institution offering one or more theatre curricular programs notwithstanding the actions described in paragraph A. of this section, NAST provides the U.S. Secretary of Education, not later than thirty (30) days after the date of Commission action, 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. NAST will promptly review its accreditation of a multipurpose institution offering one or more theatre curricular programs to determine if it should also take adverse action against the program if:
  1. A recognized institutional accrediting agency takes an adverse action with respect to the institution offering the program.
  2. Places the institution on public probationary status.

**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.**

---

### **COMMISSION TIME GUIDELINES FOR INTERPRETING THE CONTINUOUS DEFERRAL POLICY**

#### **(Rules of Practice and Procedure, Part II., Article IV., Section 3.)**

Normally, the total time period for demonstrating compliance with required standards shall not exceed:

- A. Twelve months, if the program, or the longest program offered by the institution, is less than one year in length.
- B. 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
- C. 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. *Good cause* is defined as concerted and comprehensive effort and activity on the part of the institution to maintain compliance with all relevant standards. Extensions for good cause are typically one year in length but may be extended to two years, should positive circumstances or developments at the institution warrant an additional year.

## APPENDIX IV.A.

---

### PROCEDURES FOR JOINT EVALUATIONS: NASAD, NASD, NASM, NAST, and ACCPAS

#### Section 1. 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  
Accrediting Commission for Community and Precollegiate Arts Schools

Each organization is engaged in a national discipline-specific program of specialized accreditation covering disciplinary studies in preparation for professional practice in the field 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.

Through the Council of Arts Accrediting Associations, the four organizations sponsor Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS). ACCPAS reviews arts programs that may or may not provide pre-professional study. In cases where an ACCPAS review is joint with one or more of the associations, the following procedures are used as guidelines.

#### Section 2. 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 Evaluations.** 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 among the associations.

Joint evaluations do not lead to joint accreditation. Separate accreditation action is taken by each association; and, given the differences among the associations, dissimilar results could issue from a joint evaluation.

### **Section 3. 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 and performing arts disciplines.

### **Section 4. 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.

### **Section 5. 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 administrative or chief academic officer must take the initiative in contacting the accrediting associations.

### **Section 6. 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 renewal, 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, and 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 the 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 accreditation 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.

### Section 7. 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.

A staff member may be required to be present during the joint on-site visit to serve as a resource person for the visiting team(s).

The parties express no preference for the method developed for an institutional review based upon one of the structures outlined above.

### Section 8. Preparation 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 twenty-four 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. Generic composition of the visiting team(s).
- D. Type of self-study and Self-Study Report and Visitors' Report(s).
- E. Calendar of events leading to the joint visit.
- F. Dates of the joint visit.
- G. Overall schedule of the joint visit.
- H. Expenses.

These arrangements will be summarized in a Memorandum of Agreement among the institution 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.

### **Section 9. 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 nontraditional 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 and/or draft of such Self-Study Reports may be required 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 catalogs 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.

### Section 10. Selection of Visiting Evaluators

The Executive Director of the accrediting associations will nominate a proposed slate of visiting evaluators. The format of the nominations is 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.

### Section 11. 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.

### Section 12. 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 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 covering 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 team recommendations regarding accreditation for each association on separate pages shall conclude each evaluation report.

### **Section 13. Commission Action 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 commissions 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 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.

### **Section 14. Review of New Curricular Programs Following Joint Evaluations**

Institutions shall follow the regulations of each accrediting association concerning review of new curricula developed in the interim between on-site evaluations.

### **Section 15. 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.

### **Section 16. Further Information**

For further information, contact the associations at:

11250 Roger Bacon Drive, Suite 21  
Reston, Virginia 20190-5248  
Telephone: (703) 437-0700  
Facsimile: (703) 437-6312  
Email: [info@arts-accredit.org](mailto:info@arts-accredit.org)  
Web address: <http://www.arts-accredit.org>

## APPENDIX IV.B.

### PROCEDURES FOR JOINT EVALUATION BY NAST AND THE REGIONAL ACCREDITING ASSOCIATIONS

#### Section 1. 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-purpose or free-standing theatre 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 Extensively 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.

## Section 2. 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.

## Section 3. 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 free-standing 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, preaccreditation status, or accreditation 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.

## Section 4. 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.

### **Section 5. 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 Report, 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 Report may take a variety of forms, including one of the following:

- A. Common Self-Study Report.
- B. Core Self-Study Report with various supplemental analyses.
- C. Separate Self-Study Reports with common elements; or
- D. A nontraditional alternative.

The institution and both accrediting associations must agree on the type of Self-Study Report to be prepared.

### **Section 6. 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 that 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.

**Section 7. 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.

**Section 8. Review of New Curricular Programs Following Joint Evaluations**

Both NAST and the regional associations accredit free-standing 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, due 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.

**Section 9. 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.**

---

### **SUPPLEMENTAL ANNUAL REPORTS FOR FREE-STANDING THEATRE INSTITUTIONS: STAFF AND COMMISSION PROCEDURES**

Within six weeks of receiving the Supplemental Annual Report, the NAST National Office staff will:

- A. Compare information provided against the list of required information published in the *NAST Handbook*.
- B. If the report is not complete, staff will request information to allow satisfactory completion.
- C. Complete reports are reviewed by Commission readers against:
  1. NAST standards and requirements applicable to the institution as published in the *NAST Handbook* and any applicable supplements.
  2. Information provided by the institution in the previous year.
- D. 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.
- E. Following submission of this material, the staff will prepare a dossier for the Commission containing:
  1. one or more Supplemental Annual Reports,
  2. the Commission requests outlined in item D. above, and
  3. any comment provided by the institution according to the timetable established in item D above.
- F. 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:

- A. Review the information and analyses provided against NAST standards and requirements.
- B. Report its findings to the institution in writing within thirty (30) days of its action.
- C. 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.

**NATIONAL ASSOCIATION OF SCHOOLS OF THEATRE**

11250 Roger Bacon Drive, Suite 21

Reston, Virginia 20190

Email: [info@arts-accredit.org](mailto:info@arts-accredit.org)

Phone: 703-437-0700

Facsimile: 703-437-6312

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