

National Association of Schools of Theatre

**DRAFT DOCUMENT**

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

For current official curricular standards, see the  
NAST [Handbook 2018-19](#)

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## 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 (see Standards for Accreditation IV.), graduate (see Standards for Accreditation XII.), and non-degree-granting programs (see Standards for Accreditation 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 for Accreditation 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 for Accreditation II.E.1.a. 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, 3 hours of classroom instruction is equated with 6 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 in this section 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:** Standards for Accreditation II.G.1.–7. apply to degree-granting institutions.  
Standards for Accreditation II.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 Standards for Accreditation 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 Websites**

#### **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 (a) are publicly disclosed, and (b) 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.).
- 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.I.1.k.(1)–(4) is encompassed in requirements for all institutions and programs outlined in Standards for Accreditation II.I.1.b.(1), (3), and (10).

- 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 websites 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. Enrolment 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 (see Appendix II.A., Section 4.D.).

## 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 between community and two-year college and four-year 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.

## 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. Enrichment programs for the general college student;
  - b. Degrees, certificates, or curricular offerings having an occupational or vocational emphasis and not intended to prepare for transfer;
  - c. Curricular offerings providing instruction in theatre as an element of liberal education, without the intention of training for theatre occupations; or
  - d. Degrees or other programs intended to prepare students for transfer and continuing study toward liberal arts or professional baccalaureate degrees in theatre.
2. **Standards Applicability**
  - a. Associate or other degree programs offering theatre courses in a two-year program of occupational studies not intended for transfer should follow standards and guidelines found in Standards for Accreditation 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 the standards and guidelines for four-year institutions offering liberal arts degrees found in Standards for Accreditation VII.C. and D.
  - 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 for Accreditation VI.B.

### 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 in Standards for Accreditation VII. Institutions offering programs intended to transfer to a professional baccalaureate degree must use the *Common Body of Knowledge and Skills* in Standards for Accreditation VIII.B., and the appropriate major in Standards for Accreditation 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 for Accreditation 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.** Community and 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 and two-year colleges and four-year colleges and universities will assume joint responsibility for working cooperatively to facilitate the articulation of community and two-year college and four-year 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 for Accreditation 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 C.2.
- b. To attain these objectives, it is assumed that work at the introductory level will be followed by increasingly advanced work.

## APPENDIX I.A.

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### 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. 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.

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

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

The National Association of Schools of Music and the National Association of Schools of Theatre are the nationally recognized accrediting agencies for their respective disciplines. This set of statements concerning curricular programs 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.

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. 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. 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 the NASM *Handbook*, Standards for Accreditation IX.J.

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 the *NASM Handbook, Standards for Accreditation VIII*.
- 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 *NASM Handbook, Standards for Accreditation III.C.*).

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 the *NAST Handbook, Standards for Accreditation IX.D*.

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*.
- 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.).

**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 Section 5., second paragraph.

### **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 the NASM *Handbook* and/or the NAST *Handbook*, Standards for Accreditation III.C.).

**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*.

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, see Standards for Accreditation X.–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.

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### 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 NAST or AACSB 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. NAST and AACSB 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.



## **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.

### **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 Section 2.B.1.d.(1)) or professional (see Section 2.B.1.d.(2))—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. NAST publications list such programs as Bachelor of Arts in Theatre or Bachelor of Science in Theatre.

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

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

The student may or may not be required to take courses in theatre or arts management, etc. NAST standards associated with such programs are found in Section E. 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 list 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.

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 list 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 Section 2.B.1.a.(2)).

### 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 website, adjunct faculty shall be listed as such.
4. **Advising.** Advising programs should provide students with a realistic assessment of job opportunities and professional requirements as appropriate to the nature of a student's program, individual aptitude, professional interest, and academic progress.
5. **Faculty.** Faculty members assigned to specialized courses in 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 Section 2.D.2.).

**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 Section 2.B.2. and B.3.
- 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.; for professional degrees, see Section 2.B.3.)*

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.

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### THE EDUCATION AND TRAINING OF DIRECTORS

**NOTE:** These statements are applicable to programs with specific published objectives for training directors in the commercial and not-for-profit theatre. Standards applied to generic directing programs are found in the 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 60 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 (see Standards for Accreditation XV.A.) in addition to the standards outlined below and under the rubric, “Master of Fine Arts in Directing” (see 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.

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### NAST AND ABET 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 <https://nast.arts-accredit.org/accreditation/standards-guidelines/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/?s=Criteria+for+Accrediting+Engineering+Programs>.

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

- a. **Program Clarity.** Statements in institutional literature concerning the purposes of degree programs shall be accurate. Degree titles, program descriptions, and content shall in the aggregate both identify and be consistent with the purposes of each program.
- b. **Accreditation Clarity.** Statements and institutional literature concerning the approval of any program shall be accurate and clear to the public. In cases where theatre and engineering or computer engineering studies are combined, accreditation by either NAST or ABET shall not be construed to signify accreditation by both parties, nor shall regional or other institutional accreditation be construed as having provided professional review of degree programs in engineering or in theatre.
- c. **Cooperation.** NAST and ABET 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.

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

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

#### NOTE:

- 1. Applicability Focus.** This appendix applies only to certain types of multidisciplinary curricular programs as defined below and descriptively labeled for the purposes of this document “Creative Multidisciplinary Convergence and Technologies (CMCT).” These programs are distinguished from other programs by their purposes, content, and competency expectations involving or combining multiple disciplines and technology (see Sections 1.C. and 2.M.). These standards are applicable only to certain types of organized and published curricular offerings, and not to single educational experiences or stand-alone individual or group CMCT experimentation or production. Therefore, they do not apply to most art/design, dance, music, or theatre degrees or program majors, or to minors, areas of emphasis, or the equivalent that appear on the program listing for institutions with one or more arts accreditations (see Sections 1.E.2. and 2.A.).
- 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.).
- 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. 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

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

### **Section 1. Information**

#### **A. Introduction**

- 1. Appendix Scope.** This appendix addresses a complex area of artistic work and creative production enabled when historically evolving disciplinary and multidisciplinary concepts and

creativity are allied with digital and other emerging technologies to create new forms of convergence.

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

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

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

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 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 this appendix, see Section 1.C.

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

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

For additional background and advisory information, see the *CAAA Tool Kit on Issues of Creative Multidisciplinary Convergence and Technologies (CMCT)* on the CAAA website at <https://www.arts-accredit.org/council-of-arts-accrediting-associations/commission-on-creative-multidisciplinary-convergence/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.** This appendix 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 (e.g., 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.).

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 the *NASM Handbook*, Appendix I.F.; the *NASAD Handbook*, Appendix I.C.; and the *NAST Handbook*, Appendix I.E. Operational standards and guidelines related to coordinated programs from a CMCT perspective are found in Section 2.O.

## 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., and IV.C.6. and 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 the *NASAD Handbook*, Appendix I.C. Generic NASAD standards for programs featuring Disciplines in Combination are found in the *NASAD Handbook*, Standards for Accreditation III.I. Generic NASAD standards for Majors in or Based on Electronic Media are found in the *NASAD Handbook*, Standards for Accreditation III.J.

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

**NASM:** NASM standards for Studies in Recording Technology are found in the *NASM Handbook*, Appendix I.G. Standards for Baccalaureate Curricula Combining Studies in Music and Electrical Engineering (NASM and ABET) are found in the *NASM Handbook*, Appendix I.F. Generic NASM standards for programs featuring Disciplines in Combination are found in the *NASM Handbook*, Standards for Accreditation III.I. Generic NASM standards for Majors in or Based on Electronic Media are found in the *NASM Handbook*, 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 the *NAST Handbook*, Appendix I.E. Generic NAST standards for programs featuring Disciplines in Combination (e.g., Inter-, Multi-, Co-Disciplinary Programs, etc.) are found in the *NAST Handbook*, Standards for Accreditation III.I. Generic NAST standards for Majors in or Based on Electronic Media are found in the *NAST Handbook*, 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 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 Section 2.1.3., *Terminologies*).

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.* See Standards for Accreditation IV.C.4., and 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.* See Standards for Accreditation IV.C.1.–3., and 5.; 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.
- c. Meet requirements outlined in Section 2.L.4.

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.

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., B.F.A. 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, etc.; (b) production or scholarship focus or blended concentration, etc.; (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 Section 2.M.1.a.–d., 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 Section 2.M.1.a.–d.
- 5. Professional Undergraduate Degrees with a Major in CMCT.** All competencies listed in Section 2.M.1. are required for graduation from a professional arts-/design-labeled undergraduate degree (e.g., B.F.A., B.M., 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 (e.g., 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.; for additional standards applicable to “Library and Learning Resources,” see 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. 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 Standards for Accreditation III.I. regarding multidisciplinary programs where a single art form contributes over 25% of the total program content). Definitions, descriptions, and principles outlined in this appendix 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. 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.–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 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. 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.