

Membership Information, Guidelines,
and Application Procedures

2025 – 2026

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MISSION

The mission of URTA is to ensure the continued renewal of the American theatre by supporting excellence in the training of new theatre artists.

HISTORY

Born at Wingspread in July 1969, URTA was founded by Keith Engar of the University of Utah and Robert Schnitzer of the University of Michigan, with the purpose of exploring how university theatres could work together for the benefit of each other, and the general improvement of university and professional theatre.

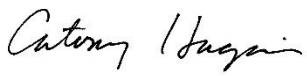
From the very start, the signature program of URTA has been combined auditions. Today, nearly a thousand grad school candidates annually attend the URTA Auditions & Interviews to present their work to nearly 300 recruiters from URTA member and non-member programs. Over the years, tens of thousands of young artists, representing several generations, have taken part in this rite of passage in the pursuit of a professional theatre career. Since 2015, URTA has arranged secondary, Guest Auditions, where non-member programs can be involved in the recruiting process.

In 1976, URTA and the Actors' Equity Association finalized the AEA-URTA Agreement; a pioneering contract that promotes professional experience for students, and accommodates the actor-teacher model for developing new theatre artists. Today, hundreds of young actors earn points toward Equity status in productions, which represent nearly 2,000 workweeks for professional actors and stage managers, and more than $2M in earnings.

The largest URTA program, the Artist Engagement Service, was created in 1979 to help universities employ professional artists. This nonprofit paymaster service now counts resident theatres, municipalities, cultural institutions, independent producers, development of commercial productions, and individual artists among its clients. More than 1,000 artists pass through our payroll system each year, accounting for more than $4M in activity.

URTA continues to develop programs and services that answer the needs of university theaters, training programs, and individual artists. We offer an array of continuing education programming throughout the year at various conferences and festivals, cooperative advertising in leading theatre publications, and a burgeoning career outreach endeavor that seeks to educate college and early career theatre artists about professional training and navigating a path to a professional career.

URTA members are the backbone that allow us to pursue our mission in an impactful way, and elevate the professional field. We look forward to having you join us in this work.



Tony Hagopian, Executive Director

URTA GOALS AND OBJECTIVES

- Integrate professional theatre and theatre training programs.
- Support professional theatre training of the highest level, where advanced students and professional artists work together in production and performance.
- Encourage professional practices in the training of theatre artists—the term "Theatre", used to encompass a wide range of performance media including film, television and other interactive arts.
- Insure the highest possible standards and integrity in recruiting and selecting students for professional theatre training programs.
- Promote the growth of professional theatre, and of audiences attending and supporting theatre in America.

PROGRAMS AND SERVICES

UNION AGREEMENTS

URTA maintains the collectively bargained AEA-URTA Agreement with the Actors' Equity Association (AEA), which serves the needs of resident theatres associated with colleges and universities.

Additionally, URTA consults with the Stage Directors and Choreographers Society (SDC) on its Academic Contract, and with United Scenic Artists (USA) on the USA-URTA Agreement. These contracts make it possible for colleges, universities and associated theatres to integrate professional actors, stage managers, directors, choreographers and designers with theatre students both on stage and in the classroom. They also provide additional job opportunities to professional artists across the spectrum.

ARTIST ENGAGEMENT PAYMASTER SERVICE

URTA offers the only nonprofit paymaster service of its kind, setting the stage for hiring professional guest artists in theatres of all sizes, universities, development labs, cultural institutions, and even supports individual artists producing their own work. URTA takes on full Employer of Record duties including tax reporting, pension/health contributions, workers compensation, and more.

Standing relationships with theatrical unions allow URTA to operate as "Producer of Record" for union contracts, bringing professionals to colleges and training programs that might otherwise be restricted in engaging union artists.

The program annually services more than 1,200 artists and staff in more than 350 productions, enabling artist earnings of more than $4M.

EDUCATION PROGRAMS

URTA AUDITIONS AND INTERVIEWS (The URTAs)

"The URTAs" have been our flagship program for more than 50 years. Every year, nearly a thousand grad school candidates from all theatre disciplines—acting, design and technology, directing, stage management, and arts leadership—take part in this recruiting event where they have the opportunity to meet faculty recruiters from many of the top theatre programs in the country, all in one place. Training programs find the URTAs to be an unparalleled resource for recruiting the most promising graduate

students to their schools. It is also an unparalleled way for student candidates to discover programs they may not have otherwise been familiar with. Recruiters appreciate having their callback interviews scheduled and organized by the experienced URTA staff.



Full recruiting privileges are only available to URTA members, however accompanying programs enable non-members to take part in a more limited way.

GUEST AUDITIONS

The Guest Auditions (formerly the "Satellite Auditions") are open to select non-member training programs and are offered only to acting candidates taking part in the URTA Auditions. They represent an expanded opportunity for the candidates to be seen by an even larger pool of recruiters. Candidates taking advantage of the Guest Auditions must do so on a separate day from their URTA Audition. URTA does not schedule or coordinate callback interviews for programs recruiting at the Guest Auditions.

While URTA members are exclusively programs offering terminal degrees, institutions recruiting through the Guest Auditions represent additional models of training, including conservatories, MA programs, and many international schools.

CONTINUING EDUCATION

URTA conducts a variety of practical workshops, seminars, and panel discussions that promote the continuing education of theatre artists and faculty practitioners alike. Continuing education sessions take place at university campuses, theatres, as well at the annual URTAs, and other conferences and events throughout the year.



CAREER OUTREACH

Educating young artists about pathways to the professional theatre is an important goal of URTA. To this end, URTA staff and member faculty regularly travel to colleges, theatres, and other institutions across the nation to speak with students about professional training, graduate school, and the tools necessary to develop a career in theatre.

URTA informs students about the many employment opportunities in the theatre and entertainment industries, about how to research training programs and prepare for graduate auditions and interviews, and demystifies the process of embarking on a theatre career.

UNDERGRAD PREVIEW

URTA provides undergraduate theatre students the opportunity to sit in on the URTAs, offering an up close look at the audition and interview process for graduate school. Students then have the chance to speak with URTA faculty recruiters about their programs, what they look for in candidates, and how to approach the process. Typically, students return to their home institution for an even deeper discussion with their instructors about their experience attending the URTAs.

COOPERATIVE ADVERTISING

Offering considerable savings on advertising with many of the country's leading theatre journals, the URTA Cooperative Advertising Program has proven an invaluable, inexpensive and unique marketing tool for theatre programs to raise their national profile before a diverse readership of students, professors, and professionals working in all areas of theatre, film and television. Publications have included *American Theatre*, *Backstage*, *Stage Directions*, *Lighting&Sound America*, among others.

SPOTLIGHT NEWSLETTER

URTA's bi-annual newsletter, *Spotlight*, collects news and announcements about URTA and its events and programs. Each issue contains interviews with notable faculty and alumni, articles about member programs and productions, and other items of interest.

Spotlight also offers a platform for faculty from member universities and partner theatres to publish articles on theatre and professional practice that will be read by a national audience of peers and colleagues.

URTA AWARDS

AWARD FOR EXCELLENCE IN UNDERGRADUATE TRAINING

URTA recognizes two universities every year for excellence in undergraduate training, based on their students' presentations at the URTA Auditions and Interviews. The Award includes a Candidate Award which the university may assign to a graduating senior from their school in the following year. URTA also recognizes eight individual educators for achievement in preparing their students for advanced study.

CANDIDATE AWARDS

URTA Candidate Awards provide free registration for the URTA Auditions and Interviews, including free admission to continuing education sessions and other programming. The Candidate Award is currently offered in several ways.

SOUND DESIGN

Recognizing the important growth in the field of sound design and the goal of introducing graduate study to students with backgrounds outside traditional theater, URTA offers a Candidate Award to all candidates in sound design.

ARTS LEADERSHIP

URTA is committed to building strong leadership in the American theater. To support those seeking training in areas including arts administration, theatre management, producing and arts entrepreneurship, URTA offers a Candidate Award to all candidates in Arts Leadership.

AMERICAN COLLEGE THEATER FESTIVAL

For 50 years, the American College Theater Festival has served as a catalyst in improving the quality of college theater in the United States. ACTF is a natural partner with URTA and to underscore our overlapping missions, URTA provides Candidate Awards to the following qualified ACTF participants:

- National Finalists for the Irene Ryan Acting Scholarship
- SDC Directing Initiative fellows
- Finalists for the National Award for Design Excellence (Scenic, Costume, Lighting, Sound)
- ACTF National Stage Management Fellows

PAY-IT-FORWARD CANDIDATE AWARDS

Each year, candidates for the URTA Auditions and Interviews may opt to donate as little as $1 to the Pay-it-Forward fund, which supports future awards to candidates on a needs-based system. Currently, donations are matched (up to $1000 per year) by URTA sponsor Vertigo.

MEMBERSHIP BENEFITS

- Networking opportunities for diverse faculties to meet with one another for the exchange of ideas and practices.
- Full access to the URTA Auditions & Interviews in all cities and discipline areas.
- Professional consultation regarding theatrical unions, contracts, accounting procedures, and the selection and recruitment of qualified students and artist/teachers.
- Faculty from member institutions are eligible to lead URTA continuing education sessions, take part in the career outreach program, and publish material in the URTA Spotlight. All of which can prove a productive part of tenure dossiers and other professional advancement.
- Expanded offerings and discounted pricing in the Cooperative Advertising service.
- Professional guidance in planning and development for theatre programs seeking to integrate professional and educational functions within the context of producing organizations.
- Assistance in establishing contacts for institutions seeking to employ professionals as artists-in-residence and artist/teachers.

MEMBERSHIP REQUIREMENTS

All URTA members have professional goals and offer a comprehensive approach to professional theatre training. Our members achieve this by selecting talented and committed theatre artists and providing a rigorous training program that includes ongoing and consistent contact with professional artists.

URTA member programs are characterized by:

- Offer one or more terminal degrees.
- A commitment to the highest professional practices in all areas of theatrical production and performance training, demonstrated by the quality, size, and scope of the educational, artistic, managerial, and promotional components of the organization.
- A fair and equitable recruiting process for locating and developing potential talent.
- A graduate student body of significant size and scope to provide students sufficient opportunity for artistic collaboration and intellectual stimulation.
- A systematic and ongoing approach to career entry for students completing graduate programs.
- The use of faculty with professional credentials and a commitment to encouraging and maintaining their professional creative work/research, as well as the use of professional guest artists and practitioners.
- Programs and procedures for developing a knowledgeable and committed audience for professional theatre.
- Compliance with the URTA Code of Ethics (see below).

Typically, an institution meeting the above criteria is organized around one of the following models:

- A professional training program within a university theatre or drama department that offers significant and regular contact with the profession and professional artists and artisans.
- A professional training program within a university theatre or drama department that is significantly associated with a professional producing theatre.
- A conservatory program within a university theatre or drama department that offers distinct

professional training and contact with the profession, and with professional artists and artisans.

- A conservatory program within a professional theatre that offers systematic professional training and contact with professional artists and artisans.

URTA CODE OF ETHICS

- Each URTA institution is expected to impress upon its faculty, staff and students the importance of personal and professional integrity.
- URTA members shall recognize their responsibility to respect the legal rights and human dignity of all individuals.
- Policies concerning recruiting, admission, financial aid, schedule, evaluation of student progress and operational procedures, shall be honestly and clearly stated in all published literature.
- Each member institution is expected to truthfully advertise and promote its productions and programs.
- No offers (stated or implied) of financial assistance or program acceptance shall be made to persons who take part in the URTA Auditions and Interviews until the conclusion of the audition process, and pursuant to URTA policy on offers and responses.
- No URTA member may actively recruit a student presently enrolled in another program, unless the student initiates a transfer of his or her own volition.
- No promise, written or verbal, of the availability of financial assistance for potential students shall be made unless the member institution has good reason to believe it can deliver on the promise.
- An URTA member program shall accept no student unless, in the honest opinion of the selectors, the student has a reasonable chance to successfully complete the program.
- If it is determined that a student will not successfully complete the program after being admitted, that student shall be so informed. If at all possible, this will be done in time for the student to apply to other programs for the following seasons.
- URTA member institutions are responsible for attempting to safeguard the health and safety of students, staff, and audience.

RECRUITING POLICIES FOR THE URTA AUDITIONS & INTERVIEWS

ETHICAL GUIDELINES FOR MAKING OFFERS

URTA members may not make formal offers of financial assistance until the first Monday, one week after the URTA Auditions & Interviews have concluded. Candidates are under no obligation to respond to offers of financial support before the conclusion of a three-week period beginning on the first day which URTA members are allowed to make offers. Earlier deadlines for acceptance of such offers violate this policy.

In those instances where a candidate accepts an offer before the end of the three-week period, and subsequently desires to withdraw that acceptance, the candidate may submit in writing a resignation of the appointment at any time through the end of the three-week period. However, an acceptance given or left in force after the three week period, commits the candidate not to accept another offer without first obtaining a written release from the institution to which a commitment has been made.

Similarly, an offer by an institution after the three-week period is conditional on presentation by the candidate of the written release from any previously accepted offer. A copy of this policy should accompany every scholarship, fellowship, traineeship, and assistantship offer.

RECRUITING FOR SUBSEQUENT YEARS

A school recruiting at the URTAs for the academic year beginning in the fall, but who formally offers a candidate a place in the following, or subsequent year's class, must guarantee that offer until the date in the next year (designated by URTA) when candidates may be asked to respond to offers made in that year's cycle of recruiting.

A candidate is free not to respond to such an offer until the referenced date. A candidate is free to accept the offer, but may change their mind over the course of the intervening year. The candidate must advise the school of any change in their plans. A school making such an offer must inform a candidate of their rights regarding the offer and provide them a copy of the related URTA memo on the policy. To avoid confusion, the offer should be memorialized in writing.

APPLICATION AND/OR PROCESSING FEES

A primary intention of the URTA Auditions and Interviews is to provide candidates with a financially fair and equitable means of pursuing graduate training. However, some school administrations require a potential candidate to submit an application and pay a related application fee prior to allowing a department to consider the candidate for a position. URTA strongly urges member programs operating under such strictures to act responsibly and ethically in identifying candidates of serious interest to them before encouraging candidates to submit applications and pay application or processing fees in advance of program reviews and/or formal offers.

URTA ANNUAL INFORMATION REQUIREMENTS

URTA asks that each member respond to the following requests for written information made each year:

DIRECTORY UPDATE

A member must update their entry in the URTA Membership Directory each year. The member's profile page contains fundamental information about their graduate programs. The directory is distributed to candidates attending the URTA Auditions & Interviews, continuing education and career outreach events, at various conferences, and is available for download on the URTA website.

PROGRAM CHANGES

Members should provide brief notes on any substantial changes to their graduate programs over the previous year. Such changes include starting a new program, or suspending a current one; changes in recruiting cycle; shifts between 3-year and 2-year matriculation; etc. These notes provide URTA with an effective means of updating its website and various databases maintained for purposes of advocacy, marketing, candidate services and more.

OFFER/ACCEPTANCE SURVEY

Each spring, members are solicited for information on the results of their recruiting activity through URTA. They are asked to provide the names of all URTA candidates to whom an offer was made, and the candidate's eventual response to the offer. URTA candidates include all candidates who attended the URTA Auditions & Interviews, even if they also applied directly to a member school or arranged independent an audition or interview. A school's particular information is treated with strict confidentiality, though general, overall statistics related to recruiting and acceptance rates may be made available through URTA.

MEMBERSHIP ACKNOWLEDGEMENT

Members should display the current URTA logo on their Department website and all advertising materials, print and digital. Members are asked to display the logo in printed performance programs with the text "Member, University Resident Theatre Association."

URTA FEES AND FINANCIAL SUPPORT

URTA membership dues are $3,450 per year. Programs which do not recruit through the URTA Auditions & Interviews in any area, for two consecutive years or longer, may receive a forty (40%) percent discount during off years.

URTA membership dues must be paid in full in order to participate in the URTA Auditions & Interviews.

Any URTA member in arrears with regards to payment of membership dues shall be provided with formal notice that payment is due immediately; failure to respond with payment in a timely fashion shall lead to suspension of their membership in URTA.

Should payment not be forthcoming in response to the above-referenced formal notice within 30 days, a member in arrears shall be subject to immediate suspension. A member shall be notified of any such suspension of their membership. This suspension may be negated by prompt payment of dues in arrears.

Should a suspended member fail to pay dues in arrears by the end of URTA's fiscal year (June 30th), their continued membership in URTA will be subject to review by the Board of Directors. A member facing such a review may make an appeal to the board, explaining any special and relevant circumstances that have prevented payment of dues. This appeal must be made in writing and addressed to the board, care of the URTA offices, no later than July 1st.

The Board may respond as follows:

- The board may act to formally end a member's relationship with URTA based on dues in arrears and the previous suspension of membership.
- The board may direct the executive director to arrange with the suspended member a schedule of payment(s) of said dues. The institution's membership in URTA shall continue to be held in suspension until payment(s) have been made as per the agreed upon schedule of payments.

Should a member fail to meet the scheduled payment(s) of dues in arrears, the executive director is authorized to automatically end the relationship between the member and URTA until further notice; to inform the former member of this action; and to inform the board of this action.

URTA MEMBERSHIP APPLICATION PROCEDURES

INTRODUCTION

URTA is a group of like-minded training programs and theatres that have formed an association in order to promote and support professional practice in theatre training and assist in fostering the growth of professional theatre in America. It is expected that each member will reflect this core mission in its own unique way. The URTA membership application and review process is based on the conviction that the URTA membership is primarily guided by principles rather than specifics.

URTA looks for a clear and progressive path in curriculum, professional training and postgraduate transitioning. It is possible to achieve these ends effectively in many different ways. The application and review process provides opportunity for self-reflection by the applicant institution and allows the URTA board of directors to determine membership based on an informed judgment of the overall nature and quality of the program.

URTA has established procedures to ensure that its members meet the membership criteria of the Association. Once membership is attained, URTA continues to review each program on a regular basis.

Institutions seeking URTA membership should become familiar with all relevant sections of this document. The procedures outlined herein provide the best base for an assessment of an institution's characteristics as related to membership in URTA.

If there are any concerns about an institution's readiness to meet membership criteria, URTA can arrange for the assistance of an independent consultant to help in making a determination. The work of such a consultant does not reflect the opinions of any URTA representative (reviewers, membership committee members, board members), who may be involved in the formal review process. The results of a consultancy are the sole property of the institution.

I. APPLICATION PROCEDURE

An institution applying for membership, or for continued membership, in URTA normally completes the application and review process over the course of two consecutive semesters. During the first semester, the institution:

- Issues a letter of intent to apply.
- Completes and submits the Membership Application Form.
- Begins work on the Applicant Report required by URTA.
- Schedules the URTA campus visit.

Over the second semester of the process, the institution:

- Completes and submits the Applicant Report, no later than one month prior to the campus visit.
- Undergoes the URTA campus visit.
- Is provided a copy of the URTA Reviewers' Report generated by the visit.
- Provides a written response to the Reviewers' Report (optional).

II. THE FORMAL APPLICATION

Institutions seeking URTA membership must file the following material with URTA:

1. A letter stating the institution's intent to apply for URTA membership. The letter of intent must:

    - List the programs relevant to URTA review. This includes any terminal degree theatre

programs in acting, directing, design and technology, stage management, and arts leadership.

- Indicate which of the above programs are seeking URTA membership. (Note: Though not all programs may be seeking membership in URTA, all will be included in the campus review.)
- Propose specific dates for the campus review.

2. The URTA Membership Application (Exhibit #1), including an application fee of $150.

The following materials are due during the first year of the application process, and no later than four weeks before the URTA campus visit:

3. The URTA Applicant Report and all supporting materials (Exhibit #2).

4. A copy of the Department/School Graduate Catalogue in either print or digital format.

III. APPLICATION AND PROCESS EXPENSES

- A non-refundable application fee of $150 is required to be sent in with the Membership Application (see above).
- Institutions will be charged a campus visit and process administration fee of $500. The institution will be invoiced for this fee upon confirmation of the URTA campus visit.
- Applicant institutions are responsible for all review expenses related to transportation, housing and applicable out-of-pocket costs to the reviewers. You may arrange to cover these costs directly with the campus reviewer, or they can be invoiced by URTA after the visit and based upon reviewers' receipts.

IV. SELECTION OF URTA CAMPUS REVIEWERS

Upon receipt of the letter of intent to apply for URTA membership, URTA's executive director will recommend a team of two individuals to serve as campus reviewers, and forward the proposal in writing to the applicant institution.

The executive director will consider institutional interests of a general nature such as areas of specialization and geographic location, but will not consider requests for specific individuals to serve as URTA reviewers. URTA reviewers are selected from current URTA member institutions.

V. CAMPUS REVIEW DATES

If possible, the campus visit should be scheduled at a time when the institution is producing a major production that presents the work of its graduate student body. Typically, campus visits will be two or three days in length.

VI. THE CAMPUS REVIEW

During the campus visit, the URTA review team will:

- Observe operations of the production organization including at least one major production that prominently features the work of graduate students. Review and evaluate the work of graduate students from programs not represented in such a production.
- Interview personnel, including shop staff, concerned with the production organization.
- Review the production organization's relationship to professional training, career entry and professional employment.

- Assess classroom study through attending classes and meeting with faculty, staff and students.
- Consider the budgets applicable to professional training and the production operations.
- Inspect the physical plant, including teaching studios, performance spaces and production shops, and the equipment devoted to the production program.
- Evaluate programs and procedures for developing a knowledgeable and committed audience for professional theatre.
- Evaluate the current operation of the production organization with respect to professional standards, and consider the extent to which such standards can be maintained and/or improved upon in the future.
- Hold a concluding conference with the appropriate theatre executive(s) to share ideas and concerns.
- Engage in other activities as applicable in order to evaluate the applicant's adherence to URTA's membership criteria. Once the on-site review has been scheduled, either URTA reviewer may contact the applicant regarding additional special activities to be made part of the evaluation.

A sample itinerary will be provided to applicant institutions.

VII. PARTICIPATION - URTA AUDITIONS AND INTERVIEWS

An Institution applying for membership in URTA may attend the URTA Auditions and Interviews as a "Member in Process".

Attendance is based on the institution either having already undergone an URTA campus visit the previous fall, or having an URTA campus visit scheduled for the following spring. The intent is that an institution shall only participate as a "Member in Process" once. However, in cases where a program's review process is extended for various reasons, this status may be granted again, to be decided on a case-by-case basis.

To participate in the full URTAs, the institution will need to submit the annual dues payment.

VIII. PROCEDURES PRIOR TO URTA BOARD ACTION

No later than six (6) weeks after completion of the campus review, the URTA reviewers will complete their report and submit it to URTA.

The report will address how completely the institution applying for membership complies with URTA membership criteria. No conclusion or specific recommendation regarding membership will be made by the campus reviewers, nor included in the Reviewers' Report. The Report is received by the URTA Membership Committee and to the director/chair/head of the institution applying for membership.

The institution will have the opportunity to respond to URTA as to the accuracy and detail of the report. A response, if any, is due within one month of receiving the Reviewers' Report. Copies of a response will be forwarded to the Membership Committee.

The Membership Committee of URTA will review each application, all supporting material, the Reviewers' Report and the institution's optional response, along with any other pertinent material, prior to the next scheduled committee meeting following the receipt of such material. The Membership Committee will then make a recommendation to the full URTA board.

IX. REVIEW OF THE APPLICATION BY THE URTA BOARD

The board of directors may consider membership applications at any of the regularly scheduled

meetings of the board. All materials will be reviewed.

Regarding applications for new membership, the URTA board of directors may take one of the following actions:

- Approve the application and grant membership.
- Reject the application, citing reasons, and provide notice of URTA appeals procedures.
- Defer further action pending receipt of additional information from the applicant. A new campus visit may be requested at the discretion of the board.

For applications of continued membership, review by the board may result in one of the following actions, or another variation thereof, determined by the board:

- The institution is renewed as a member in good standing.
- Action on continued membership is deferred, to permit the correction of specific problems in meeting membership criteria. While in deferment, an institution is retained as a full member and afforded all rights and privileges as such.
- The member institution is placed on probation for a maximum of three (3) years, during which it can address stated problems in meeting membership criteria. While on probation, an institution is retained as a full member and afforded all rights and privileges, unless restrictions are applied by authorization of the board.
- Membership in URTA is suspended for specific deficiencies in meeting membership criteria, which the institution has failed to address during the preceding periods of deferred action and probation. An institution whose membership has been suspended will be prohibited from using URTA programs and services.
- Membership in URTA is not renewed due to deficiencies in meeting membership criteria, and/or for other specific reasons determined by the board.

The Executive Director is asked to inform the member institution of the decision of the URTA Board within sixty (60) days of Board action.

XI. APPEALS

An institution that is denied membership by action of the URTA Board may seek reversal of this decision by repeating the URTA application and review process no sooner than five years after the action of the Board on its previous application.

XII. EXPIRATION OF APPLICATION

An institution that allows its application to expire may not resubmit an application for membership until five years have elapsed since expiration of the previous application. An application is deemed to have expired if the related procedures have not been completed within two consecutive, academic years.

SUMMARY

It is understood that the URTA board normally grants a period of deferral before placing a member institution on probation. A maximum of five (5) years, from initial deferral through probation and suspension of membership, is considered by the board a reasonable and adequate period for an institution to address problems in meeting membership criteria, and to provide URTA with information that such problems have been successfully corrected. A member institution may provide information confirming that it has successfully addressed deficiencies in meeting criteria before the applicable deadlines provided in deferral of action and probation.

The Membership Committee and URTA board may request additional information from a member institution. The board may request a special campus review to ascertain that previously identified deficiencies in meeting criteria have been corrected by an institution. The cost of a special campus review shall be the responsibility of the member institution.

CONFIDENTIALITY

The processes for applying for URTA new or continued membership produces material and information generated by the institution, URTA, and URTA representatives. This material is considered the property of the institution and shall be treated with confidentiality by URTA, its agents and representatives. With the exception of general information previously provided the public, use of this material outside the processes of application for membership shall be with permission of the institution, or by the institution itself.

EXHIBIT #1
URTA MEMBERSHIP APPLICATION

Please thoroughly review the URTA Membership Guidelines before completing an application

Institution Name _____

Chair/Producing Director _____

Complete Mailing Address

_____

_____

Office Telephone _____ E-mail Address _____

Other faculty/staff to whom correspondence should be sent _____

_____

School/Department Website _____

Institution's terminal degree programs for which URTA maintains a recruiting category

___ Acting

___ Arts Leadership

___ Design & Technology

___ Directing

___ Stage Management

List which of the above programs you would like to be considered for URTA membership

_____

Suggested dates for on-campus review _____

Members agree to note their affiliation with URTA in all advertising specific to theatre training programs.

Non-refundable Application Fee	$ 150.00 (please enclose)
URTA Membership Dues	$ 3,450.00, billed annually

As Chairperson or Executive Director of the above institution, I apply for membership to the University Resident Theatre Association. On behalf of the applying institution, I agree to work towards the goals and ideals of the organization, and understand that my program must be reviewed prior to acceptance of this membership.

Signature _____ Date _____

Printed Name and Title

_____

_____

EXHIBIT #2
URTA APPLICANT REPORT
Form A

**If your program is accredited by NAST, the National Association of Schools of Theatre, you may opt to use a streamlined Form B, in conjunction with NAST review materials. Please see Exhibit #3.*

INTRODUCTION

The University Resident Theatre Association is dedicated to excellence in training for the performing arts. The purpose of the URTA membership review is to confirm that URTA member programs provide excellent and effective training for careers in and adjacent to theatre and the entertainment arts, as defined by their respective disciplines. In order to qualify for URTA membership, programs must demonstrate clear, transparent, and equitable pathways for students from recruitment, through matriculation, training, and entry into the profession or professions defined as the outcome of their training.

The applicant's programs are expected to meet two foundational criteria: good standing with their institution's academic degree requirements and with its institution's accrediting body. This includes: practice-oriented content and competency development at the degree level being conferred; sufficient program length and intensity; assessment process; and resources consistent with stated program outcomes. URTA membership is awarded only when programs meet the *additional* criteria required of URTA membership. The applicant report questions and requests focus on these additional URTA membership criteria.

For the URTA Applicant Report, the institution should include information for all programs for which it intends to recruit through URTA programs. URTA recruiting categories currently include: Acting, Arts Leadership (which may include Theatre Management, Arts Administration, Producing, etc.) Design and Technology, Directing, and Stage Management. URTA will only review the programs indicated by the institution for consideration. Institutions may not recruit through URTA for programs that have not been reviewed. Non-compliance with this principle may be grounds for a revocation of membership.

Information from the department's website may serve as responses to much of the information requested in the URTA Applicant Report. Applicable website information may be used (copied and pasted) or linked to in the report. Not all website entries sufficiently satisfy Applicant Report prompts. Please be sure that the link provided adequately answers the question asked.

The Applicant Report and Membership Application (Exhibit #1) must be submitted digitally, as PDF files. All materials should be submitted to URTA no later than four weeks prior to the campus review.

If submission is being made by a cloud-based platform, please be sure URTA and the reviewers are aware of the shared contents and able to access them.

I. PART ONE: GENERAL INFORMATION

A. MISSION STATEMENT AND TRAINING CRITERIA

Please provide the following:

1) The Mission Statement of the Department/School

2) A broad description of the Department/School's methodology for providing training which results in excellence in the disciplines and entry into the professions it is training for.

B. LEADERSHIP AND FACULTY AND TEACHING PROFESSIONALS

URTA-approved programs are expected to maintain faculty who are qualified by substantial professional experience and/or credentials for their specific teaching assignments. URTA recognizes the value of non-resident or less-than-full-time faculty who are fully engaged in their disciplines. However, resident faculty leadership sufficient to ensure consistent direction to students throughout their time in the program must be demonstrated.

Please provide or respond to the following:

1) A list of full and part-time faculty and staff with evidence of their strong qualifications. The program may select the material to be provided, such as biographies, CV's, resumes, links to websites/pages, etc., but whatever it chooses must demonstrate ample experience in the discipline which is not *solely* academic.

2) Briefly describe how the Department/School provides an appropriate number of qualified faculty members to meet its objectives.

3) A listing of pertinent visiting artists recently employed and a brief description of how they contributed to the overall mission.
4) Indicate how students have regular exposure to their future professions. Some common past examples are: a sustained system of exposing students to high quality professional actors, directors, designers, leadership, etc.; a professional resident company under an Equity contract; a substantive, verifiable internship or work experience program at a professional theatre.

C. ORGANIZATION SIZE, SCOPE AND QUALITY

The program must be of sufficient size, scope and quality to provide practice opportunities for all students to participate in performances or other activities in their field of study.

Please provide:

1) A concise explanation of how the program's practices align to those of the professional field. Common past examples include organizational charts; discussion of artistic vision and management; play or performance selection process; rehearsal, production and performance methods and preparation; design and technical production values; or promotional, marketing and audience development efforts.

2) An overview of the financial and management functions of the Department/School/Program and how it serves the needs of the specializations under review

3) A description of the breadth of genres, styles, modalities, or media that students have an opportunity to practice in

D. PHYSICAL PLANT AND SUPPORT RESOURCES

The Department/School/Program shall operate in a safe and well-maintained environment with adequate resources appropriate to the needs of the various specializations.

Please provide:

1) A list of facilities used to support the needs of the program. This list should include all performance, rehearsal facilities, classrooms, studio spaces, production labs or shops, computer labs, storage and other support spaces controlled by the program.

2) A self-evaluation of the current status of the physical environment with regard to general maintenance, safety and security, and sustainability.

E. CAREER TRANSITION

Describe broadly how the organization supports its graduates entering into the stated profession(s) and how the program supports them in the education-to-career transition. Some common past supporting examples used to evidence success include: regular use of guest artists to assist students in networking within the profession; showcases or other means to introduce graduates to employers; an affiliation with a professional producing enterprise allowing students consistent work experience from year to year and beyond; a list of recent graduates indicating current employment status. (The response in this

section may be stated in general terms if discipline-specific information is provided in the next section.)

F. ACCESS, PARTICIPATION, AND INSTITUTIONAL PRACTICES

Please reflect candidly on your institution's and programs' efforts to foster broad access, participation, and opportunity for students, faculty, artists, and other members of the university community. You may wish to address topics such as:

- Faculty recruitment and development
- Student recruitment, enrollment, persistence, and completion
- Opportunities for participation by students and faculty from varied backgrounds, experiences, perspectives, and educational pathways;
- Engagement with guest artists, visiting faculty, and other professional collaborators;
- Resources, policies, or practices that support student and faculty success; and
- Initiatives undertaken by the program or institutional leadership to strengthen educational opportunity, and a welcoming academic environment.

Please describe both current practices and, where relevant, areas your institution has identified for continued improvement.

G. CONSENT AND INTIMACY

Please reflect on your institution's and program's ongoing commitment to developing and implementing clear consent and physical intimacy policies and practices for all performers, creatives and technical team in line with current evolving industry standards and practice

I. PART TWO: ADDITIONAL INFORMATION FOR INDIVIDUAL SPECIALIZATIONS

Please list each degree that your School or Department offers by its published degree name exactly as it will appear on the students diploma or certificate, and the number of students actively enrolled in that degree program. You need only list degree programs for which you are seeking URTA review and approval for the purposes of participating in URTA Auditions and Interviews.

For each program, please concisely provide the following:

A. The publicly stated objectives for that degree program (provide links) and a summary of how the unit uses its curricula, faculty, facilities, and/or other resources to meet those objectives

B. The defining requirements of that degree including links that demonstrate that these requirements are publicly available to prospective students

C. A description of how there is sufficient enrollment and "critical mass" to allow students to artistically and intellectually stimulate and collaborate with one another

D. A summary of the methods of exposure for students to professionals and professional practices in that degree discipline

E. A summary of opportunities for students to practice their training, including at what levels and how frequently each student has the opportunity to do so, and the breadth and variety of those opportunities

F. A summary of how students are evaluated throughout their time in the program

G. Further details on how the unit provides for effective entry into the stated profession, if not fully explained in the previous section

H. An explanation of how the program itself is periodically evaluated and how it maintains the relevancy of its training as the profession(s) evolve

For reference only for Part II: *The following information is meant to assist you in narrating a strong case for membership, not as a checklist of requirements. You may wish to demonstrate or discuss the inclusion of these components, if they are part of your program, or discuss other components relevant to your unique approach.*

ACTING

- *Advanced competencies in acting (process and performance), movement, voice, speech, stage combat, acting for digital media, period studies, improvisation, text analysis, dance, and other fields required by the institution*
- *Sufficient faculty capacity to cover distinct areas such as acting, movement, and voice effectively*
- *Policies demonstrating that each student in the program performs significant roles on a regular basis.*

ARTS LEADERSHIP (Theatre Management, Arts Administration, Producing, etc.)

- *Advanced competencies in management practices, marketing, accounting procedures, development, production management, current professional practice including rehearsal and performance work rules, labor management and other areas required by the institution.*

DESIGN AND TECHNOLOGY

- *Advanced competencies as indicated for each area of design or technology. For example, design pre-visualization skills, cultural and decor history, technical and construction skills, performance practice and theory.*
- *Practical understanding and experience with advanced issues in contemporary and historical aesthetics; collaboration among directors, playwrights, and*

designers; and dramatic literature, history, and text analysis.

DIRECTING

- *Advanced competencies in directing; text analysis; performance studies*

- *Practical experience with collaborating with designers and playwrights; and the rehearsal and production process.*

STAGE MANAGEMENT

- *Advanced competencies in stage management technique and practice, including directing, theatre technology, theatre management, current professional practice including rehearsal and performance work rules, and other fields required by the institution.*
- *Familiarity with advanced skills in acting, design, arts and labor management, music, opera, and dance.*
- *Familiarity with contemporary professional practices and the business side of stage management.*

III. PART THREE: OPTIONAL SUPPORTING MATERIAL

In order to support or strengthen the case for membership, the organization may wish to submit optional materials not otherwise requested which illustrate their particular strengths or what makes their program stand out from others.

EXHIBIT #3
URTA APPLICANT REPORT
Form B*

**Please use Form A if your program is not accredited by NAST, the National Association of Schools of Theatre.*

If you are accredited by NAST and have had a NAST visit and corresponding Visitor's Report within 2 years, you may use Form B. You will be asked to submit your Self-Study and Visitor's Report as part of the URTA membership process.

INTRODUCTION

The University Resident Theatre Association is dedicated to excellence in training for the performing arts. The purpose of the URTA membership review is to confirm that URTA member programs provide excellent and effective training for careers in and adjacent to theatre and the entertainment arts, as defined by their respective disciplines. In order to qualify for URTA membership, programs must demonstrate clear, transparent, and equitable pathways for students from recruitment, through matriculation, training, and entry into the profession or professions defined as the outcome of their training.

The applicant's programs are expected to meet two foundational criteria: good standing with their institution's academic degree requirements and with its institution's accrediting body. This includes: practice-oriented content and competency development at the degree level being conferred; sufficient program length and intensity; assessment process; and resources consistent with stated program outcomes. URTA membership is awarded only when programs meet the *additional* criteria required of URTA membership. The applicant report questions and requests focus on these additional URTA membership criteria.

For the URTA Applicant Report, the institution should include information for all programs for which it intends to recruit through URTA's Auditions and Interviews. Member institutions with programs in disciplines for which URTA provides recruiting opportunities for, but for which the member institution does not intend to recruit through URTA, are required to specify in their programs' website and marketing materials those programs which have been approved by URTA and which have not. URTA recruiting categories currently include: Acting, Arts Leadership (which may include Theatre Management, Arts Administration, Producing, etc.) Design and Technology, Directing, and Stage Management. URTA will only review the programs indicated by the institution for consideration. Institutions may not recruit through URTA for programs that have not been reviewed. Non-compliance with this principle may be grounds for a revocation of membership.

The responses provided in this report and subsequent URTA reviewer visit will enable URTA to determine if a training program or institution sufficiently meets the criteria required of URTA membership.

Information from the department's website may serve as responses to much of the information requested in the URTA Applicant Report. Applicable website information may be used (copied and pasted) or linked to in the report. Not all website entries sufficiently satisfy Applicant Report prompts. Please be sure that the link provided adequately answers the question asked.

The Applicant Report and Membership Application (Exhibit #1) must be submitted digitally, as PDF files. All materials should be submitted to URTA no later than four weeks prior to the campus review.

If submission is being made by a cloud-based platform, please be sure URTA and the reviewers are aware of the shared contents and able to access them.

II. PART ONE: GENERAL INFORMATION

A. MISSION STATEMENT AND TRAINING CRITERIA

Please provide the following:

1) The Mission Statement of the Department/School

2) A broad description of the Department/School's methodology for providing training which results in excellence in the disciplines and entry into the professions it is training for.

Please submit the following section off the NAST Self-Study:

Purposes of the Institution and Theatre Unit

B. LEADERSHIP AND FACULTY AND TEACHING PROFESSIONALS

URTA-approved programs are expected to maintain faculty who are qualified by substantial professional experience and/or credentials for their specific teaching assignments. URTA recognizes the value of non-resident or less-than-full-time faculty who are fully engaged in their disciplines. However, resident faculty leadership sufficient to ensure consistent direction to students throughout their time in the program must be demonstrated.

Please provide or respond to the following:

1) A list of full and part-time faculty and staff with evidence of their strong qualifications. The program may select the material to be provided, such as biographies, CV's, resumes, links to websites/pages, etc., but whatever it chooses must demonstrate ample experience in the discipline which is not *solely* academic.

2) Briefly describe how the Department/School provides an appropriate number of qualified faculty members to meet its objectives.

3) A listing of pertinent visiting artists recently employed and a brief description of how they contributed to the overall mission.

4) Indicate how students have regular exposure to their future professions. Some common past examples are: a sustained system of exposing students to high quality professional actors, directors, designers, leadership, etc.; a professional resident company under an Equity contract; a substantive, verifiable internship or work experience program at a professional theatre.

Please submit the following section off the NAST Self-Study:

Faculty include biographical data.

C. ORGANIZATION SIZE, SCOPE AND QUALITY

The program must be of sufficient size, scope and quality to provide practice opportunities for all students to participate in performances or other activities in their field of study.

Please provide:

1) A concise explanation of how the program's practices align to those of the professional field. Common past examples include organizational charts; discussion of artistic vision and management; play or performance selection process; rehearsal, production and performance methods and preparation; design and technical production values; or promotional, marketing and audience development efforts.

Please submit the following sections of the NAST Self-Study:

Size and Scope

Finances

D. PHYSICAL PLANT AND SUPPORT RESOURCES

The Department/School/Program shall operate in a safe and well-maintained environment with adequate resources appropriate to the needs of the various specializations.

Please provide:

1) A list of facilities used to support the needs of the program. This list should include all performance, rehearsal facilities, classrooms, studio spaces, production labs or shops, computer labs, storage and other support spaces controlled by the program.

2) A self-evaluation of the current status of the physical environment with regard to general maintenance, safety and security, and sustainability.

Please submit the following section of the NAST Self-Study:

Facilities, Equipment, Technology, Health, and Safety

E. CAREER TRANSITION

Describe broadly how the organization supports its graduates entering into the stated profession(s) and how the program supports them in the education-to-career transition. Some common past supporting examples used to evidence success include: regular use of guest artists to assist students in networking within the profession; showcases or other means to introduce graduates to employers; an affiliation with a professional producing enterprise allowing students consistent work experience from year to year and beyond; a list of recent graduates indicating current employment status. (The response in this section may be stated in general terms if discipline-specific information is provided in the next section.)

F. ACCESS, PARTICIPATION, AND INSTITUTIONAL PRACTICES

Please reflect candidly on your institution's and programs' efforts to foster broad access, participation, and opportunity for students, faculty, artists, and other members of the university community. You may wish to address topics such as:

- Faculty recruitment and development
- Student recruitment, enrollment, persistence, and completion
- Opportunities for participation by students and faculty from varied backgrounds, experiences, perspectives, and educational pathways;
- Engagement with guest artists, visiting faculty, and other professional collaborators;
- Resources, policies, or practices that support student and faculty success; and
- Initiatives undertaken by the program or institutional leadership to strengthen educational opportunity, and a welcoming academic environment.

Please describe both current practices and, where relevant, areas your institution has identified for continued improvement.

G. CONSENT AND INTIMACY

Please reflect on your institution's and program's ongoing commitment to developing and implementing clear consent and physical intimacy policies and practices for all

performers, creatives and technical team in line with current evolving industry standards and practice

II. PART TWO: ADDITIONAL INFORMATION FOR INDIVIDUAL SPECIALIZATIONS

Please list each degree that your School or Department offers by its published degree name exactly as it will appear on the students diploma or certificate, and the number of students actively enrolled in that degree program. You need only list degree programs for which you are seeking URTA review and approval for the purposes of participating in URTA Auditions and Interviews.

For each program, please concisely provide the following:

I. The publicly stated objectives for that degree program (provide links) and a summary of how the unit uses its curricula, faculty, facilities, and/or other resources to meet those objectives

J. The defining requirements of that degree including links that demonstrate that these requirements are publicly available to prospective students

Please submit the following section off the NAST Self-Study:

Published Materials and Web Sites

K. A description of how there is sufficient enrollment and "critical mass" to allow students to artistically and intellectually stimulate and collaborate with one another

L. A summary of the methods of exposure for students to professionals and professional practices in that degree discipline

M. A summary of opportunities for students to practice their training, including at what levels and how frequently each student has the opportunity to do so, and the breadth and variety of those opportunities

Please submit the following sections of the NAST Self-Study:

Performance

Other Programmatic Activities

N. A summary of how students are evaluated throughout their time in the program

O. Further details on how the unit provides for effective entry into the stated profession, if not fully explained in the previous section

P. An explanation of how the program itself is periodically evaluated and how it maintains the relevancy of its training as the profession(s) evolve

Please submit the following sections of the NAST Self-Study:

All Graduate Programs

Specific Graduate Programs (please include all programs terminal degree programs for which you are seeking URTA membership review.)

IV. PART THREE: OPTIONAL SUPPORTING MATERIAL

In order to support or strengthen the case for membership, the organization may wish to submit optional materials not otherwise requested which illustrate their particular strengths or what makes their program stand out from others.

EXHIBIT #4
URTA REVIEWERS' REPORT

Based on the Applicant Report, your site visit and subsequent discussions, please provide detailed information for the URTA Membership Committee and Board of Directors regarding the institution's ability to meet membership expectations.

The following questions will be the core of your report. The last question may not apply to the school you are reviewing. (If that is the case, you may delete it.)

The bullet points offer topics for reflection that typically point to program effectiveness. Not every bullet may be relevant and not every bullet necessarily needs to be addressed. Rather please supply sufficient but concise, relevant detail to support your assessment with regard to the main questions. You may delete the questions and/or bullet points in your final document.

1. Does the department/school have a professional identity and orientation that aligns with its published mission and marketing materials, and does it achieve expected outcomes?

   Consider:
   - The MFA's offered (please list) and their stated professional outcomes
   - Effectiveness of curriculum, production/performance program, mentoring and placement strategy in its objectives
   - Engagement of faculty in the profession and the degree to which the institution encourages and commits to that, as well as the degree to which this provides access to the profession for the students
   - Student access to the profession during training
   - Quality of guest artists and how the enhance the curriculum
   - Strategies for feedback and assessment of the students throughout the program
   - How the students are introduced to the profession upon graduation
   - How the programs track their alumni and self assess

2. Does the department/school have sufficient faculty, facilities, and resources to provide excellence in MFA training and fulfill its professional orientation and ambition?

   Consider:

- Organizational structure
- Budgets for production/applied work
- Appropriateness of number of faculty and staff
- Size and critical mass of student bodies
- Facilities, both quantity and quality
- Fair, equitable, inclusive, and safe recruiting practices

3. Please summarize the school's reflection of its approach to an inclusionary environment.

4. Please summarize the school's commitment to implementing clear consent and physical intimacy policies.

5. Does the department/school offer MFA degrees in emerging disciplines which are not currently included in the URTA categories? ? {i.e. Integrated Media, Devised Theatre, Entertainment Design, Solo Artist-Creator, Applied Theatre, Pedagogy, etc.}. In what ways do these programs contribute to or impact the effectiveness of the programs under URTA review?

<u>The URTA report addresses different interests than does the NAST review that you may also be writing.</u> Membership criteria are different from accreditation requirements. Please take the time to consider this distinction and assure that it is reflected in your URTA Reviewers' Report.

You may wish to summarize your report with any concerns or recommendations which you feel are relevant to URTA membership and/or may be useful to the institution.

Sign and date the report.

UNIVERSITY RESIDENT THEATRE ASSOCIATION
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