

NATIONAL ASSOCIATION OF SCHOOLS OF THEATRE

**Questions for Institutions Facing Organizational
Challenges in Difficult Economic Times**

May 2010

These questions are intended to discern probable results—positive, neutral or negative—from proposals to change theatre program purposes, status, scope, size, curricula, or resources.

For any proposal, what is the likely impact on:

1. Cultural resources and access to cultural tradition for the institution's students, faculty, and the local community;
2. Education of students who wish to develop or advance their careers in theatre, television, film, design, and related fields;
3. Students in departments such as English, history, political science, religious studies, creative writing, and others to experience theatre that personalizes and relates to what they are studying;
4. Opportunities for students to develop creativity, collaboration, and personal engagement with material and peers in a theatre context, including the ability to:
 - a. express themselves through voice and movement in a way that requires intelligence, intuition, creativity, and rigor;
 - b. present themselves with confidence before audiences, both formally and informally;
 - c. develop analytical and problem-solving skills in a performance and project-oriented field;
 - d. learn about the kinds of personal responsibility they must take when working on teams, especially when risks and responsibilities are shared and a deadline requires decisions;
 - e. work creatively and interactively with various aspects of the human condition in a safe, supervised environment, along with their peers?
5. Students who wish to present plays or theatrical works as an extracurricular activity, including issues related to space, resources, equipment, safety, supervision, box office revenue, maintenance, and keeping facilities and equipment up to date?
6. Local or national identity of the theatre program and the institution as a whole?
7. Provision of courses for students earning general education credits in the fine arts?
8. Development of future audiences for the fine arts without the participation of a theatre program?
9. Fund-raising and donor cultivation?
10. The institution's national or regional profile in the arts, especially if the theatre unit competes nationally?
11. The local theatre community—will there be an adequate number of actors, designers, directors, and technicians for local theatre companies to survive without the talent pool associated with the institution?