

National Association of Schools of Theatre

PROGRAM

**Thirty-Ninth Annual Meeting
and
Retreat for Administrators
of Theatre Programs in Higher Education**

**Wyndham Chicago Hotel
Chicago, Illinois**

March 25-28, 2004

NATIONAL ASSOCIATION OF SCHOOLS OF THEATRE

2004 Annual Meeting and Retreat for Administrators of Theatre Programs in Higher Education

[Floor number follows the meeting room name.]

Wednesday, March 24

3:30 p.m. – **BOARD OF DIRECTORS MEETING AND DINNER** **Michigan Boardroom**
8:00 p.m. **(3)**

Thursday, March 25

8:00 a.m. – **COMMISSION ON ACCREDITATION** **Lakeshore East (3)**
12:00 noon *(Commission members only)*

12:00 noon – **BOARD OF DIRECTORS LUNCHEON MEETING** **Michigan Boardroom**
2:30 p.m. **(3)**

12:00 noon – **REGISTRATION** **Grand Foyer (2)**
6:00 p.m.

12:30 p.m. – **ORIENTATION FOR NEWCOMERS TO NAST** **Lakeshore West (3)**
1:15 p.m.

This workshop will provide an overview of NAST: its services, publications, and role as an accrediting agency.

Edmond Williams, University of Alabama
Karen P. Moynahan, NAST National Office

1:30 p.m. – **HOW TO WORK WITH HEADS DATA** **Lakeshore West (3)**
2:15 p.m.

The institutional research data gathered and compiled by Higher Education Arts Data Services constitutes a unique and valuable resource for theatre executives. This session will provide an overview of the information contained in annual Data Summaries, which are reports compiled from data submitted by NAST member and other participating institutions. The explanations will cover use of the data in local policy discussions, as well as opportunities for institutions to obtain customized data reports.

Karen P. Moynahan, NAST National Office

Thursday (cont'd.)

2:30 p.m. –
5:00 p.m.

**WORKSHOP: PREPARING FOR
NAST ACCREDITATION**

Lakeshore West (3)

This workshop is especially designed for those institutions that will receive evaluation visits in the next two years. All interested persons, however, are welcome.

Karen P. Moynahan, NAST National Office

2:30 p.m. –
5:00 p.m.

**WORKSHOP: BUILDING, RENOVATING,
OR ADAPTING SPACES FOR TEACHING
AND PERFORMANCE**

Grand Salon A (2)

This discussion and presentation by a panel of experts on theater design will address basic elements of the space for drama. Whether you are fortunate enough to be designing a new building, renovating an existing theater space, adapting a "found space," or sharing spaces with other departments, attention to the elements of design, even the simplest, will enhance the production values, the learning experience and the enjoyment by the audience. The panel includes a theater architect, a theater consultant, an acoustics consultant, and an audio consultant. Topics covered will include the room shape and size, construction methods, stage and audience orientation and flexibility, lighting, and audio systems and other technical requirements, and how these elements affect speech clarity, musical performance, dramatic expression, visual impact, and your budget. The emphasis will be on the adaptability and flexibility of the theater space for a variety of presentation techniques.

Presenters: Richard Talaske, FASA, TALASKE, Acoustics Consultant
John Morris, AIA, Morris Architects | Planners, Theatre Architect
Robert Shook, ASTC, IALD, LC, Schuler & Shook, Inc., Theatre
Consultant
Jonathan Laney, TALASKE, Audio Consultant

Moderator: Ralph Blasting, Towson State University

Thursday (cont'd.)

2:30 p.m. –
3:00 p.m.

**OPEN FORUM ON HIRING M.F.A.'S:
WHAT ARE WE LOOKING FOR?**

Grand Salon B (2)

In 2003, NAST opened formal discussions among the membership concerning the Master of Fine Arts in Theatre. As a continuation of that effort, this session will provide an opportunity to exchange ideas and gather information about qualifications institutions are seeking when hiring individuals with the M.F.A. This session will explore such issues as institutional expectations regarding the ability of candidates to create theatre; study, understand, and evaluate theatre, its influences, and its relationships; teach in one or more areas of the theatre; practice or deal with connections between theatre in such areas as administration, commerce, public relations, and technologies. The groups should also explore such issues as personal characteristics, images produced by the content of resumes, evidences regarding different types of engagement with theatre, teaching experience, and orientations to the service role of faculty members.

Recognizing that each specific position is unique, what, if any, generalizations can be made about preparation for seeking faculty positions? What are some of the major issues for M.F.A. candidates as they make choices within their curricula, and for institutions that are offering the M.F.A. degree?

After a short opening plenary session, four discussion groups will be formed with a division according to faculty size: two groups will be formed from among representatives of institutions that offer AND hire M.F.A. graduates; two groups will be formed from among representatives of institutions that do NOT offer the M.F.A., but that hire M.F.A. graduates.

Moderator: Jeffery Scott Elwell, University of Nebraska, Lincoln

Thursday (cont'd.)

3:15 p.m. –
5:00 p.m.

DISCUSSION GROUP 1A: Ontario (3)
INSTITUTIONS THAT OFFER THE M.F.A. AND
HIRE M.F.A. GRADUATES (*Departments with 1-13 faculty members*)

Chair: Blair V. Anderson, Wayne State University
Recorder: Denise Schulz, University of New Mexico

DISCUSSION GROUP 1B: Erie (3)
INSTITUTIONS THAT OFFER THE M.F.A. AND
HIRE M.F.A. GRADUATES (*Departments with 14+ faculty members*)

Chair: Jeffery Scott Elwell, University of Nebraska, Lincoln
Recorder: Alexander Gelman, Northern Illinois University

DISCUSSION GROUP 2A: St. Clair Salon 1 (3)
INSTITUTIONS THAT DO NOT OFFER
THE M.F.A., BUT HIRE M.F.A. GRADUATES
(*Departments with 1-6 faculty members*)

Chair: Frankie Day, North Carolina Agricultural
and Technical State University
Recorder: Tom Empey, Casper College

DISCUSSION GROUP 2B: St. Clair Salon 2 (3)
INSTITUTIONS THAT DO NOT OFFER
THE M.F.A., BUT HIRE M.F.A. GRADUATES
(*Departments with 7+ faculty members*)

Chair: Frank Trezza, State University of New York, New Paltz
Recorder: Barton Lee, University of South Florida

5:15 p.m. –
6:15 p.m.

PRESIDENT'S RECEPTION Lakeshore Foyer (3)
IN HONOR OF FIRST-TIME ATTENDEES
(Cash bar)

Friday, March 26

8:00 a.m. –
6:00 p.m.

REGISTRATION Grand Foyer (2)

Friday (cont'd.)

8:30 a.m. –
9:15 a.m.

**NAST ANNUAL MEETING:
FIRST PLENARY SESSION**

Grand Salon BC (2)

Call to Order
Welcome by the President
Determination of Quorum
Minutes
Agenda
Reports:
 Committee on Ethics
 Commission on Accreditation
 Treasurer
 President
Announcements by Executive Director
Action on Handbook Changes
Election

Friday (cont'd.)

9:30 a.m. –
10:45 a.m.

**FACULTY EVALUATIONS:
CURRENT ISSUES FOR ADMINISTRATORS**

Grand Salon BC (2)

Faculty evaluation is always a difficult subject. It is particularly difficult in a field such as theatre, where artistry with all of its complexities and subjectivities is the measure of individual success for many faculty. Arts programs in higher education have long fought for recognition of artistic achievement. It has been argued that artistry must have parity with scholarly and research attainments in the humanities and the sciences. As long as a decade ago, this case had been successfully made on most campuses. Since that time, however, a number of ideas have combined, and new pressures are being placed on faculty evaluation. One of the biggest changes has come from success of the outcomes movement in substituting external, process-oriented, numbers-creating systems for professional judgment, or at least tantalizing policymakers with the prospect of such a substitution. Another factor is new levels of anxiety and disagreement over linkages between faculty evaluation and promotion and tenure. Litigation about promotion and tenure decisions has created a new set of concerns and created a more difficult environment for evaluation of all kinds. A major concern for theatre programs is the complexity of evaluations of artistic work. For example, what is the purpose of production in the institution, or more specifically, what set of purposes does it serve and how is each purpose prioritized in each production? For example, what are the priorities in production programs for coverage of the repertory, the highest production values, historical authenticity, contemporary issues, pedagogical experiences for students, etc.? In each set of circumstances, to what extent is a particular ordering or priorities for the production program being used as a basis for judging the artistic work of individual faculty members?

Another issue is the criteria for making decisions in faculty evaluation. What are the strengths and weaknesses of various criteria and methods? What is the role of subjectivity? What happens when the artistic craft of the individual is unquestionably high, but there are significant differences regarding the aesthetic result of applications of that craft? What about the challenges posed by connections and distinctions regarding artistic competence and artistic judgment?

Administrators are also faced with significant challenges from evolutions in the assessment environment, and generational change. How do administrators and faculties talk about faculty evaluation, in situations where colleagues have little or no understanding of the way the art forms work? How do administrators deal with pressures or demands to turn all evaluation into accounting? What are the most salient issues NAST members and their counterparts are expected to face in terms of faculty evaluation over the next five years? How can institutions and programs work with faculty evaluation in theatre in the most productive way?

Presenters: Carole Brandt, Southern Methodist University
William Ward, University of California, Los Angeles
D. Terry Williams, Western Michigan University

Moderator: Allen Williams, Grambling State University

Friday (cont'd.)

11:00 a.m. –
12:00 noon

DISCUSSION GROUPS FOR FACULTY EVALUATIONS SESSION

**DISCUSSION GROUP 1A: Ontario (3)
INSTITUTIONS THAT OFFER THE M.F.A.
WITH 1-13 FACULTY MEMBERS**

Chair: Ronald Shields, Bowling Green State University

Recorder: Robert A. Hetherington, University of Memphis

**DISCUSSION GROUP 1B: Erie (3)
INSTITUTIONS THAT OFFER THE M.F.A.
WITH 14+ FACULTY MEMBERS**

Chair: Virgil Johnson, Northwestern University

Recorder: Don LaCasse, Illinois State University

**DISCUSSION GROUP 2A: St. Clair Salon 1 (3)
INSTITUTIONS THAT DO NOT OFFER
THE M.F.A. WITH 1-6 FACULTY MEMBERS**

Chair: F. Scott Black, The Community College of Baltimore County

Recorder: James Spurrier, Vincennes University

**DISCUSSION GROUP 2B: St. Clair Salon 2 (3)
INSTITUTIONS THAT DO NOT OFFER
THE M.F.A. WITH 7+ FACULTY MEMBERS**

Chair: Joe Selmon, Howard University

Recorder: Lee Byron, Ithaca College

12:15 p.m. –
1:45 p.m.

LUNCHEON FOR THE ASSOCIATION

Lakeshore West (3)

Friday (cont'd.)

2:00 p.m. –
3:30 p.m.

PROFESSIONAL THEATRE AND EDUCATION: Grand Salon BC (2)
EVOLVING RELATIONSHIPS

As part of NAST's continuing concern about futures issues, this session will involve a number of distinguished leaders from professional theatres in Chicago. They will provide individual perspectives on the developing relationship between professional theatre and education. This relationship is extremely complex. Educational institutions undertake a large number of responsibilities for theatre. From institution to institution, specific missions for theatre vary. To some extent, the same is true in the professional theatre. This session will explore potential intersections, commonalities, and differences of mission with regard to such areas as the preparation of various types of theatre professionals, the development of audiences, the purposes for theatre and the content it should address, cooperative relationships between schools and companies, and artistic and cultural policy. The session will also consider a number of the primary futures issues and consider topics presenters feel to be most urgent. Presentations will be followed by an open dialogue among panelists and attendees.

Presenters: Bob Mason, Casting Director, Chicago Shakespeare Theatre
 Henry Godinez, Resident Artistic Associate, Goodman Theatre
 Ina Marlowe, Producing Artistic Director, Organic Theatre

Moderator: Kathleen Conlin, University of Illinois

2:00 p.m. –
5:00 p.m.

WORKSHOP FOR VISITING EVALUATORS St. Clair Salon 2 (3)
(By invitation only)

Friday (cont'd.)

3:45 p.m. –
5:15 p.m.

DIFFERENT APPROACHES TO THE M.F.A.

Grand Salon A (2)

Institutions normally operate their Master of Fine Arts degrees in Theatre according to certain norms. These norms are outlined in the NAST Handbook and include at least two years and 60 semester hours of study, an academic component, and final project requirements. Beyond these commonalities, however, the M.F.A. framework supports a wide variety of approaches and programs. This session will continue NAST's discussion of the M.F.A. as part of its multiyear consideration of graduate issues. The focus will be how different sets of missions, goals, and objectives drive the content and resource requirements for M.F.A. programs. Also included will be considerations of student goals for advanced study and professional engagement, commonalities and differences among specific purposes for the M.F.A., and different approaches to common purposes. Presentations will be followed by dialogue with all attendees.

Gil Lazier, Florida State University
Joan Schirle, Dell'Arte International School of Physical Theatre
Ronald Wainscott, Indiana University

Moderator/Presenter: Robert Chapel, University of Virginia

Friday (cont'd.)

3:45 p.m. –
5:15 p.m.

**MAINTAINING YOUR GROWTH
AND IDENTITY AS AN ARTIST OR SCHOLAR
WHILE LEADING A DEPARTMENT OR SCHOOL**

Lakeshore East (3)

Most educational administrators in theatre begin their careers as artists or scholars. At some point, their administrative talents become visible to others, and they are given management responsibilities. As management responsibilities increase by involvement and position, there is often a sense of frustration: There seems to be little time for continuing engagement of the kind that brought the administrator into theatre in the first place. Left unattended, this frustration can become counterproductive. A number of administrators have found schedule and other accommodations to ensure a continuing connection with artistic and scholarly projects and concerns. This session will explore various means for nurturing this connection as administrative responsibilities and time commitments increase. A focus will be on how to maintain artistic and intellectual engagement with the art form in a way that energizes and gives meaning to administrative responsibilities. The connection between such engagement and leadership will also be considered.

Presenters: Bud Coleman, University of Colorado at Boulder
Sue Ott Rowlands, University of Toledo

Moderator/Presenter: John R. Crawford, Kent State University

5:15 p.m. –
6:00 p.m.

**COCKTAIL RECEPTION
(Cash bar)**

Lakeshore West (3)

5:30 p.m. –
7:00 p.m.

**ROUNDTABLE FOR
NON-DEGREE-GRANTING INSTITUTIONS**

**Michigan Boardroom
(3)**

This session provides members with an opportunity to pose specific issues and questions for consideration by the entire group. Topics for consideration will be determined in advance, based on written suggestions solicited from the membership and the attendees. The fundamental purpose of this session is to share issues and expertise across a broad range of topics germane to theatre in higher education.

Moderator: Harold Baldrige, Neighborhood Playhouse School of the Theatre

Friday (cont'd.)

5:30 p.m. – **URTA GENERAL MEMBERSHIP MEETING** **St. Clair Salon 2 (3)**
7:00 p.m.

Saturday, March 27

9:00 a.m. – **NAST ANNUAL MEETING:** **Grand Salon BC (2)**
9:30 a.m. **SECOND PLENARY SESSION**

Call to Order
Report of the Executive Director
New Business

9:30 a.m. – **PREPARING FOR DIFFICULT CONVERSATIONS** **Grand Salon BC (2)**
12:30 p.m.

Being effective in difficult conversations can be a challenging aspect in any professional setting. This session will consider the underlying structure of difficult conversations. The framework discovered will be used as the basis for investigating how executives might prepare for difficult conversations encountered in the workplace. Demonstrations, interactive exercises, and facilitative discussions will be featured. Specific focus areas will be how to handle blame and accusations, strong emotions, and the identity issues that may cause executives and their colleagues to lose their balance.

Speaker Robert Bordone, Harvard Law School Negotiation Research Project
Cara Sedlak, Sidley Austin Brown & Wood LLP

Saturday (cont'd.)

1:30 p.m. –
4:00 p.m.

ROUNDTABLE ON FUNDRAISING

Lakeshore West (3)

By now, most theatre administrators in higher education are engaged to some degree in fundraising. Indeed, fundraising has become such a major force in higher education that “how to” training sessions and seminars are offered by the hundreds each year. This session will provide an opportunity to study fundraising for theatre programs in an unusual setting. The roundtable nature of the session will enable those with questions to seek information from peers about what has worked and what has not. The session will enable an exchange among individuals with fundraising concerns focused on the specific discipline of theatre. The opportunity to learn from the experiences of others and to offer your own experiences in support of increased understanding and skill represents an important opportunity for exchange among attendees.

Co-Moderators: Terrell Finney, Jr., University of Cincinnati
Alexander Gelman, Northern Illinois University

EVENING FREE

Sunday, March 28

8:00 a.m. –
11:00 a.m.

**BOARD OF DIRECTORS
BREAKFAST MEETING**

Illinois Boardroom (3)

11:00 a.m.

ADJOURNMENT

The Fortieth Annual Meeting and Retreat for Administrators of Theatre Programs in Higher Education will be held March 31 – April 3, 2005, at the Seelbach Hilton in Louisville, Kentucky.