

**NATIONAL ASSOCIATION OF SCHOOLS OF THEATRE**

**PROGRAM**

**Forty-First Annual Meeting**

**and**

**Retreat for Administrators of Theatre Programs  
in Higher Education**

**March 30 – April 1, 2006**

**The Fairmont Hotel  
Dallas, Texas**

**NATIONAL ASSOCIATION OF SCHOOLS OF THEATRE**  
**2006 Annual Meeting and Retreat for**  
**Administrators of Theatre Programs in Higher Education**

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**Wednesday, March 29**

3:30 p.m. – **BOARD OF DIRECTORS MEETING AND DINNER** **Continental**  
8:00 p.m.

**Thursday, March 30**

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

12:00 noon – **BOARD OF DIRECTORS LUNCHEON MEETING** **Continental**  
2:30 p.m.

12:00 noon – **REGISTRATION** **Gold Foyer**  
6:00 p.m.

12:30 p.m. – **ORIENTATION FOR NEWCOMERS TO NAST** **Oak**  
1:25 p.m.

This workshop will provide an overview of NAST: its services, publications, and role as an accrediting agency. The last 10 minutes of the session will be devoted to meetings of first-time attendees and their NAST mentors.

Lee Byron, Ithaca College  
Edmond Williams, University of Alabama  
Karen P. Moynahan, NAST National Office

1:30 p.m. – **HOW TO WORK WITH *HEADS* DATA** **Oak**  
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 statistics contained in annual Data Summaries, which are reports compiled from data submitted by NAST member and other participating institutions. Use of the data in local policy discussions will be explained, as well as opportunities for institutions to obtain customized data reports.

Karen P. Moynahan, NAST National Office

## Thursday (continued)

2:30 p.m. – **ROUNDTABLE: COMMISSIONING NEW WORK** **State**  
3:45 p.m.

Attendees will have an opportunity to exchange issues, concerns, and advice concerning all phases of the commissioning effort, including production. Case studies will be shared. One goal will be to determine if common themes and concepts emerge to the point that an advisory document on commissioning might be feasible. This session will consider commissioning by all sizes and types of institutions, consortial commissioning, and tying commissioning to the teaching and learning goals of the program.

Jeffery Elwell, East Carolina University  
Alan MacVey, University of Iowa

*Moderator:* Russell Vandembroucke, University of Louisville

2:30 p.m. – **THE THEATRE EXECUTIVE AS ARTIST, ACADEMIC, AND ADMINISTRATOR** **Far East**  
5:00 p.m.

Theatre executives have many responsibilities. Although their engagement with theatre usually has its source in the creative, performance, or scholarly aspects of the field, they find themselves responsible for managing a multifunctional enterprise. The management tasks are formidable because they include a teaching and learning operation, a production season, and often, fundraising. Each is a system in itself with corresponding responsibilities to, for, and with people. The relationships among these systems must be cultivated. Theatre executives can compartmentalize their various responsibilities. This session, however, will take a look at another approach. It will explore how artistic, academic, and administrative responsibilities can be blended and balanced; how theatre executives can and should lead in qualitative terms. For example, what is the role of the executive in setting artistic and academic expectations, in raising the bar? What about analysis and management associated with change? What are the issues associated with team-building and establishing common goals? How can administration be approached as an artistic matter where techniques are important but not enough? How does this approach affect work in artistic and curriculum planning?

George H. Brown, Bradley University  
John R. Crawford, Kent State University  
T. A. Taylor, KD Studio

*Moderator:* Kathleen Conlin, University of Illinois

2:30 p.m. – **WORKSHOP: PREPARING FOR NAST ACCREDITATION** **Oak**  
5:00 p.m.

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

## Thursday (continued)

4:00 p.m. – **ROUNDTABLE: THE BACHELOR OF ARTS IN THEATRE** **State**  
5:15 p.m.

The Bachelor of Arts in Theatre is offered by more institutions than any other degree in theatre. The general academic framework for the Bachelor of Arts in Theatre is well established; the core value is breadth in general studies and in the major field. Many theatre professionals argue that the breadth offered by the B.A. makes it the ideal first degree to gain greater understanding of the content that theatre addresses. Like everything else, however, the B.A. has a future. This future will be influenced by many things, including the value placed on liberal comprehensive education in various sections of society. For example, the technological revolution and various interpretations of its meanings in terms of education and preparation for work, all are the subject of much debate and not a little political action. These larger issues are part of general future considerations. What about specific futures for the B.A. in Theatre? How can various elements and purposes be balanced in various settings? This roundtable will provide the opportunity to consider issues such as purposes, comment on content – major, general studies, electives, preparation levels of entering students, and the fact that knowledge and skill sets are expanding where time is not. What future analysis questions would be useful for faculties considering the future of their own Bachelor of Arts degree in Theatre?

*Moderator:* Augustine Ripa, Lehigh University  
*Recorder:* Patricia Raun, Virginia Tech

5:15 p.m.– **PRESIDENT’S RECEPTION IN HONOR** **Gold**  
6:15 p.m. **OF FIRST-TIME ATTENDEES**  
(Cash bar)

5:45 p.m.– **HEARING: NAST STANDARDS FOR** **State**  
7:30 p.m. **UNDERGRADUATE PROGRAMS**

NAST is continuing its multiyear review of its standards. This hearing will take comments on a revised draft regarding undergraduate programs. The text to be considered is provided in the Annual Meeting packet, along with a draft text of general accreditation standards.

*Moderator:* Ronald E. Shields, Bowling Green State University  
*Recorder:* Mark Marion, NAST National Office

## Friday, March 31

8:00 a.m. – **REGISTRATION** **Gold Foyer**  
6:00 p.m.

## Friday (continued)

8:15 a.m. – **NAST ANNUAL MEETING** **Gold**  
8:45 a.m. **FIRST PLENARY SESSION**

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

9:00 a.m. – **CREATIVE LEADERSHIP** **Gold**  
9:50 a.m.

Keith Michael, a former President of NAST, is fond of saying: “Administration is boring; leadership is exciting.” Leadership seems most exciting when something of substance is being created. These days, we hear a lot about vision, but not a lot about the mixtures and balances of creativity, content, technique, and patience that make visions realities. In this session, a former university president with deep learning in the arts will present his perspective on the elements of creative leadership. Included will be left- and right-brain applications to leadership issues, using imagination to be creative with what you have or are likely to have; generating excitement and thus, consensus and common effort; and how to create a culture of creativity that permeates and energizes.

*Presenter:* Robert Glidden, Ohio University, *Emeritus*

*Moderator:* William Ward, University of California, Los Angeles

10:00 a.m. – **THEATRE DEPARTMENT QUALITY: HOW TO DEFINE** **Gold**  
11:00 a.m. **AND TALK IT CONVINCINGLY**

Somewhere along the path of education reform, reliance on the qualitative judgments of highly educated specialists became radically discredited. The rationale was that experts in a field, by definition, work for their own interests and not those of “the public.” The political result of this counterproductive development is a substitution of accountability for success or excellence, and a growing faith in the notion that accountability can be measured in the same way across fields and disciplines. This approach assumes a common definition and thus a single set of measures. Exacerbating the situation is a parallel race for images of success based in large part on rankings that are themselves founded primarily on images. The confluence of mathematized accountability and status anxiety create a difficult context for “proving” the quality of efforts in and for the arts to those who have neither the background nor the interest nor the understanding to deal with issues of quality in the arts on the basis of how the arts work as fields, and how issues of quality are addressed in the arts.

This session will explore means of working on this issue in present conditions without either losing the integrity of the field or spending so much time trying to translate what theatre does into terms that provide the right images. In other words,

## Friday (continued)

how do individual theatre programs find a workable balance? What kinds of things do we do already that can be restated and presented? How do we deal with expectations of comparison with the research sciences with their empirical structures and the comparative nature of their grants programs? How do we convince empirical thinkers that there are alternative modes of thought? What do we in theatre have to prove to ourselves that our personal and institutional efforts have quality? How do we convince others that what we have to prove to ourselves is what we ought to document to them?

*Presenters:* Terrell Finney, Jr., University of Cincinnati  
Alan MacVey, University of Iowa

*Moderator:* Carole Brandt, Southern Methodist University

11:15 a.m. –  
12:15 p.m.

### **ACCREDITATION AS CITIZENSHIP AND COMMUNITY**

**Gold**

Accreditation is usually thought of first as a standards-based review process that involves a self-study, peer review, and public designation. Accreditation is so ubiquitous in higher education as a procedure that the deeper connections and rationales are often obscure or unknown. This session will consider these deeper connections and rationales, and thus provide answers to why accreditation, operating with its traditional principles, is important. The goal is to put the effort that goes into process into a broader context, to consider the balancing role of accreditation and how it works nationally and locally.

Among the issues to be considered are: the freedom- and expertise-based rationales for the American accreditation system, issues of standards and quality and their relationship, accreditation and accountability to the world beyond academe, the connections between accreditation and citizenship, and the ways accreditation can be a force for community in theatre while protecting and encouraging individual and local initiative.

*Presenters:* Dan Carter, Pennsylvania State University  
Samuel Hope, NAST National Office

*Note: Although the presenters have positions on the NAST Board of Directors and Commission on Accreditation, their presentations reflect their personal perspectives and are theirs entirely, and not policy positions of NAST.*

12:15 p.m. –  
1:45 p.m.

### **LUNCHEON FOR THE ASSOCIATION**

**Parisian**

*Title:* “The House that Restarted Chicago’s Fire”

*Speakers:* Nathan Allen, Founding Artistic Director, and  
Phillip C. Klapperich, Executive Director,  
The House Theatre of Chicago

## Friday (continued)

2:00 p.m. – **ACADEMIC ADMINISTRATION IN AN IMBALANCED** **Gold**  
3:30 p.m. **CULTURE OF RIGHTS AND ENTITLEMENTS**

Schools and departments of theatre make many choices that affect people. Many of these choices are in the context of competition. This reality is juxtaposed against a legal framework that increasingly fails to make clear distinctions between basic rights and personal aspirations. This condition produces a deep irony: most people in theatre have strong feelings in favor of protecting the rights of all. Their commitment often informs their work. Basic rights must be protected. But what happens when the definition of rights and entitlements keeps expanding? What are the possibilities that higher education is turning into a litigation factory? What are the legal vulnerabilities on issues like acceptance into programs, roles, jobs and tenure, grants, travel funds, and so forth? What is to prevent the rise of an oppressive regime of rules, regulations, and bureaucracy that deals with potential resource diversions and losses? This session will consider basic concepts behind rights and entitlements, and what is necessary for these concepts to protect effectively in a balanced way without producing a culture of suspicion and a working environment of gaming and dysfunction.

Presenter: John H. McElhaney, Locke Liddell and Sapp LLP  
Responders: David Saltz, University of Georgia  
Jonathan Michaelsen, Indiana University  
Moderator: Edmond Williams, University of Alabama

2:00 p.m. – **WORKSHOP FOR VISITING EVALUATORS** **Continental**  
5:00 p.m. *(By invitation only)*

3:45 p.m. – **HISTORICALLY BLACK COLLEGES AND UNIVERSITIES:** **Far East**  
5:15 p.m. **FINANCIAL ISSUES FOR SMALL AND DEVELOPING**  
**THEATRE UNITS**

Continuing NAST's work with HBCU's, this session will consider how small and developing theatre units build in quality, size, scope, and effectiveness through careful, balanced approaches to financial issues.

*Co-Moderators:* Frankie Day, North Carolina Agricultural  
and Technical State University  
Joe W. Selmon, Howard University

3:45 p.m. – **HEARING: NAST STANDARDS FOR GRADUATE PROGRAMS** **Oak**  
5:15 p.m.

NAST is continuing its multiyear review of its standards. This hearing will take comments on a revised text concerning graduate programs. The text to be considered is provided in the Annual Meeting packet, along with a draft text of general curricular standards.

*Moderator:* Kathleen Conlin, University of Illinois  
*Recorder:* Kathleen Douglass, NAST National Office

## Friday (continued)

3:45 p.m. – **PRODUCTION: FINDING PROPER BALANCES** **Gold**  
5:15 p.m.

Production is often the elephant in the living room. A voracious user of resources, if not managed wisely, production imperatives can create serious imbalances. Obviously, decisions about production individually and as a season must involve considerations of many factors. This session will explore issues such as aspirations for quality, coverage of repertory, the procession of student opportunities, relationships to curriculum, and workloads of faculty and students. Panelists and attendees will also consider how to make balanced judgments about the size and scope of production aspirations, correlating these judgments to the size, scope, and resources of the overall theatre program.

William Doan, Miami University of Ohio  
Joanne Gordon, California State University, Long Beach  
James Ivey, State University of New York, College at Fredonia

*Moderator:* T. A. Taylor, KD Studio

5:15 p.m. – **COCKTAIL RECEPTION** **Venetian**  
6:15 p.m. (Cash bar)

5:45 p.m. – **HEARING ON NON-DEGREE-GRANTING STANDARDS** **Florentine**  
7:15 p.m. **AND ROUNDTABLE FOR NON-DEGREE-GRANTING INSTITUTIONS**

This session will begin with a membership review of non-degree-granting standards and a draft of general curricular standards. Both texts are found in the meeting packet. Following the Hearing, there will be an opportunity to pose specific issues and questions for consideration by the entire group. Topics will be determined in advance, based on written suggestions solicited from the membership and the attendees. It will also be possible to raise questions from the floor.

*Moderator:* Harold Baldrige, Neighborhood Playhouse School of the Theatre

*Recorder:* Mark Marion, NAST National Office

5:45 p.m. – **U/RTA GENERAL MEMBERSHIP MEETING** **Far East**  
7:15 p.m.

## Saturday, April 1

7:45 a.m. – **NAST ANNUAL MEETING** **Gold**  
8:30 a.m. **SECOND PLENARY SESSION**

Call to Order  
Report of the Executive Director  
New Business  
Hearing on Operational Standards – *Text Provided*

8:30 a.m. – **ROLES OF THE ADMINISTRATOR IN BUILDING** **Gold**  
10:00 a.m. **AND RENOVATING FACILITIES**

When building and renovation is on your agenda, what should you think about? How can you best make sure that you and your faculty and administration are making the wisest possible decisions? Administrators who have been engaged recently in building and renovation will open the session with reflections based on their experiences, revealing what they know now that they wish had been known at the outset. Issues of coordination, leadership, and diplomacy will be considered along with the basics of design and construction, all from the viewpoint of the theatre program administrator.

*Presenter:* Susan Hallman, California State University, Fullerton

*Moderator/Presenter:* Kevin Marshall, University of Florida

10:15 a.m. – **PRIZE-WINNING ARCHITECTS DESIGN OPERA AND** **Gold**  
11:30 a.m. **THEATRE SPACES THAT WILL ALTER THE ARTISTIC**  
**AND VISUAL LANDSCAPE OF BIG D**

The opera house and theatre facilities are the first of five venues that will comprise the Dallas Center for the Performing Arts, an estimated \$275 million project that is the largest public/private cultural initiative ever undertaken in the North Texas region. Seating an audience of 2,200, the Margot and Bill Winspear Opera House is designed to be the standard upon which all 21<sup>st</sup> Century opera houses will be measured. The rich exterior red-stained drum of its auditorium will have a 60-foot high curved glass wall giving interior views of the facility's public concourse, upper-level foyers and grand staircase. The 11-story and one sub-level Dee and Charles Wyly Theatre will feature an unprecedented 'stacked,' vertically organized design that completely rethinks the traditional form of theatre. The 74,915 square-foot facility's advanced mechanized systems will enable artistic directors to rapidly change the venue to a wide array of configurations, including proscenium, thrust, flat floor, traverse and others. It will seat approximately 600 people, depending on the stage configuration. The interchangeable structural components of the building will allow for multiple outside pedestrian views into the interior of the facility, as well as different interior audience views of outside surrounding areas. This session will provide an overview of these projects; the challenges associated with developing them, and the special feature of their projected use as theatre spaces.

*Presenters:* William Lively, President/CEO, Dallas Center for the Performing Arts

Doug Curtis, Vice-President Design/Construction,  
Dallas Center for the Performing Arts

*Moderator:* Carole Brandt, Southern Methodist University

**Saturday (continued)**

11:45 a.m. – **BOARD OF DIRECTORS LUNCHEON MEETING** **Continental**  
12:45 p.m.

1:00 p.m. – **NAST SERIES ON STRATEGIC PLANNING TECHNIQUES:** **Far East**  
3:00 p.m. **THE PROBLEMS OF EXPLAINING QUALITY**

This session will consider ways to make strategic decisions about explaining quality in theatre to decision-makers who have no knowledge or understanding of the field. This session will build on the Friday 10:00 a.m. session. It will consider the issues through a number of analytic planning techniques, including strategic orientation and risk assessment. Some material from the 2005 futures planning session will be repeated, but on this occasion, it will be used to address a specific issue.

Don Drapeau, Virginia Tech  
Samuel Hope, NAST National Office

3:00 p.m. **ADJOURNMENT**

**MARK YOUR CALENDARS!**

The NAST 42nd Annual Meeting is scheduled for March 22–24, 2007. The location will be the Radisson Plaza Hotel in Minneapolis, Minnesota.