

**University of Wisconsin-Green Bay
Comprehensive Program Review
Theatre and Dance
December 2020**

General and Overview

Significant changes that have affected the program

In 2014, a wave of changes in university administration and structure began. With the arrival of our new chancellor, we began to experience what had been happening on other UW campuses, where academic programs were being cut. Efforts to improve economy of resources were guided by business practices. Data collection used to quantify values and costs of the academic programs resulted in a chart showing each program's size and growth trend. Many programs, including Theatre and Dance, waited nervously for a verdict. We did not see our program's potential for inclusion in strategies being developed to meet the economic needs of NE Wisconsin and were disappointed that the University chose STEM over STEAM.

The unexpected introduction of Project Costal proved to be incredibly challenging. The three Branch campuses each had a theatre and a single theatre instructor who directed and produced two productions annually, while also teaching public speaking for Communications. Theatre productions were staffed with equal parts student and community members. It was clear that the productions were valued by their communities. We discussed the merger, the challenges of one person having responsibility for all aspects of production on the branch campuses and learned that the programs operated on declining Seg Fee budgets that would soon be eliminated entirely.

Unable to provide the resources needed to allow theatre production to continue on the branch campuses, we made the difficult decision to end production work at the end of the 2019–2020 academic year. The news was met with great disappointment from the communities, particularly in Marinette, where Theatre on the Bay is a cultural landmark and has a long-standing tradition of active and well-attended summer programming. We were extremely interested in developing a connection between the Green Bay campus and Theatre on the Bay in the summer, but it was determined that the Marinette campus Office of Outreach would take over those operations.

On the Green Bay campus, the future of the Weidner Center had become uncertain. Chancellor Miller sought to make it self-sustaining and after exploring an option for outside management, the campus' academic performing arts programs were greatly relieved that he would instead seek to hire a new Executive Director charged with reinvigorating the Weidner Center. The hire brought Kelli Strickland to Green Bay from Chicago.

Within the Theatre and Dance program, Mike Ingraham, the Lighting Designer/Technical Director since 1993, decided to retire at the end of the 2016-2017 academic year. This turned out to be the single most profound change to our program in a time of many changes. It wasn't until he left that we fully felt his impact on the Theatre program and its students. A year later, Dinesh Yadav joined the Theatre faculty as lighting designer/technical director. Kelli Strickland began her first full year as Executive director of the Weidner Center, Chuck Rybak began his position as Dean of CAHSS, Mike Alexander began his new position as Provost, and Chancellor Miller suddenly resigned.

Challenges and Opportunities

These changes soon became central to what are now significant challenges and opportunities for Theatre and Dance.

Challenges

- Supporting our Theatre colleagues at Manitowoc, Marinette, and Sheboygan, as they transition from one-person programs to members of our faculty, and continue teaching at the branch campuses.
- The Weidner Center reboot has initiated new programs that are of great interest and value but we struggle to add more to what we currently do.
- Dean Rybak is now in his third year as Dean of CAHSS and we have not progressed as far as we would have liked in articulating what we do, our goals, and aspirations for our program.
- Within our program, we have had significant change and loss of personnel. We are facing a second year without a faculty scenic designer and are unable to achieve our educational goals without additional personnel.
- We are in great need of time to focus on our direction and goals. 2020 was an extremely hard year for us as so much of our work requires contact with objects and people. The content we are able to deliver at a distance is only a fraction of what we do in person.
- Our budgetary structure is in direct conflict with our educational mission. This is detailed under “Program Support and Staffing.”

Opportunities

- Our new colleagues from Sheboygan and Marinette bring new energy and ideas. We are finally able to offer Playwriting and believe that this will positively affect our enrollments.
- The Weidner Center reboot has initiated new programs that are of great interest and value. We would like to continue collaborations on the Stage Door educational programming.
- Dean Rybak has welcomed us to bring forward new initiatives. After the Theatre faculty is able to have a retreat, we hope to bring more solid plans for ideas previously discussed including:
 - Certification in Makeup
 - Dance Studio Pedagogy and Management
 - Playwriting
 - Applied Improvisation
 - Collaborative activities with other academic programs and community
- Our newest colleague, Dinesh Yadav, brings professional international connections and expertise in site-specific theatre.

What would help make your program and its students more successful?
(narrative in “Program Support”)

- Production budgetary that is consistent with our educational mission, providing production funding that does not make us dependent on box office income and enables us to provide free tickets to UWGB students.
- Regular funding source for Guest Artists
- Talent-based scholarship funding to assist in recruitment
- Essential positions in Scenic Design and Costume Shop Management
- Renovation of Theatre Hall/ a Green New Theatre

Program Accomplishments

UW- Green Bay Theatre achieved significant national recognition for our production of *Avenue Q*. The production, mounted in 2013, was invited to the Kennedy Center/ College Theater Festival Region 3 festival in Saginaw, Michigan. It received a commendation from the national selection team for

Achievement in Musical Theatre. The production also received our program's fifth Golden Handtruck award for technical execution at the festival

Censored on Final Approach – our 2014 production of this play about Women Airforce Service Pilots (WASPS) received grant funding to bring one of the surviving WASPS to campus during the run of our production. The events surrounding her visit included a visit to the EAA, a panel with Women in the Armed Forces, discussion with the cast about the real-life events that inspired the play, and an audience talk back after the performance.

Weidner Center Stage Doors Educational Programming - UW- Green Bay Theatre and Dance staged productions of the plays, *Lilly's Purple Plastic Purse* and *I Never Saw Another Butterfly* for the Weidner Center's Stage Door Series in 2016 and 2017.

The Hourglass Project – in 2016, UW -Green Bay Theatre staged the second production of Lee Blessing's newest play, *The Hourglass Project*. The internationally known playwright was our guest for several days leading up to the opening, worked with students in rehearsal and participated in a talkback after the opening.

Where do you want your program to be 5 to 7 years from now?

We envision our program presenting live performances for audiences in a newly renovated theatre. We will have a stronger focus on original works written by students and collaborative projects with other programs in the University and with community organizations. We hope to gain recognition with a greatly expanded program in Design and Technical Theatre, and participate in the Prague Quadrennial. We would like to pursue accreditation from NAST.

Demand

Enrollment trends

From 1991-2002, Theatre experienced strong growth in enrolled majors:

1991	18
1996	42
2002	93

In 2002- UW-Oshkosh was granted authority to build a Theatre major from what had been an area of emphasis. The documentation of need included a statement from our program indicating our inability to meet the educational needs of the number of majors we had enrolled. Our administrators had advised us to cap our enrollments at a level we determined appropriate.

From 2002-2009 our majors numbered in the 70-80 range. Since that time, when the major program at UW-Oshkosh was established, we have maintained an average of number of majors in the mid-50s without capping enrollment.

Internal

1. Program goals

Mission Statement

The UW-Green Bay Theatre and Dance program brings together professional artists, educators, and students, as a learning community providing comprehensive undergraduate training in Theatre Arts and Design and Technology for the Theatre and Entertainment Industries in tandem with a broad, liberal arts education. High-impact learning practices cultivate creativity, critical thinking, and collaborative, problem-solving, and communication skills. Fully realized theatrical productions provide opportunities to put into practice acquired skills and provide a public forum for the examination of contemporary issues, facilitated by campus/community partnerships.

Core Values

Collaboration - Working as a company, we value the contribution of the individual to the collective vision. Students receive a comprehensive theatre education that develops breadth in skills, increases respect for colleagues, and improves communication and social interaction among collaborators.

Professional Practice – We seek excellence in all our endeavors, preparing students to work in a variety of venues, familiar with current technologies and practices.

Community – We work to create meaningful partnerships within the University and with the greater Green Bay community. We value community engagement and view theatre as a place for community and the exploration of contemporary issues in our society.

Diversity – Works written by and about persons of all abilities and communities, including BIPOC, LGBTQ, and other members of historically and currently marginalized communities that are under-represented or misrepresented, are studied and staged. Traditional and non-traditional UWGB students from any major or discipline are encouraged participate in productions.

Discovery – As an art form, theatre seeks to explore and comprehend the human condition. We encourage and support creativity, curiosity, intellectual and aesthetic development, invention and innovation in the pursuit of understanding.

Academic and Creative Freedom – We believe that freedom of inquiry is essential to academic and creative pursuits and our program supports intellectual and creative activities without restriction.

Student Opportunities – We encourage personal growth and creative expression in a safe environment . We welcome all students to participate in production work and strive to make theatre accessible to students as engaged members of the audience.

Objectives

The application of theory to practice is one of the primary goals of the UW-Green Bay Theatre and Dance Program. Graduates of our program apply their training to careers in the world of live theatre and performance, entertainment technology, film, television, and other media, education, scholarship, and entrepreneurial endeavors.

Learning Outcomes

Learning Outcome #1 - Theatre Majors will demonstrate knowledge of theatrical history and literature from Ancient Greek to present.

All Theatre Majors are required to pass a rigorous series of Theatre History and Literature courses. Students are then able to correctly distinguish key playwrights, plays, and movements in Theatre History as well as make connections in their progression and influences on future works and their relationship to society as a whole.

Fully realized productions give students a more comprehensive understanding of selected literature written to be performed. Season selection is designed to provide students with a breadth of experiences that include musicals, classics, and contemporary and new works in a variety of styles.

Learning Outcome #2 - Theatre Majors will have a strong background in the fundamental skills of acting, stagecraft, costume, design and direction.

The required study across all areas of theatre has clearly nurtured a respect for the collaborative nature of theatre and the skills required in the specific theatrical disciplines. A high value is placed on the ability of students to reach beyond a single defined area of interest or specialization. Introductory courses required of all majors are constantly monitored to provide instruction to a wide range of experience and skill

levels without diluting content. Course content is regularly updated to assure that methods and skills introduced are in line with current professional practice. Class sizes are monitored and evaluated to assure appropriate teacher/student ratios are achieved and safety standards are met.

Learning Outcome #3 - Theatre Majors will have a working knowledge of techniques associated with theatrical process and production and will have the ability to critically analyze theatrical productions.

Each semester, students will be enrolled in Theatre Practicum. Each production presents unique opportunities and challenges. Students may request specific production positions and they are assigned to tasks that provide appropriate challenges and breadth of experience.

Students are directly supervised in production work by a faculty or staff member who provides instruction and guidance and has the primary responsibility for evaluation.

As students develop skills, they are expected to take on positions of leadership. After completing course work and working as a design assistant, some students are able to take on design positions on Mainstage productions. A formal Studio Season has been developed to give students additional avenues for creative production work with appropriate faculty supervision.

Formal post-mortem sessions attended by the entire company, are used to discuss and evaluate both process and outcomes, requiring students to evaluate the effectiveness of choices, identify problems, and recommend solutions. Certain productions will receive formal external evaluation by regional representatives of the American College Theatre Festival. Students will participate in a response session following a performance, prepared to discuss the work and their choices.

Seeing professional theatre is an essential to student growth. Professional touring productions at the Weidner Center for the Performing Arts can serve this need and may also provide master class opportunities with visiting artists. Theatre Program offers a for-credit week-long theatre trip to Broadway in alternate years during Spring Break. Students are also provided the opportunity to attend the Kennedy Center/American College Theatre Festival's annual regional festival, where there are ample opportunities to view a wide variety of productions followed by response sessions from professional guest artists.

Learning Outcome #4 - Graduating Majors will be qualified for entry-level work in educational, community and professional theatrical endeavors and for entry into graduate study in theatre.

The Audition Techniques class, a capstone class required for the performance and musical theatre emphases, serves to prepare students for auditions in a variety of styles and introduces the practical business aspects of pursuing performance work including resume preparation, and job searching. (*beginning in Fall 2021*, Design/Tech students will take a resume/portfolio class, where they learn industry standards for developing a personal website and digital portfolio.) Each spring, students may participate in faculty-reviewed auditions and portfolio presentations as part of the scholarship application process, prompting students to maintain current resumes and develop presentation skills.

Students are encouraged to seek internships for advanced training and to develop professional relationships with regional companies.

2. Curriculum

Theatre and Dance offers a BA degree in Theatre with the following interdisciplinary major areas of Emphasis:

- Design and Technical Theatre
- Musical Theatre
- Performance
- Theatre Studies

and minor areas of emphasis in
Dance (disciplinary)
Theatre Studies (interdisciplinary)

Ongoing problems with the coding of majors and minors in Theatre and Dance began with Theatre's change in designation from a disciplinary major within AVD to an interdisciplinary unit, Theater and Dance, in 2012. At that time new codes, using the alternative spelling THEATER, were created to differentiate students who enrolled as majors and minors beginning in 2012. The curriculum for the major and minor areas were identical but the disciplinary/interdisciplinary designations were deemed necessary for tracking the interdisciplinary academic requirement. When the problem was identified, changes were made on a case-by-case basis, but newly declared majors were occasionally entered by the Registrar using the disciplinary code, causing problems with advising and our ability to accurately track Theatre and Dance majors and minors. This problem increased significantly with the 2020 incoming class, and is reflected in the Institutional Data Report supplied for this review.

The Institutional Data chart of Academic Plans has also brought to our attention inconsistencies in data brought on by the decision to combine MUSIC and THEATRE AND DANCE as a shared Academic CIP Department, MUS_THEA. The designated CIP Code, 50.050, is designated by APS for MUSIC. Concerns for the accuracy of comparisons between data for our program and Cohort data for Music programs were raised but dismissed as the program was well into implementation. Use of this coding has created a report that shows Theatre and Dance having only two areas of study, and *both are Musical Theatre*, three separate minor plans and 12 sub-plans. A separate data table for the Dance minor was sent after we received the data set for Theatre and Dance, but found that the data was duplicated in the combined Theatre and Dance data.

We have proceeded with the data provided by adding together the totals for each area of emphasis, but wish to note that differences were found between the various University reporting systems and the number of students who have actually declared Theatre majors and minors.

Curriculum Development

Since Theatre and Dance was redesignated as an interdisciplinary unit in 2012, the curriculum has been reviewed and undergone minor changes. The consolidation of campuses from Project Coastal, brought a colleague with expertise in Playwriting and Dramaturgy, allowing us to offer courses in these areas as well as Script Analysis, a course that had been conspicuously lacking from our curriculum.

Theatre and Dance Instructional Faculty and Staff have participated in a retreat for the purpose of curriculum development every 2-3 years, with the most recent in January 2019. At that time, our new Lighting Designer/ Technical Director had been with us for one semester, and our new colleagues from the Sheboygan and Marinette campuses joined us for forward-looking discussion and the work of adapting our curriculum to meet the evolving needs of our students and the industry of theatre practitioners.

Recent changes in personnel necessitate another retreat in the near future.

Since our last Program Review, we have made the following modifications:

New Courses:

THEATRE 100 – Gateway to Theatre Studies (*under review*)

Designed for students new to the Theatre major to provide a path to success and increase retention

THEATRE 134 – Movement for Actors (*required for Performance emphasis*)

THEATRE 198 – First Year Seminar (*GE*)

Topics: Theater for Young Audiences

Pop-up Theatre: site specific Theatre
Hip-Hop Culture

THEATRE 200 – Script Analysis (*required for all emphases, effective fall 2021*)
THEATRE 211 – World Theatre and Performance (*GE- Global Culture, Fine Arts*)

Added to the existing Theatre Production Practicum course list:

THEATRE 356: Production Practicum: Properties and Scene Painting (1 credit)
THEATRE 357: Production Practicum: Wardrobe & Make Up Crew (1 credit) THEATRE 358:
Production Practicum: Musical (1 credit)
THEATRE 359: Production Practicum: Theatre Management (1 credit)

Dramaturgy and Playwriting:

THEATRE 250 – Dramaturgy I: Theatre Theories & Research Methods
THEATRE 302 – Playwriting I : Short-Play
THEATRE 402 – Playwriting II: the Long Play
THEATRE 410 – Playwrights Workshop
THEATRE 415 – Contemporary Playwriting Methods
THEATRE 450 – Dramaturgy II: Theatre Theory in Practice
THEATRE 502 – Graduate Level Playwriting I

Deactivated Courses:

THEATRE 142- Musical Theatre Dance (revised as THEATRE 372)
THEATRE 289, THEATRE 389- The Musical Theatre Applied Voice sequence (required for major emphasis in Musical Theatre) was restructured
THEATRE 311 – Theatre History III: 20th Century and Contemporary (*effective fall 2021*)

Course Development

THEATRE 110 - Introduction to Theatre (*GE-Fine Arts*) taught online and at all four branch campuses, the curriculum was reviewed for consistency of content and the course number was standardized for all campuses
Theatre History and Literature, the three-course, 9 credit sequence; THEATRE 309, THEATRE 310, and THEATRE 311, has been restructured to a two-course, 6 credit sequence (*effective fall 2021*)
THEATRE 372- Musical Theatre Dance, previously THEATRE 142 (required for major emphasis in Musical Theatre) was restructured

3. Connections to other programs

Musical Theatre Performance Major Emphasis

Required Supporting Courses in MUSIC

MUSIC 105 Music Theory I

May substitute MUSIC 170 – Music Fundamentals

MUSIC 115 - Ear Training and Sight Singing

APP MUS 45- Elementary Voice

APP MUS 11 - Keyboard Musicianship I

APP MUS 21- Keyboard Musicianship II

MUS ENS 261- University Singers or MUS ENS 262- Concert Choir

Required Elective in MUSIC *choose one*

MUS ENS 163- Chamber Singers

MUS ENS 165- Vocal Jazz Ensemble

MUS ENS 166- Opera Workshop

MUS ENS 261- University Singers

MUS ENS 262- Concert Choir

THEATRE 364/ MUSIC 364 (*cross-listed*) required for *Musical Theatre major emphasis*

Musical Theater Production- each year, theater and dance and music collaborate on a fully- realized Musical Theatre production. Faculty and Students from both units as well as non-majors participate in a 10-week process, preparing a production for a public audience. Students enroll in sections of all Production Practicum courses and independent study credit.

Arts Management (major and minor area emphasis in AVD)

Courses taught by Theatre and Dance Faculty

ARTS MGT 256- Understanding the Arts taught 2-3 times annually as paid overload

ARTS MGT 455- Practicum in Arts Management (unpaid overload)

Film and Cinema Studies (minor emphasis in humanities)

Elective courses in Theatre

THEATRE 131- Acting 1

THEATRE 231- Acting 2

THEATRE 351- Directing 1

THEATRE 497- Internship

Creative Writing (major emphasis in English) and Film and Cinema Studies Recommended courses in Theatre

THEATRE 200- Script Analysis

THEATRE 302- Playwriting 1

THEATRE 402- Playwriting 2

4. Number of courses offered

Overall courses currently active 65

Average number of courses offered in an academic year 44

Courses that regularly have multiple sections in a single semester or year

THEATRE 110 - Introduction to Theatre (*GE*)

THEATRE 131 – Acting 1

THEATRE 190, 290, 390, Musical Theatre Applied Voice (sections for 2-3 individual instructor studios at each level)

THEATRE 211 – World Theatre and Performance (*GE*)

THEATRE 335, 336, 356, 357, 338, 339 Production Practicum

THEATRE 480- Theatre Capstone

THEATRE 298/498- Independent Study

Course Types

Lecture/ Seminar/Studio* 66%

Practicum 15.0%

Independent Study 16.5%

Online 2.5%

*Most courses are currently designated “Lecture” but many of these are studio classes with high-impact practices. All voice classes and almost all Dance classes, for example, are “studio” classes.

Course Modality

Prior to Spring 2020, 94-98% of courses were in-person.

In Fall 2020, 53% of classes were fully online, with most in Virtual Classroom. Content was altered significantly by necessity. When we are able to return to safe delivery of courses in person, we estimate the following course delivery:

- 85% of the courses will be in person,
- 5% hybrid
- 10% fully online or virtual

5. Diversity of students, faculty, and curriculum

Student demographic averages over 6 years

Majors	Female	74%	Male	26%
	White	83%	non-White	14%
	Age Under 25	92%		
Theatre Minors	Female	73%	Male	27%
Dance Minors	Female	100%		

Faculty- 6 FTE tenure/tenure track, includes faculty at Sheboygan and Marinette

	Female	42.9%	Male	57.1%
	White	85.7%	Asian	14.3%

Notes:

Student Gender data provided includes the term “gender identity,” but the accompanying data is in the binary terms ‘female’ and ‘male.’ Our program has increasing numbers of non-binary students that are not accurately represented in the data. Theatre and Dance has always had a high percentage of female students, more so than the general UWGB population. This is created considerable challenges for us in season selection and casting productions. The vast majority of musicals and classic plays have significantly more roles for male actors. Consistent with numbers in the entertainment industry, university theatre programs receive significantly more applications from women and men are more strongly recruited with scholarship awards.

We have historically had few Theatre majors of color. This also affects our season selections and our ability to produce important contemporary work with roles for actors of color. Very recently we have seen an increase in students of color enrolled in performance classes and in declared majors.

Student Age data provided for age appears to be inaccurate; prior to the 2019-2020 academic year, no students are in the 19 and under range.

Transfer student data seems high, although we have recently seen an increase in this demographic. Past student surveys have shown high satisfaction from students transferring to our program.

In the very public forum of theatre, it is crucial that audiences see people onstage that reflect the diversity of our society. We have a responsibility to tell stories by and about underrepresented populations with integrity. On several occasions, we have hired African American guest actors for specific roles. Nationally, university theatre programs are greatly concerned with diversity. It is absolutely vital to have significant scholarship awards to recruit actors, dancers, and other theatre artists of color.

Curriculum

We have expanded our general education offerings to include Theatre 211, World Theatre and Performance and Theatre 198, First Year Seminar: Hip-Hop Culture. Theatre 340, Dance History, has significant content about non-Western dance and is being reviewed for General Education Global Culture designation. Our new curriculum in Playwriting has excellent potential to provide creative

expression for diverse voices. Class projects receive public readings and we hope to produce student-written work.

6. Gen Ed, FYS/GPS, CCIHS

Courses approved for General Education – First Year Seminar

THEATRE 198 First Year Seminar

Courses approved for General Education – Fine Arts

THEATRE 110 Introduction to Theatre Arts
THEATRE 128 Jazz Dance I
THEATRE 131 Acting I
THEATRE 137 Ballet I I
THEATRE 141 Period Dance Styles
THEATRE 145 Modern Dance I
THEATRE 161 Tap Dance I
THEATRE 190 Introduction to Applied Musical Theatre Voice
THEATRE 200 Script Analysis
THEATRE 211 World Theatre and Performance
THEATRE 219 UWGB Meets NYC: New York Theatre Trip
THEATRE 228 Jazz Dance II
THEATRE 241 Improvisation for the Theatre 3
THEATRE 250 Dramaturgy I (Theatre Theory & Research Methods)
THEATRE 261 Tap Dance II
THEATRE 302 Playwriting I
THEATRE 309 Theatre History I: Greek to Elizabethan
THEATRE 310 Theatre History II: 17th Century to Realism
THEATRE 311 Theatre History III: 20th Century and Contemporary
THEATRE 335 Production Practicum: Crews
THEATRE 336 Production Practicum: Performance
THEATRE 338 Production Practicum: Scene Shop
THEATRE 340 Dance History

Courses approved for General Education: Global culture

THEATRE 211 World Theatre and Performance
THEATRE 340 Dance History (*currently under review*)

Courses approved for General Education: Humanities

THEATRE 200 Script Analysis
THEATRE 250 Dramaturgy I (Theatre Theory & Research Methods)
THEATRE 302 Playwriting I

Courses approved for General Education: Writing Emphasis

THEATRE 198 First Year Seminar
THEATRE 200 Script Analysis
THEATRE 211 World Theatre and Performance
THEATRE 250 Dramaturgy I (Theatre Theory & Research Methods)
THEATRE 302 Playwriting I

THEATRE 309 Theatre History I: Greek to Elizabethan

THEATRE 310 Theatre History II: 17th Century to Realism
THEATRE 311 Theatre History III: 20th Century and Contemporary
THEATRE 402 Playwriting II (the Long Play)
THEATRE 410 Playwrights Workshop
THEATRE 415 Contemporary Playwriting Methods
THEATRE 450 Dramaturgy II (Theatre Theory in Practice)

Courses approved for General Education: Quantitative Literacy

THEATRE 221 Stagecraft

THEATRE 223	Computer Applications for Theatre
THEATRE 323	Stage Lighting
Courses approved for CCIHS	
THEATRE 110	Introduction to Theatre Arts

7. Program support and staffing

Personnel

History- Staffing deficiencies have been documented with increasing urgency in our two previous program reviews. In both academic and production work, our faculty members work as a team. Each brings expertise in a discipline; Performance, Dance, Direction, Theatre History and Literature, Scenic Design, Properties, and Painting, Costume and Makeup Design, Lighting Design and Technical Direction, a position that includes engineering and the translation of design into drafting plans for construction.

We have remained one-deep in each area of specialization and covering multiple areas with six positions: five tenure or tenure track, and one renewable Instructor.

In 2001, at the retirement of a tenured Professor in Dance, the position was replaced with a renewable Instructor. In 2003, this position was cut to 80%.

In March, 2020, we were mid-search for an Instructor in Scenic Design, who would replace a retiring tenured Professor. The decision was frozen as many others were, but eventually a decision was made do not go forward with the position hire and the promising candidate pool was lost. In October, we were informed that the position was not selected to be filled for next year, leaving us with four tenured and tenure-track faculty and an 80% renewable Instructor.

This is a devastating loss for our students and our program. We have already lost several Design/Tech majors and are trying to retain others with career goals in scenic and properties design, one, who last year won a significant regional competition in properties design and an internship with the Santa Fe Opera. Our technical theatre program developed an excellent reputation, attracting many students who graduated with highly marketable skills and easily found work in the entertainment industry. The damage to our program and the negative impact on our ability to recruit cannot be understated.

The long-term stress on our faculty has taken its toll. Health issues are chronic and debilitating. The psychological and morale aspects are not easily quantified but are palpable as we continue working as a team. We have been unable to find qualified candidates locally for ad hoc teaching or production work in design and technical theatre, and are more poorly staffed than other UW-System Theatre programs.

Prior to the loss of the faculty Scenic Design position, our most urgent need has been a Costume Shop Supervisor, a position comparable to a Scene Shop Supervisor. It is standard practice in educational and professional theatres to have shop supervisors to teach sections of shop practicum, oversee student, hired, or intern help, take primary responsibility for the “build” or construction of shows, while ensuring a safe work environment and maintaining the shop’s supplies and equipment. Lacking a Costume Shop Supervisor, the faculty costume specialist takes on these time-consuming responsibilities. It has been extremely difficult to find qualified hourly help locally as the work of costume construction is highly specialized and requires skills that are well beyond a competent stitcher.

Other staffing losses include reduction of the Performing Arts Events Coordinator from 100% to 83% followed by a change from salary to hourly. This specialized position is responsible for outreach, patron relations, advertising, marketing, event coordination, and budgets for Music and Theatre and Dance, and had previously been given the duties of a second staff member in Performing Arts whose position was eliminated in 2005.

In 2018, the ADA position shared by three units, Arts and Visual Design, Music, and Theatre and Dance, was eliminated. The ADA position for Humanistic Studies was restructured to an 83% position serving four budgetary units with approximately 100 faculty and instructors.

Additional positions required to offer a minimal curriculum :

Tenure-track Scenic Designer

Costume Shop Supervisor- Full Time, 9-month Instructional Staff

Production Manager- Part Time Instructional Staff

Restoration of Positions to 100%

Instructor of Dance (currently 80%)

Performing Arts Coordinator (currently 83%)

ADA for Arts and Visual Design, Humanities, Music, and Theatre and Dance

Budget

Theatre and Dance has a Production Budget, separate from academic S & E. The Production budget covers costs of the annual Mainstage Production season, five plays, including a musical, and a dance concert. The budget, unchanged in over 20 years, provides start-up funding and spending authority, covering approximately 30% of actual production costs. The remainder must be raised through box office income, donor funding, and grants. The production budget is generated using income projections that may not be realized and must be balanced at the end of each year. University resources and services previously available through University Communications have been added to the cost of production. The cost of scenic materials, particularly lumber, has soared and we are far below “green” standards. Recycling sets, even within a single season, is not possible due to lack of storage.

Most importantly, the need to operate as a business is in conflict with our educational mission. We need to choose production work that provides opportunities and challenges for our students and audiences, engaging contemporary work about relevant issues in a variety of styles as well as classics that provide opportunities for work with elevated language, period designs in costumes and scenery, and advanced technology and construction techniques. We need the option to pursue site-specific projects in the community and sometimes produce work that is performed for small, intimate audiences.

Our budget model forces season planning with selection of some titles, particularly the musical, likely to attract audience from the community where there is strong competition for entertainment dollars, including the Weidner Center. This is not to say that we are against theatre as entertainment or that, given the opportunity, we would choose only obscure or R-rated works likely to alienate our audiences. We strongly believe that theatre is a vital part of culture and society and we want people to see our work.

A university theatre program has a responsibility to provide engaging experiences that will encourage students to attend and develop a life-long relationship with the arts, however, our funding model also prohibits us from providing UWGB students with free tickets to productions. Although students receive reduced ticket prices, we cannot afford to make Theatre and Dance productions fully accessible to our students as most university programs do.

Facilities

Built in 1973, Theatre Hall houses the educational facilities for Theatre and Dance but has never had a renovation. A Major Project Request for Theatre Hall and Studio Arts was listed in the 2007-2013 Capital Plan but was never enacted. Safety issues have motivated emergency repairs but the building continues to deteriorate. The Project Request stated,

If this project is not undertaken as outlined, the eventuality is that the spaces will deteriorate and enrollment will dwindle to the point of having no students in the programs. The spaces will be

obsolete or need to be repurposed for other unknown academic endeavors, at a much higher cost than projected here.

The Project Request listed as primary deficiencies: code deficiencies in exhaust ventilation (ASHRAE standards) and fire sprinkler protection (NFPA) from certain labs, and the locker / shower areas do not meet ADA requirements. There is no men's bathroom accessible to the public on the first floor of Theatre Hall, needed by patrons attending productions in University Theatre. The University Theatre stage apron lift is broken and the handicap elevator to TH 110 has frequent breakdowns.

As a site regularly visited by the public, University Theatre is difficult to find from the parking lot, and, in contrast to the facilities in the Weidner Center and most area high schools, makes a poor impression to the community, the University and, very importantly, to prospective students.

The Theatre and Dance classroom spaces in Theatre Hall have been maintained by our faculty and students. Our "technology classrooms," TH 110 and the TH CADD Lab, have been furnished with tables made in the scene shop.

We currently stage 2 productions annually in the Jean Weidner Theatre. The intimate space is very suitable for realistic productions of a small scope. The dressing room cannot accommodate more than 8 actors and has no private dressing areas. The Lighting grid in JWT is very difficult to access, creating long hours for technical preparation.

8. Cost per credit hour (TBD)

External

1. Outreach: student/faculty partnerships, collaborations, participation with organizations or individually

Collaborations/Partnerships

1. Kennedy Center American College Theatre Festival Region III – many of our faculty and students have a rich history with this organization, which serves to provide feedback from various artists outside of each institution to the students working there, and the festival provides learning opportunities from experts around the region. Beyond attending the annual Regional and National Festivals, we have and continue to:
 - a. Seek outside feedback on our productions through KCACTF respondents
 - b. Teach Workshops
 - c. Serve as Design/production respondents
 - d. Serve in leadership roles within the organization
 - e. Coach/mentor students on their activities/auditions/submissions
2. During the 2017/2018 Prof. Mariano worked with Prof Eric Morgan in Democracy and Justice Studies on "Social Justice Theatre." Culminated in a staged reading of *The Night Thoreau Spent in Jail* and a group of students traveled to the Milwaukee Rep to see *Animal Farm*.
3. Work with John Michael Kohler Arts Center
4. Had three productions (*Stigmaphrenia*, *One Step Up*, and *Columbinus*) sponsored by MHA-Sheboygan County – each accompanied with an in-depth panel discussion with professional experts
5. Co-produced *Columbinus* with Sheboygan Theatre Company
6. Work with Joe Foust, Guest Fight Choreographer, *Julius Caesar*
7. Dialect coaching for Evergreen Theatre's production of *Fiddler on the Roof*
8. Work with area Higher-Ed, Secondary & Primary Education institutions:
 - i. St. Norbert College Summer Stage
 - ii. Birder Players
 - iii. Evergreen Theatre
 - iv. De Pere & Ashwaubenon High Schools

- v. Franklin, Lombardi, and Washington Middle School
- vi. Chappell EM
- vii. Youth Options Special Student
- 9. Theatre on the Bay Productions with Bay Cities Radio:
 - i. Spring '13 *It's a Wonderful Life a Play for Radio*
 - ii. Fall '16 and Fall '18 TOB Radio Playhouse
 - iii. Fall '17 *War of the Worlds*
- 10. Sexual Assault Center of Marinette – Spring '13 for *How I Learned to Drive*
- 11. Menominee Historical Society, Forgotten Fire Winery, and Seguins Cheese – Fall '17 for *Menominee River Mysteries*
- 12. Forgotten Fire Winery – Summer '16 for 50/21 the TOB 50th Anniversary celebration

Organization Participation/Memberships

- 1. KCACTF
- 2. USITT
- 3. Board membership on Green Bay Theatre Company
- 4. Mid-American Theatre Conference (MATC)
- 5. Association of Theatre in Higher Education (ATHE)
- 6. Board membership Mental Health America-Sheboygan County
- 7. Member of Dramatist Guild

2. Contributions to regional infrastructure

- UW-Green Bay Department of Theatre and Dance believes that the arts and artistic culture are integral to the regional infrastructure. On our four campuses in past 7 years, we have produced over eighty fully realized productions, servicing thousands of community members and students in enriching cultural experiences. These productions are just one component that provides our communities and the region with an attractive and rich culture steeped in the arts and theatre.
- Theatre on the Bay (Marinette) was the only academic/community theatre in a 50-mile radius. We provided performing, technical, and design opportunities for community members as well as thought-provoking and enlightening entertainment for the surrounding community.
- University Theatre (Sheboygan) served a diverse population in a strong arts-driven community. The Sheboygan Campus' theatre program brought a wide array of idea-driven productions to the community that sought to challenge audience's perspectives on the self and the world.
- Our members continue to engage in production work outside of the Faculty commitments, in the areas of dance, designing technical elements, directing, writing, producing, performing, and dramaturging. These professional endeavors create a broad network, which allows us to guide our students into their own professional development.
- Students working at:
 - Third Avenue Playhouse
 - Door Kinetic Arts Festival
 - Green Bay Theatre Company
 - The Lighthouse – theatrical supply and services
- Dance Minor Studio Owners
 - Rana Altman (Owner, New Fusion Dance and Performing Arts Center, Howard & Appleton, WI)
 - Carla Hales (Owner, Inclusion Dance Studio, Appleton, WI)
 - Laura Bronk (Owner, Fancy Dancer Studio, Green Bay, WI)

Scholarly activity of faculty

- Attend annual conferences and conventions (regional, national, and international) dedicated to our areas of expertise and beyond to continue our ongoing education

- Our faculty’s scholarship is on full display in our campus productions, and we continue to pursue additional scholarship opportunities in the areas of (but not limited to) technical design, theatre history, performance, playwriting, theatre practice/production, and pedagogy.
- In addition to production work, we have:
 - i. Presented on a myriad of scholastic endeavors at regional/national/international conferences
 - ii. Written textbooks used by others in our field
 - iii. Contributed to pedagogical texts
 - iv. Published book chapters
 - v. Reviewed articles, chapters, and books as part of the peer-review process
 - vi. Responded to productions
 - vii. Written Op-ed pieces for local newspapers
- We have received numerous awards/recognitions for our work, including:
 - viii. Golden Handtruck Award (KCACTF)
 - ix. Gold Medallion Honoree (KCACTF)
 - x. Founders Awards for Scholarship and Collaborative Achievement (UW-Green Bay)
 - xi. Teacher of the Year Award
 - xii. Kaplan Award (UW-Colleges)

Student Success

1. High-impact practices and individualized-learning opportunities
 - The nature of theatre is such that directors, actors, and designers spend a great deal of time (both formally and informally) with students and community members and get to know them in a deeper way. These relationships are often lifelong. Many students request letters of recommendation or for their theatre professor to be listed as a reference for jobs both in and out of the theatre.
 - Our students have gone on to use the degrees in direct relationship to the craft of theatre as well as other creative endeavors. We have had students be accepted to UW-Milwaukee’s Peck School of the Arts, the American Musical and Dramatic Academy (NYC and Los Angeles), and work with prestigious organizations at Spring Green, Glimmerglass, and at theatre throughout the country. Locally, we have had several students intern at Lighthouse, and at least two have gone on to full time jobs with them.
 - While enrolled, students have had the opportunities to travel to conferences, conventions, and engaged learning endeavors to New York City.
 - We bring in Guest Artists (Such as Joe Foust and Lee Blessing) who offer workshops and in-depth instructing that builds students skill sets through embodied practice.
 - Our faculty are consistently taking on independent study projects (sometimes more than one) with students who want to engage in their areas of emphasis at a higher level
 - Individual Majors, Dance Studio Management:
 - a. Danielle Brouchoud (2013), Karylyn Schneider (2014), Lynn Schemm (2016), Rebecca Kimball (2019)

2. Retention

Peer Mentoring

- The amount of time we are able to spend with our students when working on productions is a great asset in our retention efforts as is the ability to offer production opportunities. Through the productions experience, we are able to give students the chance to experiment, take risks in a safe environment. In doing so, we can guide them to a deeper and broader understanding of their work and ours and encourage them to continuing challenging themselves in future productions. The idea of being able to be stronger in the next show (be it off stage or on) is a core element to our pedagogy and our program.

- The other retention endeavor comes in the form of curriculum review and realignment. Listening to students about their needs and evaluating the skills they are learning allows us to see where there may be curricular gaps and/or give opportunities for further curricular growth. Design/Tech faculty are constantly seeking the most current/relevant technological advances in their areas while Performance faculty are constantly building their own skill sets through workshops and off-campus production work. This constant learning not only allows us to communicate to students about the current trends, but we show them that our discipline is a lifetime learning craft.
- In addition to offering production work and curricular revision, our discipline gives us the unique opportunity of spending long hours with our students, fostering a mentoring relationship as opposed to a hierarchy/top-down mandate of faculty-to-student learning.
- More specific retention efforts include:
 - i. Keeping class sizes as small as possible
 - ii. Advocating for student needs
 - iii. Incorporating a variety of learning styles into course work
 - iv. Increasing direct communication
 - v. Instituting talks/videos about our program
 - vi. Following up with students after projects/exams to fix issues
 - vii. Use reporting methods (ie. GBOSS) in times of concern
 - viii. Offer various make-up opportunities and/or extend deadlines when appropriate and warranted

Mission Relevant

1. Relevance to mission

The UW-Green Bay Theatre and Dance Mission Statement and Core Values, beginning on page 4 of this document, are aligned with the University Select Mission in their attention to:

High-impact learning practices cultivate creativity, critical thinking, and collaborative, problem-solving, and communication skills.

We are committed to the creation of fully realized theatrical productions that provide opportunities to put into practice acquired skills and provide a public forum for the examination of contemporary issues, facilitated by campus/community partnerships.

Open Access- UW-Green Bay Theatre and Dance is one of the few UW System Theatre programs that does not require an audition or interview to enter the program. The high school students of NE Wisconsin, having no state mandate for theatre education as a part of the curriculum, do not necessarily have access to theatre classes or a qualified audition coach and would therefore be at a disadvantage in an audition situation. Likewise, a student interested in technical theatre would not necessarily have any portfolio materials for an interview.

UW-Green Bay Theatre and Dance strongly believes that if a student has a passion for and a desire to study Theatre or Dance, they should be given an opportunity to explore the area in an academic setting to determine if they are interested in continuing their studies. We welcome students of all backgrounds, skills, and abilities, and encourage the study of theatre as creative expression.

The UW-Green Bay Theatre and Dance Core Values of Diversity is aligned with the Core Mission: *Diversity* – Works written by and about persons of all abilities and communities, including BIPOC, LGBTQ, and other members of historically and currently marginalized communities that are under-represented or misrepresented, are studied and staged. Traditional and non-traditional UWGB students from any major or discipline are encouraged participate in productions.

2. Cultural enrichment (Narrative or lists as appropriate)

Covered in contributions to regional infrastructure