



June 21, 2017

Ruth V. Watkins  
Senior Vice President for Academic Affairs  
205 Park Bldg.  
Campus

RE: Graduate Council Review  
Department of Theatre

Dear Vice President Watkins:

Enclosed is the Graduate Council's review of the Department of Theatre. Included in this review packet are the report prepared by the Graduate Council, the Department Profile, and the Memorandum of Understanding resulting from the review wrap-up meeting.

After your approval, please forward this packet to President David Pershing for his review. It will then be sent to the Academic Senate to be placed on the information calendar for the next Senate meeting.

Sincerely,

David B. Kieda  
Dean, The Graduate School

Encl.

XC: Gage Williams, Chair, Department of Theatre  
Raymond Tymas-Jones, Dean, College of Fine Arts

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The Graduate School - The University of Utah

GRADUATE COUNCIL REPORT TO THE SENIOR VICE PRESIDENT  
FOR ACADEMIC AFFAIRS AND THE ACADEMIC SENATE

*November 28, 2016*

The Graduate Council has completed its review of the **Department of Theatre**. The External Review Committee included:

Risa Brainin, BFA  
Chair and Director of Performance  
Department of Theater and Dance  
University of California, Santa Barbara

Luis Perez  
Associate Dean and Chair of Musical Theatre  
Manhattan School of Music

Adam Versenyi, DFA  
Professor and Chair  
Department of Dramatic Art  
University of North Carolina, Chapel Hill

The Internal Review Committee of the University of Utah included:

Lisa Diamond, PhD  
Professor  
Department of Psychology

Christine A. Jones, PhD  
Associate Professor  
Department of World Languages and Cultures

Richard Preiss, PhD  
Associate Professor  
Department of English

This report of the Graduate Council is based on the self-study submitted by the Department of Theatre, the reports of the external and internal review committees, and the Department Chair's and College Dean's responses to the external and internal committee reports.

## **DEPARTMENT PROFILE**

### **Program Overview**

The Department of Theatre "seeks to be a place where students and faculty learn and grow; explore, discover and innovate. It is a community of artists and scholars committed to transformative education and academic and creative endeavor." The department emphasizes "academic training, engaged learning, and creative exploration for prepared students who wish to pursue careers in theatre and related fields." It "embraces equity and diversity, and promotes personal wellness and responsibility." The department supports teaching, creative work, scholarship, and service that "seek to make a positive difference." The department is committed to helping make its students "responsible world citizens." This commitment was highlighted by the external review, which found, "within the department, everyone strives to make real connections between human development and artistic growth. Our impression is they are doing an excellent job of creating good citizens of the world as well as good artists."

External reviewers praised the "strong and visionary leadership" of Chair Gage Williams. They argue the department has bounced back extremely well from a financial disaster in 2001 and a somewhat critical review in 2009. External reviewers praised the departmental self-assessment as a "highly detailed and thorough analysis of the current state of the department reflecting its serious dedication to teaching, research, service and growth." They found a strong mutual respect among staff and faculty from the different areas of the department. External reviewers found the department "in good hands, and moving forward in a positive direction."

Admission to the department's MFA and PhD programs was suspended in the early 2000s. The department now focuses on undergraduate actor training, theatre production, and stage management. The department serves 225 majors spread among the programs. It engages in national outreach to recruit potential students, and sponsors transformative international experiences through learning abroad.

Faculty members discussed with external reviewers the possibility of creating a joint MAT/MFA or MA/MAT degree to fill the need for qualified teachers in the state of Utah. Department faculty are also actively developing an MA in Theatre Studies, which will be production-based in order to fill the need for in-service teaching in the state. This MA would focus upon the areas of dramaturgy, playwriting, and directing. External reviewers suggest that, of these plans, the MA in Theatre Studies seems the most viable, but it should only be pursued if there is sufficient faculty to teach and advise those graduate students, which they did not think was the case presently.

Members of the faculty also described burgeoning interdisciplinary initiatives in which they are involved. The external reviewers found these initiatives to be a particularly promising avenue for the department to pursue, not only for their creativity and innovation but also for new curricular opportunities the initiatives may afford students, as well as opportunities for co-funding and/or utilization of other spaces across campus.

Since its last Graduate Council review, the department has made significant changes to its mission in response to 21<sup>st</sup>-century concerns identified by both the University and its own students. Chair Gage Williams reports that the department now strives for greater overall transparency in their practices. This includes the chair's weekly meetings with tenure-track and career-line faculty, and involvement of students in decision-making. Important changes include a new statement of core values, adopted in May 2013, modeled on the new University core value statement; the new Musical Theater Program, which has attracted new and excellent talent to the program; and a radical shift in how the year's repertoire is chosen, in response to student concern that greater consideration be paid to providing stage opportunities for students of color.

## **Faculty**

Department faculty, spread over the six programs, includes 12.5 tenure-line, 6 career-line, and a variable number (between 16 and 19 per year) of adjuncts. Among the latter are the only teachers of dance and voice training, though it is the backbone of the MTP. The department staff consists of 3 support roles in the main office (Executive Secretary, Accountant, Communications Coordinator), an Assistant Technical Director, the Costume Shop Manager, and a 0.75-time prop assistant. Two to three work-study students round out the support staff in the main office. Staff members funded by the department include 1 Hispanic woman and 5 white women.

According to the self-study, tenure-line faculty members pursue and achieve ambitious and productive research in addition to teaching. There are currently one half-time and 10 full-time faculty members, in addition to the department chair, who all complete research assignments each year. Several faculty members also pursue international research. This research is almost equally split between creative activities and scholarship. The faculty aspire to research that informs their teaching, inspires the students, and increases the national and international reputation of the department.

External reviewers noted that, though steps have been taken to reduce the number of credit hours students need to fulfill, the teaching load in the department still appears to be high. They were also concerned that an untenured Assistant Professor will soon assume leadership of the Actor Training Program. They expressed concerns about his ability to do the work necessary for tenure while simultaneously carrying an administrative appointment.

The external reviewers report strides taken to diversify the faculty. Three full-time tenure-line faculty members, and 1 shared tenure-line faculty member with Ethnic Studies have been added since 2008 (1 is African-American and 1 is Asian; 3 are women.). Despite these efforts, the current ethnic and racial profile of the department is still predominantly white. At the time the self-study was compiled, the department consisted of 1 white man, 1 white woman, and 1 African-American woman at the Assistant Professor rank; 2 white women, 1 white man, 1 African-American man, and one 0.5 time Asian woman at the Associate Professor rank; 3 white men and 2 white women at the Full Professor rank; 3 white women, 5 white men, and 1 Latino man among the Career-Line Faculty; and 3 white men and 11 white women teaching as Adjunct Faculty.

## Students

The program has 225 majors. According to the department self-study, in the last year, 60% of majors were female and 40% were male; 77% were white; 88% of majors studied full-time and their GPA average was 3.24; on average, 10-20% of majors graduate each year, suggesting advising and mentoring may be required to avoid attrition.

Over 62% of majors are transfer students and 81% come from Utah. Proactive measures have been taken to increase student diversity, including adoption of a color-conscious casting policy, tackling social issues as a priority in the choice of productions, and creating a Student Diversity Task Force.

Students are enthusiastic about the program and the opportunities that it provides them to experience all aspects of stage production. Students universally expressed appreciation for the faculty and their devotion. Many noted they will graduate with far more show credits than the average undergraduate theater major because of the department's undergraduate emphasis (compared to departments with graduate programs) and because of the faculty's unwavering dedication. Students also considered the breadth of the program, which involves faculty members with expertise in every aspect of performance and technical production, as a strength allowing for a more well-rounded education. They praised faculty for devoting time to student training outside of class and at all hours of the day. Students are well aware of sacrifices the faculty make for them, and they are grateful.

The lack of funds for scholarships is a concern for attracting and retaining high-quality students. The external reviewers noted that despite students' enthusiasm for the program and especially for the faculty, retention numbers seem a bit low. They recommended the retention issue be examined and the reasons why some students do not stay in the program be addressed.

The department recruits students at centralized auditions, but has trouble competing for the best students because of a lack of scholarships. Further compounding the problem is that the deadlines for some of the university-level scholarships come before the auditions occur, ruling out this potential source of funding. There are also more scholarship options for in-state students than out-of-state students, and it is out-of-state students who are more difficult to recruit. Faculty lack sufficient funding to support travel to out-of-state auditions where they could recruit out-of-state students. Facilities (see below) present an additional obstacle. Students who visit Utah see that the facilities are not "up to snuff" compared to other universities. The poor facilities, combined with the lack of available scholarships, are a significant obstacle to student recruitment.

## Curriculum

The Department of Theatre grants six undergraduate degrees: a BA in Theatre Studies and BFAs in Actor Training (ATP), a new degree in Musical Theatre (MTP), Performing Arts Design (PADP), Stage Management (SM), and Teacher Training (TT). The ATP and MTP admit by audition, while the other programs are open enrollment.

In keeping with its core values, the department has articulated and is committed to a set of learning outcomes for all its graduating students. The department self-study indicates these learning outcomes are implemented through the following methodologies: classroom learning, engaged learning, and vigilant counseling/flexible scheduling.

As both the internal and external reviewers indicate, the department's relationship to Pioneer Memorial Theatre (PTC) is deeply problematic. PTC became a fully professional regional theatre, the Pioneer Theatre Company, under Charles Morey in 1984. This major shift in direction toward professionals greatly reduced student participation in productions on the Lees Main Stage. In theory, the presence of an equity company on campus ought to benefit a theatre department. Instead, according to the internal reviewers, it functions as a massive detriment. PTC receives state and university funding to cover its costs, though it has no formal accountability to the university's mission. Faculty expressed grave ethical concerns and considerable professional resentment to the internal reviewers over this issue.

### **Program Effectiveness and Outcomes Assessment**

The department self-study identifies specific and distinct expected learning outcomes that are thoughtfully articulated for its undergraduates earning a BA or a BFA.

According to the self-study, mid-program assessments occur at least annually, as area heads and faculty confer privately with their majors. Generally, these interactions are cordial evaluations of a student's progress in the program, identifying areas of strength and areas in need of improvement. In rare cases, these conversations result in counseling students out of a particular program for which they seem ill suited.

### **Facilities and Resources**

The external review states, "It is obvious that the existing facilities are wholly inadequate for the Department. This issue was addressed in the last review and has become more problematic as the population of the Department has grown considerably since then. Space and facilities issues are at a crisis point [emphasis in original]. There is an accident waiting to happen and we worry for the safety of professors and students alike. Facilities affect recruitment as well."

The external review strongly recommended that the following **safety issues** [emphasis in original] be addressed during the interim:

1. PAB [Performing Arts Building] is not ADA compatible.
2. There was no heat in the classrooms in PAB for 36 days last year.
3. The steam pipes in PAB are causing enormous problems. Studio 202 has a 10 x 10 space in the middle of the floor that is bowed and 1/4 inch lower than the rest of the floor due to a faulty steam pipe that runs directly under that area. This is a highly used studio and the trip hazard is monumental. It has inadequate ventilation for any physical work. There are no sprinklers installed in case of fire. There is water in the outlets, which is a shock hazard.
4. The floors in the dance studio/performance spaces 110 and 115 are wood over concrete and this has the potential of causing shin splints and stress fractures to the students during movement or dance classes.
5. There are severe HVAC issues throughout the PAB that need to be addressed before any "band aids" are put on.
6. It was reported that there are electrical issues with the Babcock Theatre. Small shocks can be received while plugging things in to electric sockets.

7. The scene shop has inadequate ventilation and the elevator to the shop is often covered by sets from PTC, which is just above it. This forces the designers and crew to carry set pieces and other equipment down three flights of stairs. There is no loading dock connected to the Babcock.
8. The Fine Arts West facility also has electrical issues. If all of the sewing machines are run at the same time, fuses are blown.
9. The other issue with this space is storage. Every inch of available space is being utilized yet it is insufficient for the size of the programs it serves. It was also reported that there are basement flooding issues, which do not allow that space to be used for storage.

The following are crucial pedagogical issues to address in relation to facilities:

1. There is no proscenium stage for the actors and designers to practice their craft.
2. The faculty offices are spread between three buildings, which affects both communication and morale, making it difficult for students to utilize office hours.
3. There are no independent shops from the PTC for the students to learn their craft in scenery, lighting, properties, sound and costume design.
4. There are no practice rooms for the actors.
5. The air conditioners in room 101 are extremely loud and interfere with any kind of acting work done there.
6. The mirrors in main dance studio 110 are inadequate.
7. Shared space for productions and classes and off-site storage facilities are costing the department much more than they should due to scheduling and travel.

Students raised numerous complaints and concerns about the facilities. At a minimum, they wish that some arrangements could be made to alleviate immediate space problems (such as hiring exterminators, better janitorial management, and securing assistance from the University to find additional rehearsal space). One student who specializes in lighting design pointed out that he is well aware that he will leave the program knowing only 75% of what he ought to know to get a professional job in lighting design, given that none of the equipment has been updated for 10 years. Another student noted that he had been electrocuted by the current lighting equipment. Because every space is being used during every possible hour of the day, students working on sound or lighting have to wait until late at night if they want to do some additional training. The faculty work hard to get them opportunities to train in other theaters around the city, and they are extremely appreciative of these efforts. They all feel that the faculty are incredibly skilled and dedicated, and it is the quality of the faculty that keep them in the program. They know that many students choose not to come to the program because of the poor resources, and they worry that eventually some of the faculty will choose to leave. The students feel that their poor facilities are a straightforward demonstration of the fact that they are not a priority for the University.

## COMMENDATIONS

1. To paraphrase the internal review, this department appears to be making magic out of thin air. Although they are in an unsustainable situation of being understaffed and are in facilities that are old, insufficient and, in some cases, dangerous, they produce excellent productions led by enthusiastic and indefatigable faculty and starring the talented recruits they lure here in spite of their facilities.
2. The department has made concrete efforts to promote and support student diversity.
3. The faculty is collegial, collaborative, mutually respectful and highly devoted to their students and the department. They were noted to have "impressive levels of accomplishment" and to be "well-regarded members of the national theatre community."
4. Gage Williams is universally regarded as an excellent chair who is admired and respected by faculty, staff and students for his strong leadership and administrative and visionary skills.

## RECOMMENDATIONS

1. First and foremost, crucial fixes to prevent safety hazards must be addressed. If these safety hazards are not mitigated, it is only a matter of time before a serious injury results.
2. Plans for a new Performing Arts Building that houses the entire Theatre Department must go forward for both safety and pedagogical reasons.
3. Additional tenure-track lines and/or career lines are recommended for the Musical Theatre Program. While the part-time faculty members in this area are excellent, full-time tenure-track or career lines will offer long-term stability to the program.
4. Find ways to have a more defined and closer collaboration between the Theatre Department and the Pioneer Theatre Company in terms of a joint educational mission that would be of value to both units. Where possible, season planning should be coordinated so students can be involved at PTC more often.
5. Work with the development office to create a plan for outside fundraising. The identity and branding of the Theatre Department needs to be clarified with the hopes that new (and different) donors are attracted.
6. Seek more scholarships for diversity students.
7. Continue efforts to diversify department faculty. The external reviewers recommend use of the Raymond C. Morales Fellowship for underrepresented populations and other Target of Opportunity Hires available at the University.



We agree with the internal reviewers: the Department of Theatre is an "invaluable asset, affording a full educational spectrum to its students and enriching the cultural life of the University." We also agree with both the internal and external reviewers: the Department of Theatre is in critical condition, and in very real danger of failure. It faces facility collapse, faculty loss, student attrition, and resource starvation. The Theatre Department somehow seems to run on magic and enthusiasm like something out of an old Mickey Rooney-Judy Garland movie. This cannot continue indefinitely. The internal review suggests if the University continues to "pretend" it can, it "will soon find itself bereft of it – as well as in the position of being the only PAC-12 school not to offer a Theatre Arts degree in a region known nationally for its performing arts."

Submitted by the Ad Hoc Committee of the Graduate Council:

Richard R. Paine (Chair)  
Associate Professor, Department of Anthropology

Mingnan Chen  
Assistant Professor, Department of Pharmaceutical Chemistry

Audrey Thompson  
Professor, Department of Education, Culture and Society

Thomas G. Richmond (Undergraduate Council Representative)  
Professor, Department of Chemistry

College Name  
College of Fine Arts

Department Name  
Theatre

Program Name  
All

## Faculty Headcount

|  |                                       | 2009-2010 | 2010-2011 | 2011-2012 | 2012-2013 | 2013-2014 | 2014-2015 | 2015-2016 |
|--|---------------------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| With Doctoral Degrees Including MFA and Other Terminal Degrees | Full Time Tenured Faculty             | 7         | 7         | 7         | 7         | 7         | 8         | 9         |
|  | Full Time Tenure Track                | 3         | 3         | 3         | 3         | 3         | 3         | 2         |
|  | Full Time Career Line/Adjunct Faculty | 5         | 3         | 4         | 5         | 5         | 7         | 8         |
|  | Part Time Tenure/Tenure Track         |           |           |           |           | 1         |           |           |
|  | Part Time Career Line/Adjunct Faculty | 3         | 4         | 4         | 2         | 7         | 8         | 7         |
|  | Total                                 | 18        | 17        | 18        | 17        | 23        | 26        | 26        |
| With Masters Degrees   | Full Time Tenured Faculty             | 0         | 0         | 0         | 0         | 0         | 0         |           |
|  | Full Time Tenure Track                | 0         | 0         | 0         | 0         | 0         | 0         |           |
|  | Full Time Career Line/Adjunct Faculty | 0         | 1         | 1         | 1         | 1         | 1         | 2         |
|  | Part Time Tenure/Tenure Track         |           |           |           |           | 0         |           |           |
|  | Part Time Career Line/Adjunct Faculty | 1         | 0         | 0         | 1         | 1         | 3         | 2         |
|  | Total                                 | 1         | 1         | 1         | 2         | 2         | 4         | 4         |
| With Bachelor Degrees  | Full Time Tenured Faculty             | 0         | 0         | 0         | 0         | 0         | 0         |           |
|  | Full Time Tenure Track                | 0         | 0         | 0         | 1         | 1         | 1         | 1         |
|  | Full Time Career Line/Adjunct Faculty | 0         | 0         | 0         | 2         | 2         | 2         | 2         |
|  | Part Time Tenure/Tenure Track         |           |           |           |           | 0         |           |           |
|  | Part Time Career Line/Adjunct Faculty | 0         | 0         | 0         | 2         | 4         | 2         | 1         |
|  | Total                                 | 0         | 0         | 0         | 5         | 7         | 5         | 4         |
| Total Headcount Faculty  | Full Time Tenured Faculty             | 7         | 7         | 7         | 7         | 7         | 8         | 9         |
|  | Full Time Tenure Track                | 3         | 3         | 3         | 4         | 4         | 4         | 3         |
|  | Full Time Career Line/Adjunct Faculty | 5         | 4         | 5         | 8         | 8         | 10        | 12        |
|  | Part Time Tenure/Tenure Track         |           |           |           |           | 1         |           |           |
|  | Part Time Career Line/Adjunct Faculty | 4         | 4         | 4         | 5         | 12        | 13        | 10        |
|  | Total                                 | 19        | 18        | 19        | 24        | 32        | 35        | 34        |

## Cost Study

|                                   | 2009-2010 | 2010-2011 | 2011-2012 | 2012-2013 | 2013-2014 | 2014-2015 | 2015-2016 |
|-----------------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Direct Instructional Expenditures | 1,512,461 | 1,610,810 | 1,948,311 | 2,141,419 | 2,394,557 | 2,588,628 | 2,655,781 |
| Cost Per Student FTE              | 6,724     | 6,323     | 7,577     | 8,456     | 8,030     | 8,815     | 9,700     |

## FTE from Cost Study

|                                | 2009-2010 | 2010-2011 | 2011-2012 | 2012-2013 | 2013-2014 | 2014-2015 | 2015-2016 |
|--------------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Full-Time Salaried             | 19        | 17        | 16        | 21        | 21        | 22        | 15        |
| Part-Time or Auxiliary Faculty | 1         | 3         | 4         | 3         | 4         | 4         | 15        |
| Teaching Assistants            |           |           |           |           |           |           |           |

## Funding

|                                    | 2009-2010 | 2010-2011 | 2011-2012 | 2012-2013 | 2013-2014 | 2014-2015 | 2015-2016 |
|------------------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Total Grants                       |           |           |           | 0         |           |           | 17,625    |
| State Appropriated Funds           | 1,189,881 | 1,203,337 | 1,272,126 | 551,315   | 627,416   | 676,331   | 734,542   |
| Teaching Grants                    |           |           |           | 0         |           |           | 0         |
| Special Legislative Appropriation* |           |           |           |           |           |           |           |
| Differential Tuition*              |           |           |           |           |           |           |           |

A.

## Student Credit Hours and FTE

|         |                              | 2009-2010 | 2010-2011 | 2011-2012 | 2012-2013 | 2013-2014 | 2014-2015 | 2015-2016 |
|---------|------------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| SCH     | Lower Division               | 4,245     | 4,743     | 5,198     | 4,550     | 5,534     | 5,348     | 5,014     |
|         | Upper Division               | 2,494     | 2,881     | 2,492     | 3,029     | 3,399     | 3,462     | 3,183     |
|         | Basic Graduate               | 6         | 12        | 16        | 12        | 9         |           | 11        |
|         | Advanced Graduate            |           |           |           |           |           |           |           |
| FTE     | Lower Division               | 142       | 158       | 173       | 152       | 184       | 178       | 167       |
|         | Upper Division               | 83        | 96        | 83        | 101       | 113       | 115       | 106       |
|         | Basic Graduate               | 0         | 1         | 1         | 1         | 0         |           | 1         |
|         | Advanced Graduate            |           |           |           |           |           |           |           |
| FTE/FTE | LD FTE per Total Faculty FTE | 7         | 8         | 9         | 6         | 8         | 7         | 6         |
|         | UD FTE per Total Faculty FTE | 4         | 5         | 4         | 4         | 5         | 4         | 4         |
|         | BG FTE per Total Faculty FTE | 0         | 0         | 0         | 0         | 0         |           | 0         |
|         | AG FTE per Total Faculty FTE |           |           |           |           |           |           |           |

## Enrolled Majors

|  | 2009-2010 | 2010-2011 | 2011-2012 | 2012-2013 | 2013-2014 | 2014-2015 | 2015-2016 |
|--|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Undergraduate Pre-Majors               | 13        | 18        | 13        | 6         | 6         | 4         | 2         |
| Undergraduate Majors                   | 160       | 196       | 221       | 233       | 217       | 221       | 210       |
| Enrolled in Masters Program            |           |           |           |           |           |           |           |
| Enrolled in Doctoral Program           |           |           |           |           |           |           |           |
| Enrolled in First Professional Program |           |           |           |           |           |           |           |

## Degrees Awarded

|                           | 2009-2010 | 2010-2011 | 2011-2012 | 2012-2013 | 2013-2014 | 2014-2015 | 2015-2016 |
|---------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Undergraduate Certificate |           |           |           |           |           |           |           |
| Graduate Certificate      |           |           |           |           |           |           |           |
| Bachelors                 | 24        | 25        | 22        | 32        | 44        | 25        | 32        |
| Masters                   |           |           |           | 1         |           |           |           |
| Doctorate                 |           |           |           |           |           |           |           |
| First-Professional        |           |           |           |           |           |           |           |



## **Memorandum of Understanding Department of Theatre Graduate Council Review 2015-16**

This memorandum of understanding is a summary of decisions reached at a wrap-up meeting on May 24, 2017, and concludes the Graduate Council Review of the Department of Theatre. Ruth V. Watkins, Senior Vice President for Academic Affairs; Raymond Tymas-Jones, Dean of the College of Fine Arts; Gage Williams, Chair of the Department of Theatre; and Katharine S. Ullman, Associate Dean of the Graduate School, were present.

The discussion centered on but was not limited to the recommendations contained in the review summary report presented to the Graduate Council on November 28, 2016. The working group agreed to endorse the following actions:

**Recommendation 1: First and foremost, crucial fixes to prevent safety hazards must be addressed. If these safety hazards are not mitigated, it is only a matter of time before a serious injury results.**

The Department is working with Facilities Management to address these pressing problems. The plan for work being done this summer is very important and is sufficient as a short-term fix, but is not expected to be sustainable (particularly for heating/cooling) due to limitations of the current infrastructure. Longer-term solutions are discussed below.

**Recommendation 2: Plans for a new Performing Arts Building that houses the entire Theatre Department must go forward for both safety and pedagogical reasons.**

Everyone in attendance was enthusiastic about a plan to renovate Building 73 (the old Law building) into space that houses offices and classrooms for the Theatre Department. It is noted in the Chair update that offices, shops, and use of the Babcock Theatre in Pioneer Memorial Theatre, as well as Studio 115 in PAB, would need to be maintained. A final version of the feasibility study will be delivered soon and it is anticipated that a Program Study can be initiated this summer. SVP Watkins expressed commitment to this project and recognized its importance in addressing a key departmental priority. The need for a mid-sized theatre was also discussed and viewed as the subject of a second phase of this overall plan. A full investigation of all options for a mid-sized theatre will need to be undertaken; discussion at this meeting touched on various ways to partner with Pioneer Theatre Company and development of a nearby off-campus site.

**Recommendation 3: Additional tenure-track lines and/or career lines are recommended for the Musical Theatre Program. While the part-time faculty members in this area are excellent, full-time tenure-track or career lines will offer long-term stability to the program.**

A tenure-track line in musical theatre has been established and a search is currently underway in this area. In addition, hard funding for the staff musical director is now in place. While critical needs have been addressed, the Department still hopes to achieve optimal balance of tenure- and career-line faculty in each area and will need to address evolving demands in each area. Updates to the Graduate School should include analysis of faculty sub-groups and how their composition addresses the demands of each degree program.

**Recommendation 4: Find ways to have a more defined and closer collaboration between the Theatre Department and the Pioneer Theatre Company in terms of a joint educational mission that would be of value to both units. Where possible, season planning should be coordinated so students can be involved at PTC more often.**

Many positive steps have occurred in more recent years that have brought the Theatre Department and the Pioneer Theatre Company into closer collaboration. For instance, they have exchanged access to particular facilities, an Actor Training Program internship has been reinstated, many students participate in PTC productions, and the artistic director of PTC is contracted as a teacher. With good relationships built and a record of productive interaction, next steps include thoroughly documenting the current status of collaboration and then formalizing a plan for robust future partnership. Since the latter goal requires candid dialogue and must take into account the changing landscape of the local theatre community, it will take some time. Potentially, coordination of production schedules -- ideally a multi-year plan -- would be a step along the way to maximize student participation. Overall, nurturing and expanding the current links to PTC will be of mutual benefit and the Graduate School looks forward to updates on this collaboration.

**Recommendation 5: Work with the development office to create a plan for outside fundraising. The identity and branding of the Theatre Department needs to be clarified with the hopes that new (and different) donors are attracted.**

A plan to contract the consulting firm Pathway Associates to coordinate a capital campaign centered on renovating Building 73 has been approved by Dean Tymas-Jones and VP Esplin (Office of Development). Once a final decision on this use for Building 73 has been made and approval for a capital campaign has been given, the Department is poised to move forward. SVP Watkins pointed out that having a donor name the building presents an excellent fundraising opportunity. Certainly the focus on departmental facilities will highlight a clear and distinct goal that underscores the mission of the Theatre Department itself and its importance both to students and the community.

**Recommendation 6: Seek more scholarships for diversity students.**

A primary path toward addressing this recommendation is to create a connection between the Theatre Department and existing University of Utah scholarship resources (University Office of Scholarships and Financial Aid). Taking advantage of current resources may require adjustments to the audition/selection process, as scholarship decisions occur early in the admissions cycle. It was also noted that raising funds for additional scholarships can be integrated into fundraising plans with Pathway Associates. Finally, the Department recently received a donation for scholarships in the area of playwriting, which is an exciting opportunity to support students, including those from underrepresented populations, in this domain.

**Recommendation 7: Continue efforts to diversify department faculty. The external reviewers recommend use of the Raymond C. Morales Fellowship for underrepresented populations and other Target of Opportunity Hires available at the University.**

Importantly, the Department has put substantial effort into creating a culture that supports diversity, and they are actively looking for ways to expand this approach to curriculum and outreach. To continue efforts to diversify their faculty, the Department will take advantage of the Raymond C. Morales Fellowship when possible. In addition, SVP Watkins recommended that the Department leverage University hiring support aimed at expanding faculty diversity offered through the Office of Equity and Diversity.

It was a pleasure to learn more about the current successes and future potential of the Theatre Department during this review. Both faculty and the chair are commended for the collegial and productive environment found in this department and for their progress to date in addressing these recommendations.

This memorandum of understanding is to be followed by regular letters of progress, upon request of the Graduate School, from the Chair of the Department of Theatre. Letters will be submitted until all of the actions described in the preceding paragraphs have been completed. In addition, a three-year follow-up meeting may be scheduled during AY 2018-19 to discuss progress made in addressing the review recommendations.

Ruth V. Watkins  
Raymond Tymas-Jones  
Gage Williams  
David B. Kieda  
Katharine S. Ullman



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David B. Kieda  
Dean, The Graduate School  
June 21, 2017