Final Report
Academic Program Review
Department of Theatre

Review Process

The Department of Theatre prepared a self-study following program review guidelines. An external review team, composed of three faculty/administrators from other institutions, visited the campus for the purpose of reviewing both the Department of Theatre and the Film Studies Program. The Program Review Committee (PRC) read the self-study and the external review, and discussed both units with the Dean of Arts & Sciences. After thorough study, the PRC decided to follow the direction of the external review team and report separately on each unit. This document reflects the Program Review Committee findings and recommendations for the Department of Theatre.

Self-Study

Identity of Unit

The Theatre Department is composed of nine regular full-time faculty (eight tenured or tenure-track and one non-tenure track), three part-time retired professors, three part-time instructors and one full-time instructor. Eleven hold the Ph.D. and five hold an M.F.A. In the staff area, there is one scene shop supervisor, one costume shop supervisor and one department secretary. Qualified graduate students share instructional responsibilities on a part-time basis as teaching fellows. Four professors from other departments serve as adjunct faculty. Administrative appointments within the unit include a chair (who is also serving as Interim Director of Film Studies), a graduate coordinator, a production coordinator, and an undergraduate advisor. Student organizations (forensics and theatre honorary) also receive faculty advising.

Since 1990, the Department has seen tremendous change due to faculty turnover, increased enrollment and renovation of facilities.

Mission

The mission of the Department of Theatre is “to emerge as a recognized national center for the study of theatre in education, specifically in the areas of
performance, pedagogy and culture.” The department stresses that the curriculum is the foundation of the production program (the laboratory), and rejects the notion that there is a “gap between the ‘artistic’ and ‘academic’ study of theatre.”

The Department’s Programs and Policies

The Department of Theatre offers the B.A. (a general degree for students in the field of theatre); the B.A.C. (Bachelor of Arts in Communication with specializations in Acting/Directing, Theatre Design and Technology, and Performance Studies); the M.A. (an academically oriented degree); and the Ph.D. (a terminal degree for those planning careers in higher education).

The Department operates three theatre spaces on campus (Eva Marie Saint, Joe E. Brown, and Elsewhere) and the Huron Playhouse (Huron, OH) in the summer. In total they average 17 shows annually and provide technical support for other units using theatre space (such as the Dance Program). The Treehouse Troupe Program, a major outreach project now in its 20th year, tours northwest Ohio each spring and services an average of 50 schools in 12 counties, annually. The BGSU Forensics Team is also sponsored and supervised by the Department. The Theatre Department is currently the home of the Film Studies Program, and until August 1998 the Ethnic Cultural Arts Program. The latter has been moved to the Ethnic Studies Department.

Theatre Majors

Undergraduate enrollment has increased from 40 majors in 1994 to 68 in 1998. At present, 26 are male and 42 are female. There are currently 10 masters and 14 doctoral students. In 1994, 11 graduate degrees were awarded and in 1998 8 were awarded. Over 90% of doctoral graduates since 1990 have found theatre-related employment.

Student Credit Hours

The SCH reported in the self-study include not only faculty, but also graduate assistantship hours. Because of the nature of the discipline, faculty must assume many duties that are considered “administrative” and “production,” and these are not reflected in the FTE/SCH count. Data supplied by the Office of Institutional Research reports 4707 SCH for 1991-92 and 6155 for 1996-97.

Instructional Services Provided to Other Areas of the Institution

General education courses provided by the Department of Theatre service over 1000 students each year. Other theatre courses are integrated into the curriculum as requirements for various majors (e.g., Film Studies, Dance).
Facilities and Equipment

The Department controls three performance spaces (Eva Marie Saint, Joe E. Brown and Elsewhere), a scene shop, and costume and support storage spaces. Faculty and graduate student offices and the departmental office are located in South Hall. The Huron Playhouse and dormitory, leased to the University for summer use, are located in Huron, Ohio. Most of the technical equipment for the summer is supplied from the main campus. The self-study reports that all production areas are in need of renovation.

Financial resources

For the years 1997-98 budgets in the Department of Theatre included Drama Activities ($25,189); Theatre Department ($28,329); Forensics ($9320); ECAP (since transferred to Ethnic Studies) ($26,497); Film Studies ($2305); and Huron Playhouse ($285,470).

Faculty Quality and Productivity

Since 1993 the faculty have received honors and awards that have brought distinction to the department—International Federation of Theatre Research Younger Scholars Award, Presidential Award from the American Alliance for Theatre and Education, BGSU Teaching Excellence and Faculty Research Awards, and Ohio Humanities Council grants. During the past three years faculty members have been engaged in over 100 professional activities (papers, productions, workshops) including work with the Toledo Opera and Toledo Repertory Theatre. During 1996-1998 significant publications include four books, eight book chapters, seventeen articles and seven book/performance reviews. Recent graduates and current students have published book chapters, reviews and/or essays in national journals.

Curriculum Assessment/Student Assessment Plans

During the past three years the department has worked to develop plans for assessing the undergraduate program. These include the creation of learning objectives, the Major Event (observation by outside evaluators), and the Senior Capstone Course (an opportunity to develop formal presentation skills).

Instructional Demand

Enrollments in courses have remained stable or grown slightly.

Advantages/Uniqueness of the Department

The BGSU Theatre program is one of the few in the region that: offers an undergraduate concentration in performance studies; has the flexibility of the B.A.C. degree; has a traveling children’s theatre company; has a thriving summer theatre program; supports a forensics program; offers graduate degrees with
emphasizes in performance, pedagogy and culture; and places over 90% of its doctoral students.

**Areas of Duplication with Other BGSU Programs**

The Department does not duplicate programs offered elsewhere on campus. An obvious strength has been the cooperative efforts through joint course offerings.

**Financial Considerations and Adequacy of Resources**

Student to faculty ratio is approximately 10 to 1, although this does not include contact hours during productions and general education courses (over 1000 students per year). The self-study states that if the quality of the program is to improve, additional faculty and staff resources are needed. According to reports provided by NAST, salaries at the assistant and associate professor levels are close to most other institutions; full professors, however, are below the national average. Regarding workloads, all faculty are given four assignments each semester in the areas of teaching, advising, administration, service, production work, large course coordination and research.

**Proposed Five-Year Plan**

The main issues confronting the Department are faculty and staff resources, implementation of programmatic vision and departmental identity, curriculum changes, and facility issues. Within these areas, the self-study provides the following priorities:

1. Faculty (three positions)
   a) Replace one tenure-track line in performance studies that will be vacated this year. Duties of the position are to include advising graduate students in area of specialty, teaching a range of graduate and undergraduate courses, advising the University’s forensics team, adapting scripts, directing as needed, and contributing to the graduate profile through grant writing, research and publication.
   b) Establish a new tenure-track line in the area of theatre organization and management and technical theatre. Duties of the position are to include teaching undergraduate courses, audience development, participation in production work as a designer and/or technical director as needed, contributing to the summer theatre program in Huron, and contributing to the department mission by grant writing, publication and/or creative work.
   c) Establish a tenure-track line in directing theory and practice. Duties of the position are to include undergraduate and graduate teaching and advising in the area of specialty, substantive research in
theoretical approaches to directing, and participation in the production program.

2. Staff (two expanded contracts and three positions)
   
a) Secure 12-month contracts for the scene shop and costume shop supervisors, because of duties at Huron Playhouse and proposed expansion of summer campus operations in collaboration with the College of Musical Arts and the Horizon Theatre.

b) Replace the retiring departmental secretary with two people.

c) Approve a full-time Publicity Manager to operate the box office and contribute to audience development.

3. Renovate the physical plant and performance spaces, including Joe E. Brown, Eva Marie Saint, Elsewhere, shops, storage, box office, lobby, classroom and student labs.

4. Redesign the production program, including: reduce the number of fully mounted productions in order to improve the quality (currently 12 shows per year on main campus); remove the Elsewhere productions from the main schedule and make them truly experimental and more pedagogical; build in faculty supervision of all student projects; and find ways to create new audiences.

5. Redesign the undergraduate curriculum, including: monitor changes in the degrees that will be reflected in the new undergraduate catalogue; review the viability of the Performance Studies concentration within the B.A.C. degree; advertise the B.A.C. program with its various concentrations; promote the interdisciplinary nature of the program; and discuss with appropriate departments adding concentrations in Musical Theatre, Arts Management, and Film Studies.

6. Continue to support the Film Studies Program and decide on appropriate involvement after the decision on its future has been made.

7. Expand outreach in the area of pedagogy by supporting the creation of the Horizon Theatre (ages 8 to 17); continue Treehouse Troupe and Huron Playhouse.

8. Establish the Institute for the Study of Performance, Pedagogy and Culture with support from external sources and private donations. Activities of the Institute would include: coordination of grant-writing activities; planning lecture series and publication; semi-annual summer festival and workshop; and coordination of student internships and international exchange with University of Wales.
9. Redesign the Master’s Program, including: build on the refined departmental mission of “focusing on performance, pedagogy and culture,” to create a two-track degree program. Track One would prepare students for doctoral study and would be connected to admission to the Ph.D. Track Two would lead to a terminal Master’s degree.

10. Redesign the Doctoral Program. In keeping with the revised Mission Statement, “to connect the study and practice of theatre from the perspective of performance, pedagogy and culture,” focus and expand curriculum and institutional structure by
   a) requiring current and additional pedagogy classes
   b) encouraging mentoring
   c) formalizing feedback and assessment for all production experiences
   d) encouraging interdisciplinary courses

11. Establish formal ties with the graduate program in American Culture Studies. This would ensure shared enrollments and teaching resources and an increase in the interdisciplinary aspect of the doctoral program.

12. Establish formal ties with the Center for Performance Research at the University of Wales as part of the plan to establish the BGSU Institute for the Study of Performance, Pedagogy and Culture.

   The self-study concludes with a well-conceived timetable and implementation strategy for the Departmental Five-Year Plan.

Results of Previous Reviews

The Theatre Department was reviewed for accreditation through the National Association of Schools of Theatre in 1990. Full accreditation was granted. The next review will be in 2000.

External Review

The three reviewers commented on the administration’s plan to review both the Department of Theatre and the Film Studies Program at the same time. Although the authors of each report expressed concern with this plan, the review team thought it was wise and made every effort to insure that both units were examined on their own merits. For that reason, the team made two separate reports, one on Theatre led by Professors Carol Simpson Stern (Northwestern University) and Patti Gillespie (University of Maryland) and one on Film led by Professor Peter Bondanella (Indiana University). The collective team found both self-studies to be very informative and candid.

   The reviewers found the Department’s self-study to be a careful, thorough and realistic document that treats difficult issues with tact. They agreed with the focus the department has identified for its graduate program—pedagogy,
performance and culture--and find that it builds on the University’s history of “educating educators,” the Department’s heritage in performance (both scholarship and practice), the excellent long-standing reputation in popular culture, and the interest in cross-disciplinary units devoted to cultural studies.

**Strengths Identified by the External Review Team**

1. The graduate program appears healthy, although criteria for admission need to be more rigorously applied. The graduate coordinator should see that this happens. The curriculum for the two M.A. degree paths is in keeping with national practice. The doctoral program seems to have found a niche for itself nationally, preparing people who want to teach in small, liberal arts colleges (successful 90% placement rate), by focusing on performance and culture as linked with issues of pedagogy. The external team agrees with the proposal to create a new Institute or Center linked with the prestigious program in Wales.

2. The external team judged the undergraduate curriculum to be in keeping with national practice and quality. The two degrees currently offered, the B.A. (a general degree for students in the field of theatre) and the B.A.C. (Bachelor of Arts in Communication with specializations in Acting/Directing, Theatre Design and Technology, and Performance Studies), mirror the national trend. The team commends the department for its enhancement activities in assessment.

3. Outreach efforts, especially the Treehouse Troupe and the Huron Playhouse, are especially strong and offer students hands-on experience unavailable in many programs. The fact that the Huron Playhouse has managed to be self-supporting and even provide badly needed funds for other departmental activities is especially commendable.

4. The departmental climate is one of mutual support and respect. All members knew the details of the self-study, the plans for the future, and agreed with the vision set forth. The faculty is committed and active, “mostly young and uniformly energetic,” and the new hires are “well qualified and extremely promising.”

**Weaknesses Identified by the External Review Team**

The external review team felt strongly that at the heart of all major weaknesses is a lack of resources. “The unit has a long history of being underfunded, understaffed, underequipped, and badly housed.”

1. Shortage of staff personnel was identified as the most serious problem. Presently one staff person is responsible for all secretarial work, all budget work, all box office management, publicity coordination, and training workers. The external team suggested that upon her retirement she be replaced by three positions.
2. Faculty needs are caused by several retirements, and two searches are presently underway—one in film and the other in theatre history. The external team expressed hope that additional searches will be approved for a replacement in performance studies, a person in management and technical theatre, and one in directing theory and practice.

3. The external team felt that faculty salaries appear to be considerably lower than those in other parts of the University and are behind the national average in theatre.

4. The external team found that operating budgets are inadequate and do not reflect the rising material costs of mounting productions.

5. The external team stated that equipment is outdated and maintenance is difficult.

6. The external team judged facilities to be dismal; they identified legal, safety and aesthetic issues.

7. The department will undergo accreditation by the National Association of Schools of Theatre during the next academic year. Weaknesses flagged ten years ago (especially inadequacy of space) have yet to be corrected, and the department may be in danger of losing its accreditation.

Recommendations of the External Review Team

1. The department should pursue community colleges, as well as small, liberal arts colleges, as job outlets for doctoral students.

2. The department should investigate the feasibility of establishing an Institute or Center for the Study of Performance, Pedagogy, and Culture.

3. The administration should authorize three staff positions: a secretary/administrative assistant, a business manager/budget person, and a box office manager/publicist.

4. The administration should support the request for the replacement position in performance studies and the redefined tenure-track line in management and technical theatre. When possible, the redefined tenure-track line in directing theory and practice should also be supported.

5. The salary issue should be examined.

6. The issue of inadequate budgets should be examined.

7. The administration should establish a timetable for the complete remodeling of the classroom and production facilities and communicate this “unambiguously” to the faculty.
8. Cosmetic improvements of facilities should be made before the visit of the NAST accrediting team next year.

9. The department should reduce the number of fully mounted productions open to the public by at least one and increase the opportunity for experimental, pedagogically oriented productions.

The external review team clearly stated their opinion that the administration should invest in the Theatre Department.

Program Review Committee Findings

Strengths Noted by the Program Review Committee

The Department of Theatre has maintained a strong program and has provided the University community and northwest Ohio with a good array of cultural offerings. Its undergraduate major is in keeping with national practice and has grown from 40 to 68 in the last five years. The doctoral program boasts a successful placement record of 90% of its graduates. An admissions policy for graduate students that underscores quality has been approved by the department and the Graduate College. The outreach activities of the Treehouse Troupe and the Huron Playhouse are especially strong and offer students hands-on experience unavailable in many programs. The experimental and pedagogical emphasis of the Elsewhere Theatre productions is excellent.

The faculty is dedicated, hard working and is presently a very cohesive unit. The research efforts of some of the younger faculty are particularly promising. The department is grounded in mutual support and respect, and the current chair is to be commended for his efforts in this regard.

Concerns Noted by the Program Review Committee

The PRC agrees with many of the concerns voiced in both the self-study and the external review, these being faculty and staff resources, implementation of programmatic vision and departmental identity, curriculum changes, and facility issues. The self-study’s five-year Plan prioritized these concerns and made suggestions for addressing them. The PRC finds that the fundamental question is whether the Department can support all the programs and initiatives they are undertaking. The Theatre Department may well have the best program they can have with the resources and infrastructure available. In all, however, given the severe resource constraints, the Department is attempting too many things to be good at them all. The PRC finds that the Theatre Department needs to concentrate resources in order to assure quality in its priority areas.

Quality, Focus and the Doctoral Program. While the PRC commends both the Department of Theatre and the external review team for their thoughtful reports, it finds that both pieces lack the necessary detail to seriously address quality and focus, especially with regard to the doctoral program. The external review team
praised the department for “preparing people who want to teach in small, liberal arts colleges” by focusing on performance and culture as linked with issues of pedagogy. The PRC, however, sees this as problematic. Preparing graduates to teach in small, liberal arts colleges does not constitute a focused academic mission, and will not lead to building a program that is competitive in terms of the OBOR viability standards. Similarly, “performance and culture as linked to pedagogy” is too vague and poorly defined to provide a focus for the department. In all, the PRC finds that the department needs a well-defined, sharply focused purpose.

In light of new Ohio Board of Regents standards, the doctoral program is one of the most important and vulnerable areas in the department. The desire to address the problems of quality and focus was mentioned several times in the self-study, but most of the outcomes are contingent on resources. The PRC believes that before resources can be allocated, the department must arrive at a well-defined research agenda that will bring a sharper focus to the program. It must also come up with a better way to address quality and to assess the effectiveness of its present activities. The PRC supports additional resources only as they relate to focus and quality: the department should not stretch resources that are already over-taxed. In sharpening the focus of the department as a whole, the role of the doctoral program must be critically evaluated as one of several tradeoffs to be considered.

Faculty Resources and Research Productivity. By the beginning of the 1999 academic year, the department will have hired three new faculty members, one in Film Studies (transformational), one in Theatre History (retirement replacement) and one in Musical Theatre (transformational). These hires will no doubt have a profound effect on the program. During the next two years the department has asked that three additional positions be approved: Performance Studies (replacement), Theatre Organization and Management/Technical Theatre (redefined retirement) and Directing Theory and Practice (redefined retirement). The first request is reasonable given current and ongoing curricular needs, and the PRC feels that this should be honored for Fall 1999. Decisions regarding the two additional tenure-track lines should be postponed by at least one year and re-evaluated based on discussion of the departmental focus, the doctoral program, the success of the many new initiatives of the coming academic year, and the NAST accreditation review.

As previously mentioned, some faculty have commendable publication and performance records. For the most part, however, professional activities are regional and local. To gain a stronger national reputation, the department should find ways to go beyond their regional environment. This should be stressed with any recently hired faculty. If a replacement position is approved in Performance Studies, the department should seek someone with a national profile, whose research agenda will contribute to the focus of the department.

Staff Resources. The department asks that the departmental secretary be replaced by three positions: a secretary/administrative assistant, a business/budget manager, and a box office manager/publicist. The PRC agrees
that the current individual has done too many jobs. The situation is out of control
and should not be allowed to continue. It is amazing that the department has
functioned so admirably given that such a tremendous amount of responsibility
has fallen on just one individual.

The PRC supports this request in part, but suggests that two, rather than
three people be hired. We advise that the 3rd position request (publicity and box-
office manager) be tabled, pending renovations in progress, continuing
discussion on program focus and quality, accreditation review, and
reorganization of box-office needs with the new Union. Because the rationale for
making any of these replacement must be carefully developed according to
University procedures and timetables, we suggest that an audit by Human
Resources begin as soon as possible.

The department also requests that the contracts of the scene shop
supervisor and the costume shop supervisor be expanded to 12 months. Given
the current demands of the summer program at the Huron Playhouse and the
suggested expansion of on-campus summer endeavors, support services should
be strengthened. However, we advise that this request be tabled for one year,
pending renovations in progress, continuing discussion on program focus and
quality, and accreditation review.

Renovation of Facilities. The existing facilities and equipment are
admittedly in need of renovation, expansion and modernization. The external
review team described them as “dismal,” with not only aesthetic, but also legal
and safety issues. Also at stake may be the department’s accreditation. It is the
understanding of the PRC that a University plan to address this is in place.

Production Program. The plan to decrease the number of on-campus
performances is a good one. The department suggested going from 12 to 8; the
PRC would like to see an even smaller number and a definite increase of quality.
(The schedule released for 1999-2000 has already reduced the number to 10.) The
plan to make Elsewhere productions truly experimental is also supported by the
PRC. Given the nature of the graduate program, viewing this as a space for
“workshop experimentation, performance research, and script development” is
an excellent pedagogical tool. The development of an assessment plan for the
production program is on the timetable for Fall 1999 with implementation in Fall
2000 and should be given the very highest priority.

Undergraduate Curriculum. The department has already approved changes
to the undergraduate curriculum that will be reflected in the Fall 1999 catalogue.
During the coming academic year, they plan to review the viability of the
Performance Studies Concentration within the B.A.C. degree and develop new
concentrations in Musical Theatre, Arts Management and Film Studies. While
these are good ideas that may reflect current interests, the PRC advises
postponing this discussion for a year, until the department sharpens its focus.
This will also give newly hired faculty the chance to be more seriously involved
in shaping these areas.
**Film Studies Program.** Theatre should approach the addition of the Film Studies Program only in light of its other obligations and constraints. Resources should be carefully examined and adequately allocated to support this endeavor in a manner that will guarantee its success.

**Outreach.** The Huron Playhouse and Treehouse Troupe have been successful outreach endeavors that have provided laboratory experiences for students. The new initiative, Horizon Theatre, is an independent, non-university program for 8-17 year-old students with “close ties” to the Department of Theatre. The Five-Year Plan states that the first summer session of Horizon Theatre takes place on campus Summer 1999. Although in theory the PRC supports such involvement, it asks that the potential financial impact on already over-extended University resources be considered and carefully studied.

**Institute for the Study of Performance, Pedagogy and Culture.** The heart of this plan is the coordination of internships and international exchange possibilities with the Centre for Performance Research at the University of Wales. The department already has some ties to this outstanding program and this is supported by the PRC. The plans to establish an Institute at BGSU, however, should be carefully considered. This will be especially vulnerable given that the department suggests that support for the Institute come from external sources and private donations. This would be a tremendous undertaking given an already full agenda for the department.

**M.A. Program.** The department plans to begin the redesign of its M.A. in Fall 1999 to create a two-track degree program—Track One (pre-Ph.D. connected to admission to the doctoral program; would require a thesis) and Track Two (would require a portfolio of pedagogical materials). While the PRC supports these efforts, any final decisions should be made only after the Department has identified its overall focus, including the Department’s commitment to its doctoral program. The PRC enthusiastically supports the suggestion of the department and the external review team for more rigorous admission standards.

**Program Review Committee Recommendations**

1. **The PRC recommends that the department reorganize around one or two foci.** The intent of this recommendation is to couple increased quality with concentration of resources and attention on fewer programs. The recommendation is guided both by OBOR expectations for high quality, “niche” programs, and by BGSU’s own vision to develop premier learning communities. To have the necessary distinctiveness and national reputation, departments must be developed around a sharp focus. The department should ask and answer the question: of the several programs we currently offer, in which do we have a competitive advantage? The department should then concentrate its efforts and resources on developing those programs that build the department’s distinctiveness and contribute to its national reputation, while trading off programs of lower priority and promise.
The doctoral program is a significant piece in the balance of programs. The PRC recommends that the department engage the Dean of the Graduate College in a discussion about the potential of the doctoral program in Theatre to develop the necessary distinctiveness and national reputation to meet the OBOR viability standards. This discussion should include issues of: resource allocation, research productivity, national reputation, admission standards, quality of the research experience and dissertations, appropriateness of degree programs (Ph.D., D.A., or M.F.A.) and relationship of the graduate programs to other initiatives in Theatre.

The PRC feels strongly that the tradeoff aspect of this recommendation cannot be overlooked. For instance, it may be the case that the department cannot support both a doctoral program and an undergraduate program concentration in film or musical theatre. Structured as a tradeoff, this recommendation clearly serves as a keystone to the department’s future development, and so may take until spring semester, 2000, to address. The Dean of Arts & Sciences must be part of these decisions at all stages, with a final statement of department focus and vision to be approved by the Dean, no later than May, 2000.

2. Issues of salary were raised, particularly in the external review. The PRC believes that the compensation issue is being addressed institutionally, and the PRC has no separate recommendation.

The remaining recommendations depend on the outcome of recommendation number 1. They should be interpreted in the context of the department’s newly defined focus and vision.

3. The PRC recommends that the department reduce the number and increase the quality of its productions. The PRC proposes a target of eight during the 2000-01 academic year. We urge the department to evaluate this plan after the coming season with the possibility of reducing the number to six in 2001-02.

4. The PRC supports a replacement position in Performance Studies for Fall 1999, although that decision will have been completed before this report is approved. We recommend that the additional requests for two redefined retirement positions be put off by one year and re-evaluated based on the department’s decisions regarding its focus.

5. The PRC agrees that the replacement of the retiring departmental secretary is a high priority. Because the current secretary has served the department in so many capacities, the PRC recommends that Human Resources conduct a position audit as soon as possible. In developing the rationale for her replacement(s), duties should be clearly defined to avoid overlap and duplication with other areas. The PRC recommends that two, not three, people be hired. The third position, publicity manager/box office supervisor, should be re-evaluated during the 2001-02 academic year after the needs of the new Student Union are defined.
6. The Horizon Theatre program should be carefully assessed after its first session in Summer 1999, and in light of the developing focus and vision of the department. The financial aspects of the Horizon Theatre, as well as its impact on faculty and staff resources, should be considered among the tradeoffs that go into structuring the department’s focus.

7. The PRC recommends that the expansion of the contracts of the scene shop supervisor and the costume shop supervisor to 12 months be delayed until the department’s focus has been more sharply defined and the current summer project, Horizon Theatre, is evaluated. Depending on progress in identifying a focus, the 12-month contract discussion can be reopened during the 2000-01 academic year.

8. The PRC requests that the Director of Capital Planning provide the department and the Dean of A&L with a written statement of the scope of the renovations planned for theatre spaces and an approximate timetable for the work. This should be done before the visit of the NAST accreditation team during the 1999-2000 academic year.

9. Changes to the undergraduate curriculum effective in Fall 1999 should be closely supervised. Discussion on the viability of the Performance Studies concentration within the B.A.C. degree and expanded concentrations in Musical Theatre, Arts Management and Film Studies should be postponed until the department’s focus is more sharply defined. Depending on progress in identifying a focus, discussion of these concentrations can be reopened during the 2000-01 academic year.

10. Any plans to establish an Institute for the Study of Performance, Pedagogy and Culture at BGSU, as well as formalizing ties to the Centre for Performance Research at the University of Wales, should be delayed until the department focus is more sharply defined. Depending on progress in identifying a focus, discussion of the Institute proposal can be reopened during the 2000-01 academic year.

11. The redesign of the M.A. to create a two-track degree program should be delayed until the department focus is more sharply defined. Depending on progress in identifying a focus, discussion of the two-track M.A. program can be reopened during the 2000-01 academic year. The PRC enthusiastically supports the department’s efforts to enforce more rigorous admission standards to its graduate programs.

12. The PRC supports an increase in operating budgets to appropriately address the rising costs of productions.

13. The PRC strongly encourages the department to continue to create the necessary assessment procedures, which will address the quality of their product, both curricular and artistic. It applauds the newest efforts, the Major Event and the Senior Capstone Course, and looks for these to be strengthened
with experience. The plans to develop a production assessment program should begin as soon as possible, but no later than Fall 1999.

*The Department of Theatre should report annually to the Dean of Arts & Sciences, with a copy to the Provost, on the implementation of these recommendations.*