The Department of Theatre is in Year Three of a transitional process aimed at stabilizing key areas in academic training and production following the economic restructuring of the past decade. Year One was marked by a reorganization of administrative and financial resources to improve operational efficiency, to retire a debt to the university, and to eliminate a projected operational deficit while maintaining all existing programs and staffing. In Year Two, we aggressively expanded efforts to promote online sections of Introduction to Theatre, an effort begun in the early part of Year One, which resulted in impressive growth of IU delivery to non-FAA units. Midway through Year Three, with 58 percent growth in IUs over the past three years—72 percent growth, if we consider the past decade—we are able to celebrate a stable, reinvigorated department that is preparing students across the university to become global citizens while presenting high-quality theatrical fare on stages at Krannert Center for the Performing Arts.

The growth of our online offering has allowed us to help support the mission of the college, increase support to graduate students across all areas of the department, and to enhance production-revenue streams based on attendance related to curriculum. We now have plans for three additional online (and/or blended) courses to be offered as building blocks atop the foundational non-major introductory course. One of these, a course focused on the Broadway musical and the creation of U.S. identity, is now with Academic Affairs. Our plan is to package four courses—the other two are a Theatre Studies methodology course and a History of Production course—as an Illinois Theatre Studies Online certificate program, which should conservatively generate net revenues to the college (and department) of approximately $200,000 per year.

Enrollment of theatre majors appears to be in a trend of decline, partially an “echo effect” of the exceedingly small first-year class from 2013-2014, which was the group recruited when our website was down for several months. Recent focus in Theatre and the college’s recruiting has now shifted to Illinois residents, resulting in solid growth of applications. Although enrollment remains a challenge driven by the cost of undergraduate attendance at Illinois, we believe that our improved stability in staffing has had a positive impact on our numbers. Despite these challenges in the recruiting of students for the major, our student population for the minor in Theatre has tripled in number in recent years—DMI does not reflect the current correct number, which is more than 20.

Following a restructuring of our programs from four to three, which resulted in clearer faculty oversight of Theatre Studies curricula, our programs in Acting, Level 21, and Theatre Studies are poised to grow stronger as Illinois Theatre becomes a more prominent national training program. An infusion of strong faculty in scenic design, lighting design and technology, and a projected dual-career hire in costume design should enhance faculty mentorship of Level 21 students for at
least the next half-decade. A recent vote by the Board of Producers, however, will reduce Theatre’s share of student-fee revenues by 25 percent—resulting in a $50,000 annual decline in revenue used to fund Level 21 graduate student assistants who provide the majority of the human resources required for the productions of Theatre, Dance and Lyric Theatre—the department remains committed to seeking state support for this item as a recurring expense. After a two-year hold in Theatre Studies Ph.D. admissions, we seek to admit two new Ph.D. students, who will help with management of our growing online curriculum delivery and will extend our reach into the field as our graduates remain in demand. The Acting program expects one retirement at the end of the current year, resulting in a restructured salary requirement from the state. The next three years will mark a gradual transition from the current Acting faculty model. We shall certainly need a voice, movement, and combat faculty member to help with the transition and a junior acting faculty member will be needed to handle the classroom and rehearsal room loads. With the current projected funding reduction from the state and from student-fee revenues, we will likely be unable to contract with any guest artists for the foreseeable future following FY 2016.

Teaching Mission
The primary aims of theatre in the academy are to lay the foundation for student transformation, to aid in the creation of new knowledge, and to enhance theatre’s centrality in the rapidly evolving global community. At Illinois Theatre, we help our students master skills required for life as a professional in theatre; engage with local, national, and international artists; research theatre history and theory within the social contexts that gave rise to the art form; develop new technologies, crafts, and techniques; and enrich the community through aspiration to excellence in the production of work that reflects a broad range of human experience. From the included appendices, it is clear that Illinois Theatre graduates have a significant, national and international impact on the field of theatre and in electronic media (see Appendix F; Appendix G).

As we seek to expand our reach, we have begun to serve the larger campus community not only with excellent interdisciplinary productions that stimulate thought, comment, and action as set forth in the Chancellor’s Visioning Future Excellence Initiative, but also through the delivery of curriculum to a growing population of undergraduate students across campus. Indeed, Illinois Theatre delivers nearly 64 percent of its IUs to units outside the College of Fine and Applied Arts. Our next task is the development, now in process, of a suite of four Theatre Studies Online (TSO) courses that will allow Illinois students—and, very soon, anyone with an internet connection—to explore and study Theatre while earning a certificate in Theatre Studies Online. The courses would include the current Intro, which would be a prerequisite to the others. The next pieces would be a proposed course on Broadway Musicals and US Identities, Introduction to Theatre Studies, and Introduction to Theatre Production. These last two are new courses we do not now offer and they would easily dovetail with a proposed BA, but they can stand alone as focal points for academic study. This suite might also stand as a minor within Theatre, or lead to advanced placement in our BA program. While the BA proposal is now in process with the department’s Curriculum Committee, the TSO proposal can be implemented by FY2017.

Research and Engagement Missions
The Department of Theatre continues to support the research and creative activity of its faculty and students who make a profound impact on the field of theatre in conception, design,
production, and scholarship (see Appendix E for a fuller accounting). In the practice of theatre, research and engagement often go hand-in-hand with high-profile creative activities leading to opportunities for public engagement. During the current New York theatre season, Swanlund Professor Daniel Sullivan’s production of *Lost Lake*, by Pulitzer Prize-winner David Auburn, was chosen by the trade publication *Back Stage* as one of the “must-see” productions of the fall. *Lost Lake* was developed and given its first production by Illinois Theatre at Krannert Center last year. Professors J. Michael Griggs and Robert Perry were members of the New York design team for Prof. Sullivan’s production. The Sullivan Project has raised the profile of the Illinois Theatre with its focus on full productions of new plays. Professor Valleri Robinson, newly appointed Director of Graduate Studies, recently returned from a prestigious (and rarely given) Fulbright Research Scholarship to Yekaterinburg, Russia. Professor Lisa Gaye Dixon received enthusiastic reviews as “exceptional,” “terrific,” and the “best new addition to the cast” for her work in the prestigious Goodman Theatre production of *A Christmas Carol*. Professor Peter Davis was lauded by the *Chicago Tribune* for doing “the best work of his career” in *Both Your Houses* at the respected Remy Bumppo Theatre Company. Professor Robert G. Anderson conceived and directed the extraordinary new production of *Oh What a Lovely War*, which was called “brilliant and beautiful” by the *News-Gazette*. *Lovely War* was part of the all-campus engagement surrounding the centennial of the beginning of World War I. There was so much demand for the production—including the insistence of the daily newspaper—that we are remounting the production for an additional week in February 2015. Prof. Anderson also secured internal and external funding for an exciting new project in devised theatre to be led by the internationally renowned British director Struan Leslie. Professors John Boesche (*Our Class*) and Regina Garcia (*Seven Guitars*) were each nominated in their respective fields for the high-profile Joseph Jefferson Awards, given to top theatre artists in Chicago. Professor J. Michael Griggs received travel funding from International Programs and Studies to help document the work of emerging design artists at the Prague Quadrennial 2015 for *Chance* magazine. Professor Robert Perry has been contracted to design lighting for productions at Milwaukee Rep, Arena Stage (Washington, DC), and the Goodman Theatre (Chicago). Professor Jeffrey Eric Jenkins, the United States representative to the UNESCO-chartered International Association of Theatre Critics (AICT-IATC), was re-elected to that body’s Executive Committee in Beijing and was chosen as Vice President by acclamation. He was also elected to a fourth three-year term as a Trustee of the American Theatre Wing, which founded and administers the highly prestigious Tony Award in theatre. Dr. Jenkins is a longtime member of the influential Tony Award Administration Committee and he chairs the venerable Henry Hewes Design Awards in New York City.

**BUDGET PLAN**

*Enrollment*

The Department of Theatre now demonstrates enrollment decline largely due to a very small class of students that entered the program in AY2013-2014. That class of students was half of what we needed to be on target and a third of what we had the previous year (see Appendix A). We attribute this directly to the admissions losses concomitant with the website’s failure. In addition, recent recruitment efforts focused on enticing non-resident students have yielded low returns. The pursuit of non-resident applicants in AY2013-2014 caused non-resident applications and admissions to be more than double that of residents. The result was a slightly higher number of incoming freshmen over AY2013-2014, but nowhere near the number needed to sustain
acceptable enrollment when considering non-resident tuition now approaches the levels of top private schools. Looking back and thinking forward, more focused recruitment within the state may well produce better results for the coming year.

A significant dip in grad students in AY2011-12 was due to the nearly disabling choice to recruit every other year for Level 21. This decision destabilized Level 21 and skewed a range of DMI statistics such as annual graduation numbers. The unit is still recovering from the impact. While it appears that we have a high number of grad students in Level 21—there has been no increase during the past two years in Acting and MA/PhD—we are told by Krannert Center leaders that Level 21 students now carry the load once shared by extra help funds, which no longer exist due to reductions in departmental production budgets across all Level 21 units.

The department has refocused on targeting prospective students within the state. In addition, we will be looking at the second-year review process to determine how we might better mentor our students through the challenges of earning a degree at Illinois Theatre. The target enrollment number for incoming freshmen will be 30 students. We have engaged in a transparent process with the department leaders across all areas that allows for a more focused disbursement of undergraduate tuition waivers and scholarships. The addition of our new faculty in lighting design and technology, scenic design, and costume design has had and will continue to have a salutary effect on Level 21 recruitment. It is also important to retain the current faculty so that we do not start from scratch every few years with new members recruiting for a system they do not understand.

**Instructional Units**

Theatre has been very successful in expanding course offerings and subsequently boosting IUs. In AY2005-06 we generated 6,222 IUs. By AY2013-14, that number was 10,731—and 63.8 percent of those IUs were delivered to students outside FAA, demonstrating one of Theatre’s many services to the campus. This 72 percent increase over the past decade will increase again this year. We should reach 12,000 total IUs during the current academic year.

We seek to expand summer enrollment in our online Introductory course from its current 150 students to 500 over the course of the next five years. Reaching this goal will generate approximately $180,000 in additional net income for support, which will funnel directly into the departmental budget and could be used to offset cuts.

Our plan for the Theatre Studies Online certificate, which would be launched in FY17, and could be earned by anyone with an internet connection—on or off campus—has the potential to generate upwards of $330,000 at the current IU rate with a conservative estimate of 250 people in the program once it is fully established. Overhead for teachers/administrators is projected at approximately $40,000, with another $40,000-$50,000 for IT administration, marketing and recruitment, the department is anticipating $240,000-$250,000 in additional revenue. This model presumes that all 250 enrollees take all four courses within a twelve-month period. Considering the popularity of lifelong learning models, our 250-enrollees projection seems conservative. Theatre will need the college’s assistance to cover start-up costs associated with this program, but there will be no direct expenses during FY2016. When the program gets underway, however, we will request an appropriate percentage of the net revenue.
Recurring Funds

After nearly ten years of giving the highest priority to stabilizing Level 21, Illinois Theatre now needs to provide support to the Acting Program as it undergoes a transition to new leadership, a process that will happen in phases across a five-year period. That acknowledged, we should also be mindful of a serious need to innovate in technology areas such as automation and sound design. Sound design and technology are key components of every event that happens throughout the Performing Arts Group (PAG), which includes Theatre, Dance, Lyric Theatre, and Krannert Center. Until the current year, however, there has never been a faculty or academic staff appointment in Theatre for these areas. Similarly, scenic technology has had no recurring appointment in Theatre for more than a decade. During the current AY, Theatre has funded these positions from production budgets and from tuition differential. Neither of these revenue streams seems appropriate for funding what should be research and teaching appointments on the tenure track. As mentioned previously, Theatre will be absorbing a $50,000 loss in student fee funding, which will directly affect production budget resources.

ACTING — A member of the Acting faculty has announced his retirement, freeing salary dollars. We will ask again to hire a voice and movement specialist with experience in stage combat. The needs of Illinois Theatre and the PAG dictate that we have more than one person dedicated to healthy voice production for spoken language. Part of the challenge in retaining a prior voice and speech professor was due to the heavy load of classroom teaching and rehearsal coaching that accompanies a busy Theatre production program. For an FY2016 search; $50,000 salary to begin in FY17.

LEVEL 21 — Appendix D is a Strategic Hiring Proposal aimed to give the University of Illinois at Urbana-Champaign an important boost in training students to work with developing technologies in automation technology, and sound design and technology. These areas are growing in academia and Illinois Theatre’s presence in digital media (Professor John Boesche) presents an opportunity to leap ahead of other national programs through an Arts and Entertainment Technology focus. For an FY2016 search; $110,000 to $120,000 salary (two positions) to begin in FY2017.

LEVEL 21 — Theatre currently employs 29 Level 21 graduate assistants (9.0 FTE) to provide the human resources required for Theatre, Dance and Lyric Theatre productions. This represents an increase of 9 assistantships (2.97 FTE) from FY14. Level 21 assistantships have traditionally been paid for with state funding, but when new TAs were added to teach additional sections of THEA 101, a shortage of state funding made it necessary to shift them to the production fund. This was economically feasible due to a significant boost in student-fee money, which may be directly attributed to elevated attendance of THEA 101 students. The Board of Producers’ recent decision to cut Theatre’s student-fee revenues by 25% (from $150,000 in FY14) will directly affect the ability to fund these lines. (Theatre also committed an additional Acting assistantship for FY2016 and beyond in order to assist with Lyric Theatre curriculum management.) All of the Level 21 assistantships funded by Theatre are critical to the success of the other academic units as well as Krannert Center. They provide approximately 40 percent of production-related human resources (at minimum).
To continue funding these assistantships, we will need financial support from the college through recurring state funding, which could be accomplished by allocation of a portion of the additional IU revenue from THEA 101. Theatre has made a focused effort to increase IU generation through the addition of online and live sections of THEA 101. This course alone has resulted in an increase of $618,000 in additional IU income to the college since FY13, but has cost the department $168,000 in additional salaries for teaching assistantships. In order to generate our projected 9,000 IUs in the live and online THEA 101, we will need to maintain an adequate number of TAs to oversee the 31 sections. Theatre requests recurring funding from this revenue stream to offset these salaries and to offset the $50,000 loss in student-fee funding. Our integrated approach to managing curricula makes all areas interdependent—which is also the nature of the theatre field.

**THEATRE STUDIES** — No request in this cycle.

**Non-recurring funding**

We request nonrecurring funding for prospective-student recruitment and for the visiting assistant professor of scenic technology, which are funded in FY2015 from production budget and tuition differential. Other items previously committed as recurring/nonrecurring funds include year 4 of 5 of a senior professor’s research, travel, and technology, year 2 of 3 of start-up support for a tenure-track position, and college support for the Swanlund Chair.

We will reorganize the teaching responsibilities of the Acting faculty in the coming months, but we will need a visiting line in voice, movement, and stage combat. Changes will be made to the delivery of stage combat training. Shakespeare training will be partially funded from the production budget, and the Swanlund Chair will take more duties in the area of direct actor training.

Theatre also has other known campus commitments including research support for the Swanlund Chair, start-up funding for a tenure-track position, and the Provost’s commitment to summer programming.

**Centrally Held Funds**

Should we not receive funding for recruitment from the college, we will begin using the Annual Fund for that purpose and for other miscellaneous operating expenses. Given the description of the Henson Anderson Bunch funds, we may also allow the Bunch Professor to allocate funds for assistance in teaching and research. This would be a great help as we transition over the next several years.

The Sullivan Project is budgeted for late FY2016 at $160,000. Major funding for the Sullivan Project is not generated through departmental production accounts. Funding is derived from the Swanlund research funds of Daniel Sullivan ($50,000 committed), income from the Anda fund ($70,000 accumulated), the Dasha Epstein New Production Fund ($20,000 on hand). We have other faculty research funds that will help to bridge the gap in the Sullivan Project funding.

It may be worth noting that certain centrally held gift funds are only accessible within narrow funding parameters such as scholarships.
**Other Opportunities for Revenue Growth**

Theatre has increased ticket prices for FY2016 by 25 percent to $25 (net gain of ~$22,000 if sales hold steady).

Dasha Epstein has committed another $10,000 for production expenses, which will bring her total to $30,000 since 2013.

The Anda Professorship is being reconstituted as a new work development fund. A meeting between the department head and Ms. Anda in December 2014 confirmed her willingness to redefine the terms of the agreement.
Appendix A – Enrollment

<table>
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<td>All Undergraduates</td>
<td>121</td>
<td>126</td>
<td>110</td>
<td>96</td>
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<td>All Graduate Students</td>
<td>54</td>
<td>69</td>
<td>66</td>
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<td>All Students-On &amp; Off-Campus</td>
<td>175</td>
<td>195</td>
<td>176</td>
<td>167</td>
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<table>
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<td>Freshmen</td>
<td>27</td>
<td>31</td>
<td>18</td>
<td>22</td>
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<tr>
<td>Sophomore</td>
<td>30</td>
<td>43</td>
<td>30</td>
<td>20</td>
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<tr>
<td>Junior</td>
<td>23</td>
<td>24</td>
<td>31</td>
<td>20</td>
<td>16</td>
<td>18</td>
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<tr>
<td>Senior</td>
<td>34</td>
<td>26</td>
<td>37</td>
<td>32</td>
<td>22</td>
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<td>116</td>
<td>94</td>
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*projected

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<tr>
<th>Change in Enrollment (FAA numbers)</th>
<th>FY12</th>
<th>FY13</th>
<th>FY14</th>
<th>FY15</th>
<th>FY16*</th>
<th>FY17*</th>
<th>FY18*</th>
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<tr>
<td>Number of Students</td>
<td>8</td>
<td>5</td>
<td>-20</td>
<td>-22</td>
<td>-4</td>
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<td>Dollar Amount</td>
<td>$20,000</td>
<td>$12,500</td>
<td>$(50,000)</td>
<td>$(55,000)</td>
<td>$(10,000)</td>
<td>$2,500</td>
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*projected
**Appendix B – Instructional Units**

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<tr>
<td><strong>Total IUs Offered</strong></td>
<td>7113</td>
<td>7599</td>
<td>8409</td>
<td>10731</td>
<td>12231</td>
<td>13881</td>
<td>14164.79</td>
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<td>100 level</td>
<td>3128</td>
<td>3772</td>
<td>4635</td>
<td>7005</td>
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<tr>
<td>200 level</td>
<td>836</td>
<td>878</td>
<td>833</td>
<td>746</td>
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<tr>
<td>300 level</td>
<td>769</td>
<td>594</td>
<td>598</td>
<td>699</td>
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<td>400 level</td>
<td>1400</td>
<td>1445</td>
<td>1392</td>
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<td>500+ level</td>
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<td>951</td>
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**On-campus, academic year IUs**

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<td>Total Summer IUs</td>
<td>7019</td>
<td>7529</td>
<td>8070</td>
<td>10379</td>
<td>11879</td>
<td>13379</td>
<td>13513</td>
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<tr>
<td>Total IUs</td>
<td>7113</td>
<td>7599</td>
<td>8409</td>
<td>10731</td>
<td>12231</td>
<td>13881</td>
<td>14165</td>
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<td>Total IU $ Value</td>
<td>$772,090</td>
<td>$828,190</td>
<td>$887,700</td>
<td>$1,141,690</td>
<td>$1,306,690</td>
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**AY IUs by student type**

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<tr>
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<th>2010-2011</th>
<th>2011-2012</th>
<th>2012-2013</th>
<th>2013-2014</th>
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<tr>
<td>% IUs taught to undergrads</td>
<td>77.6</td>
<td>82.4</td>
<td>81.6</td>
<td>85.5</td>
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<tr>
<td>% Ugrad in dept</td>
<td>35.8</td>
<td>34.4</td>
<td>29.8</td>
<td>20</td>
</tr>
<tr>
<td>% Ugrad other dept in coll</td>
<td>1.8</td>
<td>2.9</td>
<td>2</td>
<td>1.9</td>
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<tr>
<td>% Ugrad other college</td>
<td>40</td>
<td>45.1</td>
<td>49.8</td>
<td>63.6</td>
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<tr>
<td>% IUS Grad/prof students</td>
<td>22.4</td>
<td>17.6</td>
<td>18.4</td>
<td>14.5</td>
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<tr>
<td>% Gr/prf in dept</td>
<td>21.8</td>
<td>16.6</td>
<td>17.8</td>
<td>14.2</td>
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<tr>
<td>% Gr/prf other dept in col</td>
<td>0.4</td>
<td>0.8</td>
<td>0.4</td>
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<tr>
<td>% Gr/prf other college</td>
<td>0.2</td>
<td>0.2</td>
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<tr>
<td>% IUS students in this dept</td>
<td>57.6</td>
<td>51</td>
<td>47.5</td>
<td>34.2</td>
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<td>% IUS other dept in college</td>
<td>2.2</td>
<td>3.7</td>
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<td>% IUs students other coll</td>
<td>40.2</td>
<td>45.3</td>
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<td>On-campus IUs unit funds</td>
<td>6849</td>
<td>7314</td>
<td>8260</td>
<td>10649</td>
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## Appendix C – Reduction Scenarios

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<th>Reduction Scenario</th>
<th>FY16</th>
<th>FY17</th>
<th>R or NR</th>
<th>Plan</th>
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<tbody>
<tr>
<td>A</td>
<td></td>
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<td></td>
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<tr>
<td>Recurring (2.5%)</td>
<td>48,968</td>
<td>46,765</td>
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<tr>
<td>Campus Tax</td>
<td>39,175</td>
<td>37,412</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Raise non-student ticket prices by $5 to $25</td>
<td>(23,000)</td>
<td></td>
<td>R</td>
<td>Ticket funding will funnel into self-supporting production fund. $23k of the $30k in recruitment charges will be moved from state to this fund.</td>
</tr>
<tr>
<td>Add 1 Section of Theatre 101 Online (summer)</td>
<td>(28,000)</td>
<td></td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>Add 2 Sections of Theatre 101 Online (summer)</td>
<td>(56,000)</td>
<td></td>
<td></td>
<td></td>
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<table>
<thead>
<tr>
<th>Adjunct to Voice &amp; Movement/Stage Combat</th>
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<tbody>
<tr>
<td></td>
<td>16,000</td>
<td></td>
<td>R</td>
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</table>

| Reduce Number of Guest Instructors | (4,460) | (28,177) | NR |

| Scenario Balance | - | - |

| B                  |       |       |         |      |
| Recurring (5%)     | 97,936| 93,529|         |      |
| Campus Tax         | 39,175| 37,412|         |      |
| Withdraw Request for Summer Sullivan Funds | (20,000) | | NR | We would be asking for this again in FY17 and beyond. |
| Launch Theatre Studies Certificate Courses (summer) | (27,500) | | R | Four courses @ 15 students each, minus instructor fees and a small budget for advertising. |

| Raise non-student ticket prices by $5 to $25 | (23,000) | | R | Ticket funding will funnel into self-supporting production fund. $23k of the $30k in recruitment charges will be moved from state to this fund. |
| Add 1 Section of Theatre 101 Online (summer) | (28,000) | | R | |
| Add 2 Sections of Theatre 101 Online (summer) | (56,000) |

<p>| Adjunct to Voice &amp; Movement/Stage Combat | 16,000 | | R |</p>
<table>
<thead>
<tr>
<th>Reduce Number of Guest Instructors</th>
<th>(10,428)</th>
<th>(24,441)</th>
<th>NR</th>
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<tbody>
<tr>
<td>Scenario Balance</td>
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Appendix D – Strategic Hiring Proposal

ARTS & ENTERTAINMENT TECHNOLOGY is a growing area in performing arts production, technology, and management. Computerized automation of media design, stage machinery, lighting instruments, and soundscape design and enhancement account for many of the exciting new possibilities in theatrical production and in themed entertainment—Cirque du Soleil, Walt Disney Productions, etc. By theatrical and themed entertainment, of course, we mean not only the areas of Theatre, Lyric Theatre, and Dance, but also special events related to television and film production, and popular music concerts. Strategic partnerships are being formed between equipment manufacturers and universities that assist in preparing the future of the field by training and educating designers, technologists, and managers who can utilize new technologies to their fullest potential. (This does not obviate the need for a permanent Voice and Speech Professor to begin in FY16.)

• In 2012, Illinois engaged John Boesche as a Strategic Excellence hire to create a Media Design program, which is now in formation. Associate Professor Boesche was recently granted tenure and is poised now to lead our Level 21 design team deeply in the 21st century.

• We propose a new tenure-track position in Scenic Technology and Automation. We have provided that curriculum for nearly a decade with visiting appointments that are harmful to continuity of mission. The level of external research needed to remain current in scenic technology—especially in light of the advances in automation—and the demands of shared governance make a strong argument for keeping this position in the tenure stream. Without this position, whether clinical or tenure stream, we simply cannot deliver undergraduate Level 21 classroom curriculum appropriately. This position also oversees and advises student technical directors of complex productions, which, in addition to the pedagogical imperative, is crucial from an institutional risk-management perspective.

• We propose a new tenure-track position in Sound Design and Technology. Although we have a sound design program that grants a BFA and an MFA, we have never had a faculty member to provide curriculum. Whatever teaching occurred was delivered in somewhat ad hoc fashion by a member of the KCPA staff in his “spare” time. This relegates pedagogy to vocational training. The position must provide the historical and theoretical underpinnings of sound design and enhancement—and to do so in concert with the wide-ranging needs of the performing-arts group and KCPA presentations.

By funding the Scenic Technology and Sound Design lines, we may stabilize Level 21 curriculum delivery and production pedagogy, move toward a model for creating a center of excellence in arts and entertainment technology and design, and enhance our position in recruiting high-quality students who will have a major impact on the future of the field.
Appendix E – Faculty Research/Creative Activities

Robert G. Anderson was named a member of the Artistic Collective at Arkansas Shakespeare Theater. He received a grant from the Center For Advanced Studies-Visiting Professor/Scholar Program for Struan Leslie and residency for the creation of a new theater piece: *My Case is Altered*. Anderson was invited to, and attended a weeklong artistic residency at Goldsmith College (London) Performance Division for *My Case is Altered*. He was an equity actor at Arkansas Shakespeare Theater, playing Launce in *Two Gentlemen of Verona* and Polonius in *Hamlet*. Anderson was recently named a member of the Twentieth First Century Chorus, a theater company based in London-serving as producer of the inaugural production: *My Case is Altered*.

John Boesche was a collaborator in the world premiere of *3 Singers* at the new Cricoteka Theatre and Museum in Krakow, Poland. *3 Singers* is an innovative performance and installation work combining electronic music, movement, and video to raise awareness of issues faced by female laborers in the global textile industry. He received a Joseph Jefferson Award nomination for his work on the Chicago production of *Our Class*.

Terri Ciofalo produced, for the fourth consecutive year, The Armagh Project, a summer study abroad program in playwriting. She brought half a dozen students from the University of Illinois at Urbana-Champaign and University of Baltimore to present their original plays at an international writing conference in Armagh, Northern Ireland. Ciofalo presented on Cultural Immersion Learning and Teaching to Performance at Performing the World international performing arts conference held in NYC. She also managed a three-week production residency for RubberbanDance at KCPA and organized three-day Dramaturgy in Dance residency including workshops and master classes for MFA students in Level 21 and Dance. Ciofalo served as the Production Advisor for *Dreamgirls* community theater initiative working with Anne Bogart and SITI Company to produce innovative theater with Urbana-Champaign residents.

Kathleen Conlin directed *You Can’t Take It With You* for the Roe Green Guest Director Series at Kent State University. For Illinois Theatre, Conlin directed *Much Ado About Nothing* which featured guest designers Paul Wood, Anne Kenney and Barry Funderburg and faculty Robert Anderson and Robert Ramirez. For the New Studio at Illinois Theatre, she re-staged the production of *The Brothers Size* which featured Illinois alums and the Definition Theatre founders, Tyrone Phillips, Julian Parker and Mercedes White.

Peter Davis was lauded by the *Chicago Tribune* for doing “the best work of his career” in *Both Your Houses* at the respected Remy Bumppo Theatre Company.

Lisa Gaye Dixon directed *Polaroid Stories* for Illinois Theatre. She worked professionally at the Goodman Theatre in Chicago, in the role of Christmas Present in its 37th annual production of *A Christmas Carol* and played the title role in *Black Pearl Sings!* at the Kitchen Theatre and GEVA Theatre in New York. Dixon received a grant from the Center for Advanced Studies, along with Robert G. Anderson, to bring guest artist, Struan Leslie, from London to work on a one-woman show, *My Case Is Altered*, that will be work shopped at Illinois in April.
Adriane Binky Donley was awarded a scholarship from Penland School of Crafts. Penland is a school for artists and crafts people, nestled in the mountains of North Carolina. At Penland, she participated in a two-week intensive workshop for metalsmithing and found objects. It was an incredible opportunity to work with materials that are at the heart of her work here at U of I.

Nicole Faurant was ranked as excellent in teaching by her students for both the fall and spring semesters.

Regina García designed Seven Guitars directed by Ron OJ Parson at the Court Theatre. Her design was nominated for a Joseph Jefferson Award in Scene Design. Garcia also designed Native Son directed by Seret Scott at the Court Theatre which was the world premiere of a new adaptation by Nambi Kelley and Mariela en el desierto by Karen Zacarias directed by Tlaloc Rivas at the Aurora Theatre's Teatro del Sol, Georgia (production was also presented at the Encuentro 2014, Los Angeles Theatre Center, CA http://thelate.org/encuentro2014/). Garcia also serves on the steering committee of the Latina/o Theatre Commons.

Susan Gosdick served as dialect coach for Mill Fire, The Whaleship Essex and The Rose Tattoo with Shattered Globe in Chicago, Cabaret with BrightSide Theatre, and Oh What a Lovely War at Illinois Theatre. She also did vocal consulting for Illinois Theatre on Polaroid Stories and The Skin of Our Teeth.

J. Michael Griggs, with the assistance of an FAA Creative Research Grant, designed August Wilson’s Fences and Jack Neary’s Auld Lang Syne for the Gloucester Stage Company. In the fall of 2014, he designed the world premiere production of Lost Lake for the Manhattan Theatre Club’s Off-Broadway Stage 1.

Jeffrey Eric Jenkins, the United States representative to the UNESCO-chartered International Association of Theatre Critics (AICT-IATC), was re-elected to that body’s Executive Committee in Beijing and was chosen Vice President by acclamation. He was also elected to a fourth three-year term as a Trustee of the American Theatre Wing, a national educational and charitable organization, which founded and administers the highly prestigious Tony Award in theatre. He is a longtime member of the influential Tony Award Administration Committee and he chairs the Henry Hewes Design Awards in New York City.

Henson Keys published the following reviews: Meyerbeer, Vasco da Gama, 4-CD set, Opera News Magazine, October 2014 issue; Cesare Siepi Recital CD, OperaNews.com, February 2015; Marcelo Alvarez, Twenty Years on the Opera Stage, recital CD, Opera News Magazine March 2015; Strauss, Elektra, Theatre Aix-en-Provence (DVD), Parterre.com; and Capriccio Wiener Staatsoper (DVD), Parterre.com, and finally, Donizetti, Anna Bolena, live performance Chicago Lyric Opera, Parterre.com. Keys will also perform at the Illinois Shakespeare Festival as John of Gaunt in Richard II and Holofernes in Love’s Labours Lost.

Beth Martell completed term as Commissioner for Technical Production for the USITT, presented on two panels, organized an Electrical Connections exhibit. Became an ETCP Certified Rigger and was recognized as a trainer. There are roughly 1,700 certified technicians, of whom 48 are recognized to offer renewal credit courses. Sat on the management team that
successfully negotiated the renewal of the IATSE contract for the university and serves as a voting member of the PLASA Stage Lift Working Group, which is in the final stages of developing an ANSI standard.

**Tom Mitchell** presented new research on Tennessee Williams's *Battle of Angels* at the Mid-America Theatre Conference and served as a guest scholar for *Stairs to the Roof* in St. Louis. Locally, he directed *Come Back Little Sheba, Putting It Together, and Around the World in 80 Days.*

**J.W. Morrissette** directed *Wait Until Dark* (Parkland Theatre), *Henry V* (Interlochen), and *The Skin of Our Teeth* (Illinois Theatre). He played Antonio in *The Tempest* at Interlochen Shakespeare Festival. Morrissette also presented *Best Practices and Lessons Learned* with Gretchen Adams (General Chemistry) and Bruce W. Fouke (Geology, Microbiology, and Institute for Genomic Biology, 2014 Annual Faculty Retreat at the University of Illinois and taught FAA 110 Exploring Arts and Creativity.

**Robert Perry** received a Richmond Theatre Critics Circle Award nomination for Outstanding Achievement in Lighting Design for *Fiddler on the Roof.* He also designed for *Lost Lake* at Illinois Theatre that was later designed Off-Broaday at Manhattan Theatre Club. Perry also designed *Freud's Last Session* at Florida Studio Theatre, *Much Ado About Nothing* at Illinois Theatre, *All's Well That Ends Well* at Triad Stage and at Appalachian Summer Festival, and *Turn, Turn, Turn: The Pete Seeger Project* for the Vanaver Caravan at the Goodrich Theatre. He is currently in the process of designing *Low Down Dirty Blues* for Milwaukee Rep, *Vanya and Sonia and Masha and Spike* for Arena Stage (April 2015), and *Vanya and Sonia and Masha and Spike* for the Goodman Theatre (June 2015).

**Xavier Pierce** was a guest lecturer at the University of Missouri-St. Louis on the topic of Lighting Design. He was inducted as a member of the Elephant Room, an interdisciplinary theatrical devised group. Pierce designed *Fences* at the McCarter Theatre directed by Phylicia Rashad, *Red* at the Triad Stage directed by Jeffrey West, and *The Piano Lesson* directed by Jamil Jude. He also spent the summer designing *Hamlet* and *Pippin* at the Arkansas Shakespeare Theatre.


**Julie Rundell** was the Scene Designer/Prop Master for Parkland College Theatre's production of *Wait Until Dark,* directed by J. W. Morrissette, Montana Shakespeare in the Parks with alumnus Kevin Asslin as the new Artistic Director, and *Other Desert Cities* at the Station Theatre. Rundell attended the national Society of Properties Artisan Managers (S*P*A*M) Conference Scene Designer.

**Helene Siebrits** designed *Cymbeline* by William Shakespeare, directed by Raymond Caldwell and *Noises Off* by Michael Frayn, directed by Deb Alley at the Texas Shakespeare Festival.
Siebrits also designed *Orpheus in the Underworld* directed by Dawn Harris at Illinois Lyric Theatre. She is in process of designing the *re-mount of Iolanta y Persephone* in Aix-en-Provence, France opening on July 5th.

**Daniel Sullivan** directed *Orphans*, with Alec Baldwin and Ben Foster, *Snow Geese*, with Mary Louise Parker, Danny Burstein, and Victoria Clark, and *The Country House*, with Blythe Danner, David Rasche, and Sarah Steele on Broadway. Sullivan also directed New York Shakespeare Festival/Shakespeare in the Park: *The Comedy of Errors*, with Hamish Linklater, Jesse Tyler Ferguson, Becky Ann Baker, and Emily Bergl and *King Lear*, with John Lithgow, Annette Bening, Jessica Hecht, and Jessica Collins. At Illinois Theatre, he directed *Lost Lake*, with Jake Weber and Opal Alladin (The Sullivan Project) and then took the production to Manhattan Theatre Club’s off Broadway theatre and directed it with John Hawkes and Tracie Thoms. In Los Angeles, he directed *The Country House*, with Blythe Danner, David Rasche, and Sarah Steele at the Geffen Theatre. The production opened on Broadway in the fall of 2014.
Appendix F – Student and Alumni Accomplishments

Aurora Adachi-Winter (BFA) joined the cast of Miss Saigon, at the Paramount Theatre in Aurora.

Sam Ashdown (MFA) performed the title role in Northlight Theatre’s production of Tom Jones, which also included Eric Parks (MFA) and his wife, Cristina Panfilio (BFA).

Kevin Asselin (MFA) is the Executive Artistic Director of Montana Shakespeare in the Parks.

Neala Barron (BFA) and Anna Schutz (BFA) in reviews of Brown Paper Box Company’s A New Brain at the Rivendell Theatre in Chicago, directed by BFA alum Will Panek.

Anthony Bianco (MFA) directed Suicide (s) in Vegas by Evan Placey. The show played in Denver, then had 7 performances at the International Fringe Festival in Edmonton. He then moved to acting with the Denver Center Theatre Company, where he played Bernard in Death of a Salesman, understudied “Me” in Jackie and Me, and was in the ensemble of A Christmas Carol. He also got his first contract for book narration: The Dream Keeper by Mikey Brooks.

Chris Blad (MFA) is a Technical Support Specialist at ETC.

Nicole Bromley (BFA) is the Events Technical Director at Krannert Center for the Performing Arts.

Heather Leigh Brown (MFA) is the Costumer/Costume Shop Manager at Oberlin College.

Victoria Caciopoli (MFA) played Kim in a new show, Warped, at Chicago’s Stage Left Theatre.

Cody Chen (MFA) is the Production Stage Manager for Alonzo King Lines Ballet, CA – tours internationally throughout Europe and Asia.

Paige Collins (BFA) recently worked at the Goodman Theatre as Martha and Fan in A Christmas Carol. has just been announced to play Abigail in Jackalope Theatre’s production of Christopher Shinn’s play Four at Broadway Armory Park in Chicago.

Carley Cornelius (MFA) played Sharon in Lisa D’Amour’s Detroit at TheatreWorks in Colorado Springs at The Dusty Loo Bon Vivant Theatre.

Doc Davis (MFA) is the Lighting and Sound Supervisor at Otterbein University.

Crystal Dickinson (MFA) plays Rheba in the hit Broadway play You Can’t Take It With You.

Brandon Dirden (MFA) played Martin Luther King, Jr. in the hit Broadway play All the Way, which won two 2014 Tony Awards. He recently co-starred on two of the most popular television programs in the United States: FX’s The Americans and CBS’ The Good Wife.
Jason Dirden (MFA) played Geroge Murchison in the Tony Award-winning revival of the classic American play, *A Raisin in the Sun*.

Jenna Engelman (MFA) was the Scenic Artist for Michael Yeargan’s design of *Steel Magnolias* at the Alliance Theater.

Chris Ericson is the Director of Design and Production at ECTO Production Inc.

Dominic Fumusa (MFA) recently wrapped the seventh and final season of the hit Showtime program, *Nurse Jackie*, in which he co-starred as the title character’s embattled husband. He has three films about to be released.

Claire Friday (MFA) started Friday Artists Management, Inc. in LA.

Neil Galen (BFA) is the Senior Broadcast Designer for new studios for China Central Television and Al Jazeera networks. He also was NBC’s Sportsnet Lighting Designer for the 2014 Sochi Olympics.

Justin Gordon (MFA) played a supporting role opposite Kate Bosworth in the new film, *Somnia*, about an orphan boy whose dreams manifest in reality. He also played Felix in *The Normal Heart* at the FreeFall Theatre Company.

Robert Greenblatt (BFA) is chairman of NBC Universal and one of the most influential leaders in the global field of entertainment.

Michelle (Oliver) Grube (BFA) traveled to Hangzhou, China with the Redmoon Theatre of Chicago to perform *The Momentary Opera*.

Michael Halberstam (BFA), Writers Theatre Artistic Director, will direct Ibsen’s *A Doll’s House* for our alumni-based Definition Theatre in Chicago this spring.

Shanola Hampton (MFA) has starred in all five seasons of the hit Showtime program, *Shameless*. She has two feature films about two be released.

Emily Harris is a Makeup/Wig Technician for Cirque du Soleil’s Mystere.

Nile Hawver (MFA) will be playing Rick in *The Edge of Peace* at Central Square Theatre in Cambridge, MA. Hawyer has also been hired by Commonwealth Shakespeare to teach hand-to-hand combat to high school students as part of their BARDS summer training program.

Sara Heller (BFA) was in the cast of the Clock Theater’s production of *Scary Tales 2015* at the Alley Stage in Chicago.

Jon Michael Hill (MFA) continues as Det. Marcus Bell on the Sherlock Holmes-inspired *Elementary* on CBS.
Morgan Holbrook (BFA) was the Assistant Stage Manager for the Broadway revival of *Betrayal*, directed by the late Mike Nichols. Holbrook is now the Assistant Stage Manager for the new Broadway play, *The Realistic Joneses*.

Jack Horwitch (BFA) is the Staff Electrician/Projectionist at Kansas City Repertory Theatre.

Joanna Iwanicka (BFA) was the recipient of the Michael Philippi Best Exhibit at the Merritt Awards.

Rose Kaczmarowski (MFA) is the Costume Shop Manager at Purdue University.

DeAnne Kennedy (MFA) is on the faculty at the University of Hawaii at Manoa.

Moon Jung Kim (MFA) was nominated for a Black Theatre Award for Best Set Design on Definition Theatre Company’s production of *Dutchman*.

Benjamin Lampman (BFA) was the Project Manager at the shop responsible for building Neverland for *Peter Pan Live!* on NBC, Project Manager for the scenery and automation for Tony nominee for Best Revival of a Musical *Les Misérables*, and Project Manager for automation for Tony nominee for Best Play *Outside Mullingar*.

Ashleigh Lathrop (BFA) is featured in a number of episodes of the USA Network series *Sirens*.

Drew Lenox (MFA) is the Stage Manager for Live Events at Disney World.

Austin Linn (BFA Alum) is the White House Special Events Coordinator.

Matt Lutz (BFA) is the Assistant Stage Manager for *Alladin on Broadway*.

Sean McArdle (MFA) is a Master Props Craftsperson at the Guthrie Theatre. McArdle was also the Special Effects Designer for the NYC premier of Sam Shepard’s play *A Particle of Dread* (Oedipus Variations).

Darren McCroom (MFA) is an Assistant Professor at Jackson State University.

Katie Moshier (BFA) is the Stage Management Apprentice for 2014-2015 season at the Phoenix Theatre in Arizona.

Nick Offerman (MFA) recently wrapped seven years on the hit NBC program *Parks and Recreation*, for which he created the iconic character of Ron Swanson. He has several projects about to be released.

Eleni Pappageorge (BFA) is in the cast of the Cor Theatre’s production of Erin Courtney’s *A Map of Virtue* at the Rivendell Theatre Ensemble in Chicago.

Melanie Parks (MFA) was the Costume Designer for an independent feature film *Hogtown* with
9:23 Films that premiered in August 2014 at the Gene Siskel Center in the Black Harvest Film Festival. Parks is also the Associate Dean for the College of Visual and Performing Arts at Northern Illinois University.

**Beth Parthum** (MFA) is a Visiting Professor of Theatre Arts at Kentucky Wesleyan College.

**Laura Wilts Perlow** (BFA) is the Managing Director of Development at Chicago Humanities Festival.

**Jess Prichard** (MFA) is teaching Alexander Technique and doing personal training in NYC. Next month, he’ll go west to take an adjunct professor position at Cal State-Los Angeles, teaching a course in comedic acting. This summer, he heads back to Iowa’s Riverside Shakespeare to play Montano in *Othello*.

**Ron Thomas** (MFA) was a funny and moving Benedick in *Much Ado About Nothing* and a stalwart Kent in *King Lear* at the Arkansas Shakespeare Theatre.

**Joseph Ramski** (BFA) and **Ada Shalzi** (BFA) are performing with a new Chicago company, The Runaways, in an adaptation of Wilde’s *The Portrait of Dorian Grey*.

**Adam Rowe** (MFA) was the Art Director for an episode of *Parks and Recreation* that was nominated for an Art Directors Guild Award for Design Excellence. Rose was promoted from Art Director to Production Designer for the TV show *Rizzoli and Isles* on TNT.

**Liz Rowe** (MFA) has permanent IATSE status in both Costume Design and Make Up Design.

**Marty Scanlon**’s (BFA) webseries *World’s Worst Musical* featured **Ben Rosenthal** (BFA), **Marty Dubin** (BFA), **Samantha Gold** (BFA), and **Kelly Parker** (BFA). [http://www.worldsworstmusical.com/episodes/](http://www.worldsworstmusical.com/episodes/)

**Florian Staab** (MFA) was the Co-Sound Designer for *The Library* at the Public Theatre and was the Resident Sound Designer at the O’Neill National Playwrights Conference.

**Jason Trubitt** (BFA) is the Stage Manager for Disney’s *Aladdin on Broadway*.

**Greg Vinkler**, Artistic Director of Peninsula Players in Wisconsin, is currently producing **Joe Foust**’s (BFA) new play *Once Upon a Ponzi Time*.

**Andy Warfel** (BFA) was the Production Designer for the following: Ford’s 2014 NAIAS press event, Aramark rebranding launch, Xerox simple@work, and Philips innovation+you.

**Amanda Williams** (MFA) is the Prop Master at the Merrimack Repertory Theatre.

**Greg Williams** (BFA) had a guest role on an episode of *Chicago Fire*.

**Nick Zazal** (BFA) is the Director of Events and Patron Services at the Walton Arts Center.
Appendix G — Ph.D. Employment Statistics

15 PhD graduates in Theatre since 2002:
11 have full-time employment as college or university professors
1 has full-time employment in the theatrical field
2 are part-time teachers in higher education
1 is pursuing additional graduate education

Zackary Ross (2014), Visiting Assistant Professor, Eastern Illinois University
Diana Jaher (2014), Lecturer in Film, University of Illinois
Lawrence Smith (2012), Assistant Professor, University of Arkansas, Little Rock
Amy Stoch (2012), Instructor, American Musical and Dramatic Academy, Los Angeles
Sandra Lee (2012), Adjunct Professor, Hanyang University, Seoul
Travis Stern (2011), Visiting Assistant Professor of Theatre, ISU
Andrew Carlson (2010), Visiting Assistant Professor Theatre, Univ. of Texas, Austin
Ellen Peck (2009), Assistant Professor of Theatre, Jacksonville State University, Alabama
Mikko Kivisto (2009), post-graduate education, Brock University
Kate Roark (2007), Assistant Professor of Theatre, Blackburn College, Illinois
Tyler Smith (2007), Assistant Professor of Theatre, Ball State, Indiana
Jung Man Park (2007), Postdoctoral researcher in theatre (Assistant Professor equivalent), Sungkyunkwan University, South Korea
Grace Godwin (2005), Assistant Professor of Theatre, Christopher Newport Univ., VA
Amy Peterson Jensen (2004), Associate Professor and Chair of Theatre, Brigham Young University, Utah
Audrey Carmeli (2002), Director of Development, Classic Stage Co., NYC