

A Strategic Plan for the
Department of Theatre Arts & Dance
UALR
2007-2011

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To

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on behalf of the faculty and staff of the department

I. Introduction

Department History and Status

The Department of Theatre Arts and Dance maintains a small NAST accredited baccalaureate program in theatre and a dance minor concentration. The seven member faculty includes specialists in acting and directing, voice and movement, scenic, lighting and costume design, history, literature and criticism, and dance performance and history. Three additional staff members serve as administrative assistants to the academic program and technical directors of stage and costume production. Additional production needs have been met in the past with the assistance of over hires, and the Arkansas Repertory Theatre. Three per course adjuncts teach sections of the introductory course at the Little Rock and Benton campuses. In addition to courses in the major and minor concentrations, the department contributes to the university's core education program by teaching eight to ten sections a semester of Introduction to Theatre and Dance (2200) and the Fine Arts multidisciplinary offerings (2300 & 2301).

The dance major was suspended in 1999. The number of declared majors in Theatre according to the College's active files is 84; the number is 58 according to the Office of Institutional Research. The number of declared minors in dance is 26. We have also identified 12 students who are Liberal Arts majors with concentrations in theatre dance.

II. Mission

Mission

Consistent with the goals of a liberal arts education and the vision and the mission of the University and College, the Department of Theatre Arts and Dance regards its primary educational goal as affecting permanent change in behavior as reflective of growth and intellectual maturity. Moreover, we define maturity as the ability to live with ambiguity. As a faculty, we are dedicated to ensuring that each individual's intellectual and artistic potential is realized to the maximum extent.

As an agency with a social mission, the department is committed to maintaining a high level of service to the state and the region through the achievement of accomplishments measured by the standards of undergraduate education, research and creative work, student-centered experiences, our peers, and service to multiple communities and constituencies through beneficial partnerships.

The educational mission of the Department of Theatre Arts and Dance is to create an environment of exploration which will release the imagination, reward risk in all areas, and develop the whole person. Through a program of sustained and purposeful training, the academic goals involve intellectual rigor, the affirmation of excellence, the development of critical thinking skills, and development of the ability to analyze, synthesize, and communicate ideas. The foundation of the program includes a fundamental emphasis on a familiarity and respect for theatre history and tradition coupled with an understanding of the role of information technology in the advancement of the art form. The department is dedicated to producing students prepared

to succeed in all areas of theatrical endeavor according to standards of professional consensus, and also to bring about change in the conception and practice of the art.

III. Planning Process

Underlying this plan is a philosophy that addresses the development of an organization defined by a social and educational mission as opposed to an economic mission. With a nod to Jim Collins (*Good to Great*), department discussions have centered on our individual and collective passions, an honest appraisal of what we do best in terms of the communities we touch, and enumerating the human and material needs in terms of the resource engine that drives the department (without acceptance of systemic constraints). Finally, while programmatic initiatives are included in our projections, the single goal is organizational building—procedures and resources which will enable us to do an excellent job on a daily basis. Given the department's recent history, this is fundamental to both our growth and our longevity.

The current plan is the result of a year long series of formal and informal discussions with faculty dating to a retreat in August of 2005. A student advisory board met approximately every two weeks during the academic year culminating with a formal student survey and a two hour town hall forum for all majors and minors.

Two position papers were created as the basis for concerns in the larger document. A curricular revision proposal developed throughout the year included an eight semester overview, a course list, and a discussion of the relationship of intellectual activity to specific quests, quests to techniques and methodologies, methodologies to perspectives of the study of theatre. An assessment paper was completed in the Spring listing department goals, educational and skill centered goals, and methods for assessing both lists and objectives. Additional materials included the student survey, and a new course evaluation questionnaire.

IV. Disciplinary Trends, Changing Constituencies, Strengths and Concerns: An Analysis of Global and Institutional Issues

The following serves as an analysis of departmental and university challenges, of current educational models, student profiles, and professional realities as they relate to the department's future and the priorities for our goals.

Trends in the Discipline: Theatre

If it is true that less than 5% of the general population in this country have ever been to the theatre, then one is prompted to inquire what role theatre departments in colleges and universities can play in adding to the national audience. If the extensive and ever increasing studies on involvement in the arts and human development sponsored by the government, and best-selling business strategy books like *A Whole New Mind* make convincing cases for an era in which right brain qualities are predominate in the success of social institutions as well as American corporations, then how can all of this be used to simply recruit people—non-major people—to fill the seats of our theatres?

In recent years, beyond the standard baccalaureate offering, many colleges and university theatre departments have chosen to include and feature BFAs in performance, musical theatre,

and design. There are three types of BFA programs: terminal degrees designed to train students for immediate entry into the work place; pre-professional programs in which the objective is to prepare the student for a bridge experience such as graduate school, a conservatory, or a professional internship; and, “flavors-of-the-month” which exist simply to compete for regional students attracted to a BFA in out-of-state programs.

In part, the popularity of the performance BFA relates to overall concerns about “getting a job.” Ironically, this push does not reflect the reality of the “business” and serves to further flood an already super-saturated market. Of the three areas, musical theatre is actually the specialty that most often offers young students entry level opportunities. BFAs in design make less sense than concentrations in craft, technical areas, and stage management. These niches offer many directions as well as opportunities in related media. At this time, given our human and material resources, our student base, and career opportunities, a better argument can be made for staying with and growing a high level BA program at UALR.

Currently, the major requires forty-seven credits. Our proposed curriculum revision will require sixty-six credits including capstone courses offering scholarly, creative, and professional internship options. By 2008, the department will apply to NAST for accreditation of the revised curriculum.

While BFAs tend to teach a commercial production model, a BA can teach an approach to production which tests the validity of conventional models and is tailored to the actual student population. Production policies and procedures at UALR have developed over the last four years and more closely approximate success in terms of cost, time management, and material enhancement. Moreover, the repertory has been brave and strongly tied to the student profile. Nonetheless, given the current number of majors, problems with student work schedules and family responsibilities, dependence on participants not enrolled in the university, and the exceptional effort required of the faculty, the current approach demands continued revision if we are to insure “good theatre.”

We need larger numbers, students better prepared intellectually with a better understanding of the demands of the discipline, and individuals capable of a large commitment to the production program. We have diversity, a nucleus of “the hungry and the passionate.” We also have many more who do not know the nature of the work when they enroll. We also have the usual disproportionate relation of men to women, and a goodly number of students for whom, given their work load and outside responsibilities, theatre is an impractical choice for a course of study. We also have students who come into the program from very limited secondary school experiences, and who have never seen a professional theatre production. In short, many have never seen what they are studying.

Trends in Discipline: Dance

The trend in dance is away from a BA and towards a BFA in both performance and dance studies. A BA is only supportable if the students recruited already possess a high level of technique. Even so, these students will want to continue taking upper level work in technique, and only a BFA is constructed to offer enough technique hours in the curriculum. A degree in dance studies is appealing to students who are not choosing a professional performance career or who want to consider additional professional options. Dance study concentrations provide courses in dance therapy, theory and criticism, production management, and pedagogy. Many

young people whose only training has been in local area dance studios have no understanding (until they come to a college or university) of the career alternatives, or the value of preparing for a graduate education, and the relationship of “studies” to performance.

In 1999, the department’s dance major was suspended for want of proper staffing. This plan proposes a return to a full curriculum but as a BFA and not a BA. There are only five states in the union that do not have a college/university level dance major degree program. Arkansas is one of those states. Nonetheless, the interest in dance is strong in this region. Many high school graduates audition for BFA programs in Missouri and Oklahoma. Other schools in Arkansas with strong minor concentrations or co-curricular dance companies attract still other students. The department repeatedly receives inquiries from students and parents wishing to know when and if we will return to the “major” curriculum. (The closest competition, Missouri State University, reports that of the twenty students who auditioned for a place in the 2007 class, eight came from Arkansas and two of the eight came from Little Rock.) We currently have twenty-six minors, many of whom would be majors if a program existed. In and of itself, the number suggests the general interest on campus. In relation to curriculum planning and implementation, facility enhancement and recruitment, given three full-time positions, a per-course adjunct and a staff accompanist, we could produce significant programs in Performance and in Dance Studies within three years. Most immediately, the current dance minor will be extended from eighteen to twenty-one credits and will focus on increased levels of proficiency rather than a proliferation of courses.

Trends in Business and American Culture

If it’s a job that is wanted, we respectfully submit that every college grad can get a “job.” If we relate specifically to our program, then the direction we embrace will provide training in creating rather than finding positions—training in conceptualizing a use for theatre skills beyond those explicitly related to performance and production. For example, in the area of the health care industry, some medical schools are providing training in narrative diagnostics, and still others require training in role play and the creation and use of empathic indices. Individuals practiced in improvisation, role play and the use of behavioral status can serve as facilitators in such programs. Robert Lutz of General Motors has talked of moving away from conventional concepts of industrialization. “It’s more right brain...I see us being in the art business. Art, entertainment, and mobile sculpture, which coincidentally, also happens to provide transportation.” In general, individuals need to develop an MQ—a metaphorical quotient-- as well as an IQ. Cognitive scientists discuss “imaginative rationality.” The formation of empathic responses and the ability to communicate experiences through metaphor to diverse populations and cultures are skills developed through literary analysis and design—both primary elements of a theatre education. In the future, the options provided with a baccalaureate degree will expand industry-specific as well as ancillary possibilities. Theatre will be presented as a methodology for creative exploration and “high concept” thinking.

Strengths

- The department has begun to return to full-strength with the addition of two new hires and the return of another faculty member to full status.

- Pending additions to the staff of a technical lighting director and a dance accompanist.
- Initial changes in the cultural environment and advances toward more productive collaboration.
- The presence of an excellent, well prepared and student-centered administrative assistant.
- The patient and insightful support and commitment of the college and the university administration during a period of rebuilding.
- The partnership with the university of Arkansas Repertory Theatre and the ensuing educational opportunities, standard for assessment, and contribution of excellent examples of professional work toward the goals of the department.

Concerns

- The numerical composition of the student body in terms of declared majors and minors, and non-majors.
- The current level of literacy and intellectual preparation of the student body.
- The validity of the major for many of those interested in pursuing the discipline.
- Personnel issues relative to a timetable for restoring the dance major.
- Need for significant revision and upgrading of standards for the theatre major and the dance minor.
- Issues with the facility relative to constant maintenance, accessibility, visibility, and spatial and material needs in terms of growth, quality of instruction, aesthetics, and morale.
- The cultural history of the department in terms of collegiality and collaboration.
- The need for updated faculty governance and RTP documents reflective of the changes in training, and systems of research and scholarship for the “x” and “millennial” generations.
- The advanced age of 83% of the faculty in terms of future retirement and plans for the use of teaching lines.

V. Vision for the Future

The immediate future will be based on how effectively we achieve a recognizable impact given our resources. Consistent assessment of output, impact on communities, and concentration on a dynamic and enduring process will be pursued in an effort to educate graduates bearing a valued “brand” name.

Given the recent and projected changes in faculty and leadership, and the university’s considerable support, the immediate focus will shift to infrastructure and growth. Programmatic initiatives tend to make better “copy” but the future of this department will be based on defining and executing procedures necessary to accomplishing the teaching mission on a day-to-day basis.

Our educational vision at this point has less to do with attracting and developing individuals narrowly oriented toward the discipline itself than on teaching the general student. In an open enrollment liberal arts program, we must assume that the majority of students will have the intellectual capacity to understand and learn the art form but not necessarily have the talent to

pursue a career. Gifted students are a bonus but their enrollment in a BA is mostly by chance. Therefore, for the greatest number, the department will serve to use theatre as a method of teaching reading, writing, critical thinking, and problem solving. Moreover, it will introduce the “imaginative actuality” as a component of its pedagogy and illustrate the application of the theatrical experience to a variety of disciplines. In the future, theatre will be presented as “a way of knowing.” Success with this approach may well draw the talented in the end.

Simply put, a bright and productive future is predicated on the strength of this plan and on hiring and retaining individuals who are self-motivated, self-disciplined, passionate, and productively neurotic. We estimate that it will take until 2011 to realize a quality program, achieve a measurable consistency, and assess the relative accomplishments in terms of the stated goals. Along the way, all of the intermediary goals have been assigned projected dates for achievement.

VI. Goals

Goal 1: The Department will produce students who know how things work, what happened and to what effect, what things mean, how to make new things, how to make things new (art), and how to live with ambiguity.

Objective 1: Revise and restructure the undergraduate baccalaureate major in theatre.

Strategies:

- a. Seek approval by 2007 to implement a modified if conventional BA in theatre realistically built on our student population, actual faculty, and available resources. A heavy emphasis is to be placed on history, literature, analysis, knowledge of contemporary trends in all areas, and awareness of interdisciplinary options. In relation to technology, the department will develop materials and courses that encourage a return to the full use of available technical facilities and programs for instruction in all design areas as well as research, documentation, and portfolio creation. Moreover, upper level offerings on-demand will serve to tailor the program as it evolves to the actual student population during any four year period.
- b. Rewrite all catalog descriptions to provide uniform prefixes, eliminate courses no longer taught, create narrative descriptions that link skills courses and create a knowable arc for the curriculum.
- c. In keeping with a desire to elevate standards and achieve the faculty’s portrait of excellence for a graduate of the program, a student wishing to declare a major will have to complete three courses (performance, script analysis, and the department’s introductory class with a cumulative GPA of at least 2.60). The department is also exploring a GPA necessary to maintain academic status within the major.

Objective 2: To revive and revise the undergraduate dance major.

Strategies:

- a. The three positions needed are currently occupied by faculty nearing retirement (only one of whom regularly teaches dance). The current use of a per-course instructor and an accompanist will carryover. Priorities will be created to replace faculty in an effort to begin restoring the major with the first turnover rather than waiting for three replacements.
- b. Initiating immediate paper plans for a change from a BA to a BFA by researching existing programs in the region and NASD standards.
- c. Revise the current dance minor by Fall of 2007 to establish a curriculum not solely based on a series of introductory courses; establishing repeatable levels of proficiency within given areas and avoiding proliferation of course numbers; changing the schedule of class meetings and time of instruction to reflect best practices for studio courses.
- d. To establish performance opportunities for dance minors as an outgrowth of the curriculum.
- e. To enrich the minor by offering guest artists for master classes and sponsoring or producing dance events for the student body and the university wide community.

Objective 3: To create performance experiences which are an outgrowth of the curriculum and a flexible and realistic product based on available skill levels.

Strategies:

- a. To concentrate on student-centered and student-developed productions.
- b. To encourage students to define and make their own theatre.
- c. To develop opportunities for a student-centered creative process, for production interrelationship and for collaboration.
- d. To build teaching opportunities around skills required for a specific performance project.
- e. To provide performance experiences ranging from staged readings to solo work to fully modeled, fully produced faculty directed works based on significant dramatic literature, and varying aesthetics.
- f. To eliminate a formal season calendar in favor of producing a project when and if it is ready for in-house and/or public presentation.
- g. To invite broad community wide participation beyond declared majors.
- h. To experiment with time and scheduling so as to rehearse when possible and as part of the course and daily hours.
- i. To produce student dance performances every year.

Objective 4: To provide opportunities for students to see professional theatre and to develop an understanding of the regional theatre movement's place in the cultural concerns of this country.

By partnering with the Arkansas Repertory Theatre the university receives the fundamental value of “attendance.” Moreover, “core” students as well as majors have opportunities to interact with artists, receive formal and informal instruction, observe process, and participate in selected internships.

Strategies:

- a. Revision of the current partnership arrangement. In the past the department has relied upon the theatre primarily to fill gaps in instructional and production personnel. While maintaining the fiscal arrangement, the new plan depends upon departmental self-sufficiency and a change in emphasis to maximizing use of the educational opportunities the “Rep” can provide.
- b. Use of the partnership arrangement for recruitment and institutional advertising within the arts community.
- c. The creation of an upper-level capstone course based on an internship with the Arkansas Repertory Theatre. The course and the theatre’s mentoring process will also serve as a basis for constituent assessment for the educational and skills program.

Objective 5: To pursue a collaboration with the Department of Music in providing performance experiences for the growing concentration in opera.

Strategies:

- a. Educate both music and theatre students as to the instructional and performance opportunities currently available in both departments for the student interested in “music theatre.”
- b. Investigate curricular growth and change as it might support students in both departments.
- c. Long range planning for the use of performance spaces and the involvement of department personnel.
- d. A realistic evaluation of the nature of involvement by theatre faculty artists and student technical support for opera production.

Criteria of Success:

- GPA in core courses as well as the declared major.
- Assessment of writing samples created by all majors.
- Annual faculty/student assessment interviews.
- Senior exit orals.
- Program evaluation provided at exit interviews by guest artists, visiting lecturers and institutional partners (i.e. Arkansas Repertory Theatre).
- Increase in student enrollment.
- Increase in student interest in graduate programs.
- Students accepted into graduate programs.
- Students securing work in summer theatre and internships.

- Change in production program relative to numbers of auditionees; decrease in numbers of students who drop out of productions; student interest in production areas other than performance.
- Number of students who qualify to declare the major.
- Number of students who maintain the GPA required to be a major.
- Number of students who qualify for scholarships.

Integration with University Strategic Plan:

Goal 1, objectives 1-5 integrate with University’s Goal 1.

(UALR will provide programs of study that will educate students to live, work and lead in the complex technological, diverse world of the 21st Century.)

Goal 1, objective 2 integrates with the University’s Goal 1, objective 2.

(The university, in accord with its mission, will graduate students who understand the roles they can play to make a difference in society.)

Goal 1, objective 1 integrates with the University’s Goal 1, objective 8.

(The university will be the high-tech campus in Arkansas where relevant technology is prominently available and used extensively by students, faculty and staff.)

Goal 1, objective 3 integrates with the University’s Goal 2, objective 1.

(The university will organize its operations and shape its practices, policies and procedures to be as student-centered as possible, as evidenced by increased student satisfaction and success.)

Goal 1, objective 4 integrates with the University’s Goal 5, objectives 1 and 4.

(The university will build mutually beneficial partnerships with community institutions and organizations. The university will be an integral player in the cultural life of central Arkansas.)

Goal 2: The Department will create a community of highly talented “art buddies” whose skills and experiences are varied but complimentary, and whose shared desire to collaborate characterizes their individual approaches to building a program.

Objective 1: Maintain and enhance the professional growth of each faculty member.

Strategies:

- a. Create a cooperative “away” policy that permits individuals to pursue creative and/or scholarly projects and residencies during the academic year.
- b. Provide mentoring for faculty seeking support and grants from internal and external units for travel and research.
- c. Call for faculty-wide, consistent pursuit of research, programs in the scholarship of teaching, creative projects, and participation in the activities of national professional organizations.
- d. Revise all production policies, assignments and scheduling as a quality of life issue.

- e. Present an annual production/performance experience primarily utilizing faculty artists in all areas.
- f. Create a formal document on work load management based on the realities of our disciplines and the nature of studio classes.

Objective 2: Review and revise faculty roles and rewards.

Strategies:

- a. In the Fall of 2006, the chair will open discussion and charge a senior faculty committee to create procedures and policies dealing with the retention, promotion, and tenure and post-tenure review. Areas of concern are to include teaching, advising, scholarship and/or creative work, collegiality and professionalism. The committee will be asked to address mentoring for both junior and senior faculty.
- b. In the Fall of 2007, the Chair will open discussions with the faculty as a committee of the whole for the purpose of creating a new governance document. The completed work will include the mission statement, policies and procedures for committees, annual review and merit process, and voting procedures.

Objective 3: Planning for changes in human resources.

Strategies:

- a. Do a preliminary national search to identify individuals capable of exceptional teaching in dance technique, who can choreograph, who are still performing, and who have the expertise to rebuild the dance major.
- b. Reconfigure the technical direction area in order to accommodate the acquisition of a full-time scenic and lighting artist, the addition of a lighting director, and changes in the approach to production.
- c. Employ and retain faculty who can model and mentor others in the use of information technology for instructional delivery and curricular development.
- d. Pursue a proposal for the employment of a single individual serving art, music and theatre in the areas of event promotion, marketing, scheduling and ticketing with ties to communication. (Currently, all of these responsibilities in the theatre and box office are being satisfied by the same individual hired as the administrative assistant for academic affairs.)

Criteria of Success:

- Annual assessment.
- Reappointment, progress towards tenure, promotion.
- Collegiality and collaboration as reflected in the production process.
- Ease of social interaction.
- Student response.
- Institutional and professional service beyond the internal unit.
- Evidence of scholarship/creative work in significant areas.

- Contribution to the department's image in the academic community and the community at large.

Integration with University Strategic Plan:

Goal 2, objective 1 integrates with the University's Goal 6
(UALR will support and strengthen its human resources)

Goal 3: The Department will educate the community of students the university attracts while ultimately seeking and preparing for a more intellectually diversified population.

Objective 1: Provide early and continuing input as to the professional nature of the discipline and career options.

Strategies:

- a. Create an "Intro to Us" course: a course required as a condition of declaring the major which introduces the theatre discipline, the specific identity of the department, the influence of technology on theatre instruction, advising policies and procedures, the production philosophy, and individual area faculty members.
- b. Enhanced advising to include mentoring, regularly scheduled sessions in career advice, preparation for graduate applications, and guidance toward capstone options.
- c. Explore scholarship opportunities for student groups to see professional theatre in New York, Chicago and other theatre centers.
- d. Continue to develop a production program defined by the theatre that young people want to see.

Objective 2: Increase recruitment, retention and eliminate institutional obstacles to a timely completion of the program.

Strategies:

- a. Develop in-depth advising that closely monitors progress toward the degree including course sequencing maps covering all the semesters from the time a major is declared. The map will be signed by the student and filed with the department.
- b. Annual interviews for all majors with the faculty to provide faculty-to-student and student-to-faculty program assessment, and to evaluate annual goals for the individual.
- c. Increase the number of majors and minors by 25% over the next five years.
- d. The department will seek the authority to advise minors.
- e. Create a continuous channel for communication by retaining the newly formed Student Advisory Board, establishing the new student survey as an instrument

used annually, and to repeat the use of the Town Forum for discussion of challenges and opportunities.

Objective 3: Contribute to the growth of theatre as an influence on American culture.

Strategies:

- a. Utilize the entire faculty to teach the introductory and fine arts core courses, and thus reduce the per-course farming out of a basic cornerstone of recruitment.
- b. Establish a visibility for UALR by assigning faculty to participate in state and regional workshops, scholarship competitions, annual regional and ACTF festivals.
- c. Continuing our partnership with the THEA Foundation.
- d. Explore the creation of summer programs such as dance institutes, Theatre For Young Audience productions, and educational certificate programs for secondary teachers.
- e. Establish a service presence in the Little Rock middle and secondary magnet schools by offering faculty artists for in-class visits, developing annual department workshops on campus, and selecting special “matinee” performances of appropriate productions for public schools.
- f. Build on the newly created department website and weekly email newsletter to inform potential students of our program offerings, visiting artists, productions, and special events; involve students in the Cyber College for the creation of software that will give our site unique creative and game functions.
- g. Create an informational brochure and CD.
- h. Reach back to research and establish a development contact with older alums and recent graduates. Provide an annual newsletter, an alumni bulletin, and establish life-assigned email addresses.

Criteria of Success:

...when it is evident that our students regard themselves as the engine of their own success and not as products of institutional responsibility.

- Increase student participation and attendance for the free lectures, workshops, and artist residencies offered every semester.
- Increase student participation in the production program.
- Increase in the number of student created and produced performance events.
- Increase in enrollment.
- Increase in the declared theatre majors and dance minors.

Integration with University Strategic Plan:

Goal 3, objective 2 integrates with the University’s Goal 1, objective 7.

(The university will increase the number of baccalaureate degree graduates by 20% in seven years.)

Goal 4: The Department will seek reasonable improvements in the CPA facility (including classrooms, public areas, and faculty offices) such that the plant is no longer considered a systemic constraint on the program, and will plan for facility development.

Objective 1: Complete repairs to teaching facilities.

Strategies:

- a. Achieve adequate air, lighting, and sound control in Rooms 225 and 226.
- b. Equip all classroom spaces with smart carts and a wireless capacity.
- a. Replace antiquated and unsafe dressing room illumination with new lighting/makeup studios for productions, makeup and prosthetics courses.
- c. Address issues of accessibility for all teaching and production areas.
- a. Make alterations to both dance studios such that there is adequate lighting, sound control, and new, safe and durable “marley” floor surfaces.
- d. Re-master the key system and renumber the rooms for security and organization.

Objective 2: To make the faculty and staff offices habitable.

Strategies:

- a. Upgrade the furnishings of faculty offices which currently pass for cells of solitary confinement.
- b. Provide current computer equipment, program software, and related technology.

Objective 3: Enhance the public face of the facility.

Strategies:

- a. Improve campus signage so that patrons can find the building.
- b. Improve the design of the public areas in order to establish a visual energy that promotes department activities.
- c. Enhance the “green room” area in order to provide students with a degree of comfort and building “ownership.”

Objective 4: Conceptualize future spatial and material needs in preparation for long term capital improvement.

Strategies:

- a. Prepare for intermediary solutions by reviewing existing plans for structural alterations.
- b. Prioritize needs and solutions for enhancing the present facility.

- c. Obtain the knowledge necessary to participate equally in planning for a new facility.

Criteria of Success:

- The elimination of bugs and vermin from the facility.
- Individual classrooms and storage areas no longer flooded.
- The dressing rooms do not reach temperatures of ninety degrees in the winter.
- The faculty actually use their offices.
- We don't meet classes in the hallways when handicapped students are enrolled in core and design classes.
- People stop calling the box office in an effort to find the building.
- We achieve a knowledge of recently completed facilities in programs of comparable size and breadth.

Integration with University Strategic Plan:

Goal 4 integrates with the University's Goal 7, objectives 1 and 3.
(UALR will provide the institutional infrastructure necessary to achieve its educational mission. The university will be a model of responsible stewardship of the physical resources of the campus. The university will consistently engage in benchmarking and in process improvement efforts to make the functioning of the institution more efficient and user friendly.)

Goal 5: The Department will draw various communities into the UALR theatre and dance programs while establishing the department in the larger arts community of Little Rock.

Objective 1: Elevate the image of the department in the college and in the university, and teach others the value of our discipline.

Strategies:

- a. Employ obviously interested and talented faculty devoted to a social mission.
- b. Educate assessors prone to believing that knowledge of how to assess a thing is more important than the thing itself.
- c. Create an interest in non-majors in the making of theatre.
- d. Make exciting theatre.
- e. Enhance the value of theatre skills in providing a liberal arts education and in developing "high concept" thinking.
- f. Develop an easily recognizable identity for the department in terms of a logo, season identity, and web presence.

Objective 2: Achieve a presence in the Little Rock community as a performance unit.

Strategies:

- a. Produce faculty artist productions.
- b. Explore methods of attracting media attention for productions and assistance with public service announcements, print features, reviews, and advertising on a non-commercial budget.
- c. Program in order to explore special offerings with seasonal shows (i.e. *A Christmas Carol*) and children's theatre.
- d. Program in order to explore a broad range of events for a variety of specialized audiences.

Objective 3: Maintaining existing partnerships and exploring relationships with other institutions.**Strategies:**

- a. Develop and expand the formal partnership with the Arkansas Repertory Theatre.
- b. Explore working relationships with the Weekend Theatre, Murry's Dinner Playhouse, and the Public Theatre.
- c. Monitor the development of dance companies in Little Rock in anticipation of a re-established dance major.

Criteria of Success:

- Increase box office; student, faculty, and community attendance.
- Increase alumni interest
- Corporate underwriting of seasonal events and the production season.
- Increased development activity.
- Formal partnerships with arts institutions in the community.
- Stronger institutional ties to the public school system.

Integration with University Strategic Plan:

Goal 6, objective 3 integrates with the University's Goal 5, objectives 1 and 4. (*UALR will provide exceptional service through partnerships and outreach* University will build mutually beneficial partnerships with community institutions and organizations. The university will be an integral player in the cultural life of central Arkansas).

