

SFRB Executive Summary 2017-2018

Student Success: The Department of Theatre and Dance requests SFRB funding for our production activities that benefit the general UNM student population, faculty, staff, and the Albuquerque community at large. The productions themselves aim to provide a venue for dialog around the critical issues of our times and build an appreciation for the diverse cultures and viewpoints that surround us. Our mission is to provide a safe and educational venue for expression and freedom of speech, and to bring inspiration, culture, and thought-provoking subject matter to UNM students and our community. Popejoy Theater and other local theaters are profit driven and therefore do not have the luxury of providing a venue for educational and controversial subject matter.

Funding: The SFRB funds help pay for student labor to build our shows within our limited budget, to defray advertising costs, and for our graduate student shows. Because we do not offer profit-driven productions, the ticket sales do not fully cover production costs. We employ students to work in all aspects of the technical areas of our productions. This benefits the students who receive hourly salaries for their work in addition to learning valuable job skills. Any student can apply for a workstudy/student employment position in the department and no experience is necessary in the shops. We also use the SFRB funding towards advertising, which was an SFRB recommendation a few years ago, at KUNM as well as other local sources. We continue with social media and seek the most up-to-date advertising resources to reach more students in the ever changing digital world. The remainder of the request goes to our graduate student shows which was another SFRB recommendation a couple of years ago to combine the money we requested for the Department with the graduate student requests.

Other Funding Sources: Funding in the Arts is scarce in general, and the consistent funding cutbacks in higher education have thrust the arts to the bottom of the priority list. There really are not many opportunities to support our mission. We rely heavily on the SFRB monies and have been immensely grateful for the continued support. We feel that the creative visions and inspirations generated by the Performing Arts are beneficial for all students in all fields of study.

Partnerships and Collaborations: We regularly connect with other academic departments as well as extra- and co-curricular programs on campus where there is a relationship between the subject matter of our productions and the focus of another Department. We also host the Annual *Festival Flamenco Internacional de Albuquerque* and Tricklock's *Revolutions* International Theatre Festival among others.

Funding Changes: At this time, Theatre and Dance is NOT requesting a funding increase.

Vladimir Conde Reche, Chair
Department of Theatre and Dance

1. **Describe the history and mission of your unit, and how its services support the mission of the University. Please address each of the following bullet points in your answer.**

a. **What services does your unit specialize in that are not offered in a similar form elsewhere within the University?**

The Department of Theatre and Dance provides production activities that benefit not only the students involved in our curricular programs, but also the general UNM student population, faculty and staff, and the Albuquerque community at large. The productions themselves aim to provide a place for dialog around the critical issues of our times and build an appreciation for the diverse cultures and points of view that surround us. Our mission is to provide a safe and educational venue for expression, freedom of speech, and to bring inspiration and culture to our community.

The other venue that has productions on campus is the Public Events Ovation Series. Their productions are mainstream and profit driven. We are different from other venues because profit is not the driving factor of our season, but this means that productions will not always be mainstream or financially successful. The University is, and must continue to be, a venue where students are able to explore new concepts, and where controversial subject matter can be discussed openly and safely.

In contrast to the UNM Ovation Series, our production seasons, as well as our many outreach programs, are primarily educational. They include programming of original work by our students, shows unique to New Mexico and/or reflective of our multicultural environment, and controversial or cutting edge new works as well as classics of Western and International theatre. We aim to present accomplished performances that relate to and complement curricular offerings in other departments, as well as to provide an educational commitment to the greater Albuquerque and New Mexico communities.

Discounted Tickets. The SFRB funds help us keep ticket prices lower than most of the venues in Albuquerque. In particular, we offer discounted tickets to UNM students in an effort to increase the accessibility of live performance on campus. The Performing Arts are labor-intensive and require materials and sophisticated equipment to produce. Live performance where performers share the space and real time with the audience, rather than being present only as images on a screen, touches us in ways different from film, television, and video games. It's an important counterbalance to the media-saturated nature of our entertainment environment, and for some students, what they see here on campus will be their first exposure to live performance. Because live theatre produced on an academic calendar cannot run for months and years as it does on Broadway or as with films and television shows, our ability to cover all our expenses at the box office with ticket sales is limited. If we charged ticket prices that would cover our expenses,

very few people on or off campus would be able to afford to attend. The funds provided by SFRB are an extremely important supplement to our ticket income. Our ticket prices have remained the same for several years even while costs for materials continue to increase.

Current Ticket Prices

Rodey Theatre (and faculty directed X shows)
\$15 General Admission (\$20 Musicals)
\$12 Seniors + Faculty (\$18 Musicals)
\$10 Students + Staff (\$15 Musicals)
\$5 those taking 6 or more Theatre and Dance credits

Experimental Theatre (student directed)
\$12 General Admission
\$10 Seniors + Faculty
\$8 Students + Staff
\$5 majors or those taking 6 or more Theatre and Dance credits

Carlisle (student directed)
\$12 General Admission
\$10 Seniors + Faculty
\$8 Students + Staff
\$5 majors or those taking 6 or more Theatre and Dance credits

For musicals prices in most categories are higher due to the need to hire musicians and cover the very large royalties and score rental fees required by publishers of musicals:

Note that our prices are equal to or lower than most other theaters in town as well as lower than the cost of most movie tickets for faculty, staff and students.

Cost of Tickets in other Albuquerque Theatres

The Cell Theatre - \$10 - \$34 General Admission, no student pricing
\$170 for season (6 shows - \$34 a show)
Abq Little Theatre - \$23 adult, \$21 senior, \$18 student, \$14 child
Vortex Theatre - \$22.00 General \$15.00 students (5 min. before show time)
Adobe Theatre - \$17.00 General \$15.00 students
Tricklock Theatre - \$25 general, \$12 students
North Fourth - \$10-\$12 general, no student pricing

Student salaries. Second, it helps pay for student labor to build our shows within our limited supply budget. We employ students in all technical theatre areas—constructing sets and costumes, hanging lights, building sound scores. We also employ student technical directors and videographers. This benefits both the students who receive hourly salaries for their work in addition to learning valuable

skills on the job. Any student can apply for a workstudy/student employment position in the department and no experience is necessary in the scene shop. Students are trained on the equipment and will develop a marketable skill.

More innovative offerings. Finally, SFRB support helps allow us to offer a broader range of experimental and innovative new works than commercial performing arts groups can provide. It frees us from being limited to titles that will sell because they are well-known and, all too often, non-controversial and “safe.” Again, that expands the educational component of our season and enriches the campus cultural scene, as well as providing an educational experience for all students that will connect them and prepare them for current trends in the performing arts elsewhere in the world. In addition, it funds our graduate students to perform their own original works.

b. How does your unit serve the University’s commitment to diversity?

The Department of Theatre and Dance Production Season consists of a range of topics from the classics, to cutting edge new scripts, to works that are controversial and thought provoking. We expose students to issues and concepts that are new to them and encourage discussion. We often have talkbacks after performances that initiate healthy dialog between invited experts and audiences.

The Linnell Festival of New Plays contains student written works whose topics reflect the interests and backgrounds of our students. These productions include content that often contains New Mexican, Hispanic, Native American, and/or gender and sexuality based themes. These are always topics that are especially of interest to the student population, but also to the public. The Flamenco concentration in the dance program provides a platform for traditional and experimental works by students and faculty in the Flamenco genre.

The performing arts in a university setting should be an arena for student artists to create, produce, and present diverse and original perspectives. Our performances, allow audience members from the UNM student body to examine the beauty of diversity and inclusion through the mediums of visual and performing arts.

2. Briefly describe each program/project in your unit that is funded specifically by student fees. What are the outcomes, so far, of each program/project? What, if any, changes do you plan to make to these programs/projects?

The Department’s 2016-2017 Production Season consists of productions in the following venues:

a. Rodey Theatre: Two faculty-directed plays and one faculty-choreographed dance concert in our 412-seat theatre and three plays written by graduate students in our

MFA Dramatic Writing Program as part of the *Linnell Festival* of New Plays and one MFA in Dance final concert as part of their dissertation.

Faculty Directed Plays/Choreographed Concerts:

TBA directed by Bill Walters, October 21-30, 2016

Faculty Dance Concert to be choreographed by the Dance faculty, and performed by students (coming this spring!) February 2017

TBA (coming this spring!) April 2017

Student-directed, student-performed and/or student-written plays:

Dog sees God: Confessions of a Teenage Blockhead. By Bert V. Royal
Directed by Rashaad Bond (Student) and performed by students, September 30-October 9, 2016.

- b. **Theatre-X:** One faculty directed show and 20+ plays or staged readings directed, performed, and/or written by students in our 120-seat black box theatre. (**Part of *Linnell Festival of New Works* student written work.)

Faculty Directed Plays/Choreographed Concerts:

Hedda Gabler by Henrik Ibsen, Directed by Joe Alberti (Faculty) Performed by Students, November 18-December 4, 2016

Student-directed, student-performed and/or student-written plays:

Out of Order 10 minute play festival, December 8-10, 2016 Co-Produced with SCRAP (UNM Student Theatre Organization).

Scrap Student Theatre Company Production, Title TBD, (coming this spring!) February 2017.

2017 Linnell Festival of New Plays, New works by MFA Dramatic Writing Students, (coming this spring!) April 2017.

One Concert by undergraduate students, as part of their honors projects supported by the department and geared towards students and community.

- c. **Carlisle Performance Space:** Five dance concerts choreographed and performed by undergraduate and graduate Dance students and alumni in our 250-seat theatre.

Friends of Dance Homecoming Concert, *Vote for Dance*, September 9-10, 2016.

Inhale, A student choreography showcase, Artistic Directors Eva Encinias-Sandoval and Vladimir Conde Reche, October 28-November 26, 2016.

Student Dance, A student choreography showcase, Artistic Directors TBD (coming this spring!) April-May 2017.

Three Concerts by undergraduate students, as part of their honors projects supported by the department and geared towards students and community.

We are always evaluating our Production Season to determine how we can improve and keep up with changing technology and philosophies. It is challenging, but we try to be more creative and resourceful with increasingly less funding.

- 3. Does your unit have an SRRB balance forward? If so, please justify this balance forward and describe how you will use it.**

Theatre and Dance did not have a balance forward of the SFRB monies. Because the amount we request was reduced by \$482.00, we took this from our promotions budget.

- 4. Describe any increase in SFRB funding you are requesting, and provide justification detailing how raising student fees will improve your unit's impact on the student population. If requesting an increase, please state any reserves in your unit's budget and provide justification for not using said reserves for the requested increase.**

- a. Please complete Budget Form B for funding increases and one-time requests.**

N/A. We are not requesting an increase in our request for funding.

- 5. What are your unit's current non-SFRB sources of funding (e.g. Instructional & General, state or federal grants, self-generated revenue), and if applicable what additional funding sources are you seeking this fiscal year?**

Theatre and Dance has Instructional and General and Revenue generated by the Rental of Rodey Theatre which enables upkeep of the theatres.

- a. What increases or decreases from non-SFRB funding sources do you anticipate compared to your budget last year?**

We received a .3 pullback to our Allocated budget this year which has been the case for several years. As a result we lost a staff line. In addition, we lost funding for Temporary Part-Time Faculty. As a result, we have reduced the number of courses we are offering and have reconfigured our degree programs to accommodate these

cuts. Funding has been decreasing not increasing since the recession began, and we are constantly challenged with how to provide maximum quality with fewer resources.

b. Please complete Budget Form C for non-SFRB income.

Attached.

6. Describe student participation in your unit, and any plans to improve it, addressing each of the following bullet points.

a. How are students involved in the governance/decision-making of your unit?

Students are very involved in the decision making process in several aspects. In terms of artistic choices, all of our students are invited to propose titles in our season selection process for the faculty directed plays each year. The Experimental Theatre (Theatre-X) season is coordinated by a student committee organized by the officers of the Associated Students of Theatre and Dance. This "X-Committee" a.k.a. "SCRAP" solicits proposals for and selects a season of 3-4 plays per year, and is open to all undergraduate theatre and dance students who want to participate.

Students in the dance area are very involved in the artistic governance of the graduate and undergraduate performances. All works in the student shows are choreographed, directed, and rehearsed by students. Light designers, stage managers, and crew are also students and are mentored by the faculty. Student works are mentored by dance faculty but students have the final aesthetic and artistic say in their works for the stage, as the dance program is committed to allowing for original and diverse artistic voice for all students. The final dissertation concerts for the MFA in Dance graduate students are completely governed by the MFA student, who chooses the artistic theme, choreographs and directs the work, manages the press and media coverage, and organizes all aspects of the performance with technical and financial support from the department and a portion of the SFRB funds. In addition, we include student suggestions for guest artists and have graduate students as advisory committee members in the selection process of those guests.

Students are also involved in searches for new faculty members. This year we hope to receive permission conduct one more search during which we will give the students a forum for feedback on the candidates and include their rankings in our final deliberations. In addition to our standard practice of collecting student feedback after teaching demonstrations by candidates, teams of three to four students serving as the hosts for the various meals that the candidates have during the 36-48 hour interview period. (Of course the department pays for all such meals, posing no financial burden on the student hosts.) We then interview the student hosts to get their impressions of all the candidates for each position. This interaction is helpful for the candidates as to model the active involvement of

students in decision-making for the next generation of faculty.

Students have served on most major committees in the College of Fine Arts including:

- Theatre-X Committee (i.e. SCRAP)
- Carlisle Dance Committee
- CFA Undergraduate Curriculum Committee
- CFA Graduate Committee
- CFA Committee on the Fine Arts Library
- CFA Committee on the Slide Library
- CFA Student Advisory Committee
- Associated Students of Theatre and Dance (ASTD)

We are constantly searching for ways to improve all aspects of our programs to include curriculum, productions, the latest technology, top artists we can bring to our program, as well as student involvement. It is constant, evolving processes that must be undergoing continual scrutiny to stay current and relevant.

b. How many students do you employ (including graduate assistants, interns, etc.)?

The Department of Theatre and Dance employed 23 Student employee/Work Study Students and for FY 15-16 and will likely have this many in 16-17. In addition, we will employ eight GA/TAs this FY.

7. Describe specific improvements your unit has made in the last fiscal year to the visibility/accessibility of its services, and any plans to further improve visibility/accessibility.

We routinely placed banners for our production season in front of the Center for the Arts. We submitted information to UNM's website and calendar and sent emails to various listservs. We engaged students to help place posters and postcards about our events all over campus. We advertised in the Lobo more than we have in past years. We added a Department Youtube video page:

<https://www.youtube.com/channel/UCIICLOUYDM1Zbj3UdoGEDgA>

We created "trailers" for the Youtube site for most of our productions last year. There was greater use of social media to reach students about our productions. These efforts resulted in greater visibility. We will continue these plans and increase our use of social media, video, and student involvement in promotion.

We created a progressive webpage that is easier to navigate and provides all the necessary

information for students and the community.

Of course we also make every effort to be accessible to people with disabilities by making accommodations in the form of sign-language interpreted performances, wheelchair seating, and other services as requested. We are required by law to provide interpreters at the expense of the department. We are committed to providing a safe enjoyable learning experience for everyone.

8. How does your unit collaborate with other campus units and/or off-campus entities?

We connect with other academic departments as well as extra- and co-curricular programs on campus where there is a relationship between the subject matter or the program's focus with our productions; for example, collaborating with the Department of English and Freshman Learning Community when we do a Shakespeare or classic play such as this fall's 2016 production of the classic *Hedda Gabler* By Henrik, and a devised play by Associate Professor William Walters based on the Oresteia, as well as fall 2015's production of *The Seagull* by Anton Chekov. Or in fall 2014 we connected with the Department of Spanish and Portuguese for *When Five year's pass by* Federico García Lorca. For our entire production season we connect regularly with the students and faculty in the Classical Studies, the French program, German program, Department of Spanish and Portuguese, Art and Art History, Freshman Learning Communities, Women's Studies, the English Department, History Department, Cinematic Arts, Interdisciplinary Film and Digital Media, the Institute of Medieval Studies, the College of Education, and LGBT campus community. Invitations and flyers are sent to faculty in these departments who announce the productions to their classes. Many UNM classes attend our productions as groups.

We also continue to try to coordinate with Popejoy Hall so that our programs complement one another. They hire our technical theatre students as crew members for load-ins and load-outs of road shows, they share lighting instruments with us, and whenever possible try to arrange times for professional performers in some of those shows to speak to our students. As a side note, several of the Public Events staff have received degrees in our program while working here at UNM in an effort to become more knowledgeable and further their careers in the field.

Tricklock Theatre Company also produces at least one show per year in one of our venues. While their focus on absurdist and edgy new works bears some similarity to ours, we try to coordinate our efforts to build on the synergy between the two production organizations in several ways such as: mutual advertising of each other's productions in our programs and email ads; including their shows on our discount cards for majors to encourage our students to attend their productions and learn from them, and involvement of our students in their productions as actors and technicians. In addition, the Department hosts the "*Revolutions Festival*" which is internationally renowned for the cutting edge performances they bring to Albuquerque from all over the world. This festival provides a wonderful viewing opportunity for UNM students to see progressive art which they would

not otherwise have access to in the Albuquerque area.

Resident Professional Dance Company with *Yjastros: The American Flamenco Repertory Company*, based in Albuquerque has been established as a resident company in the dance area. The company provides master workshops in technique and Flamenco studies, mentorships in undergraduate and graduate creative work, selects students to work as apprentices in the company, and enhances the already significant national and international profile of the University's dance program and the Flamenco concentration, the only Flamenco concentration in a university setting in the world.

Participation by our faculty and students with the Central Academy of Drama, China. Considered the best Theatre School in Asia, the department has been invited to participate in the Asia Theatre Education Centre International Theatre Festival (ATEC) for several years now. UNM has been the only U.S. delegation and has raised UNM's profile internationally as well as served to strengthen the University's commitment to fostering relationships with China and the Asian communities.

In addition to these collaborations, our students have been performing "Shakespeare on the Rails" for the past seven years, and our faculty and students participated in the Santa Fe Shakespeare Festival in spring 2016.

We are mandated by our accrediting organizations (the National Association of Schools of Dance and the National Association of Schools of Theatre) to present a four-year rotation of plays that will expose students to a broad range of material, including various historical periods (Classical Greek, Renaissance, avant-garde, modern, post-modern.), differing perspectives (ethnic & cultural), and different production styles and genres (comedy, drama, musicals, absurdist, documentary, etc.) In so doing, we also serve as a cultural and education resource for the larger campus and community.

Because of our educational mission and relationships with faculty in other departments, we are in a better position than either Popejoy or Tricklock to engage in collaborations when productions in our season have relevance to the subject matter being taught in other departments. When our productions are specifically relevant to courses in other departments, we provide either discounted or free tickets in order to meet the academic needs of other departments. We have even scheduled daytime performances specifically to fit the needs of courses in other departments.

9. What methods have been used in evaluating your unit's impact on the student population (e.g. surveys, focus groups, interviews), and how effective have those methods been?

We use audience surveys, Facebook surveys, newsletter surveys and periodically use special box office codes to evaluate our impact on the student population. Box office breakdowns are a clear indication of our success regarding reaching our audience. The box office sends us a list each week detailing who purchased tickets, i.e. student tickets, general

audience, senior tickets, etc. We continue with these methods as well as track the audiences by the dates of the productions and what students are interested in attending.

10. If your unit received specific recommendations from last year's SFRB, what are your unit's current plans to address these recommendations?

The SFRB did not provide specific recommendations to Theatre and Dance for FY 16-17, however we give serious consideration to all the recommendations that have been given in the past and work hard to address these valuable suggestions in order to continually improve our production activities.

11. Provide any other information or a narrative that will assist the SFRB in making its decision to fund your unit.

In addition to presenting our Production Season, our Theatres are used by the University for Freshman Orientation and various Department Graduation Ceremonies. The College of Fine Arts Dean uses it for special events, talks and discussions. Also, the President's Office also uses our Theatres for various functions. Student groups may rent our Theatres if they are available at a minimal rate. We host the *Annual Festival Flamenco Internacional de Albuquerque* and Tricklock's *Revolutions* International Theatre Festival. Our production season includes outreach programs for children and teens which also serves as a recruitment tool. When available, UNM students and the general community may rent our theatres provided the content serves the mission of the University and offers the UNM students and community cultural and educational opportunities.

We embrace the future and are open to new ways of conceiving of and creating theatre and performance. We develop new works in new ways and build bridges for interdisciplinary work within and beyond the department. We are committed to the collaborative process and to nurturing it with our students. Knowing the students is important to us. We aim to serve their needs, broaden their thinking and prepare them for the larger world. We build upon the expertise and connections of current and future faculty to think and act globally so as to embody the importance of the performing arts to celebrate individual expression, build community, and engage with the issues of our life and time.

SFRB Funding Request Form

STUDENT FEE REVIEW BOARD
FISCAL YEAR 2017-2018

DEPARTMENT Theatre and Dance
VICE PRESIDENT

INDEX # 652034

	A	B	C	D	E	F
DESCRIPTION	ORGANIZATION OPERATING BUDGET 2015-2016	TOTAL BUDGET 2016 - 2017	SFRB BUDGET 2016 - 2017	TOTAL BUDGET 2017 - 2018	SFRB BUDGET REQUESTED 2017 - 2018	SFRB FUNDING INCREASE/DECREASE REQUEST 2017 - 2018
1 Faculty salaries	Production 652034 14,820	Production 652034	Production 652034	Production 652034		
2 Staff salaries						
3 SUBTOTAL NON-STUDENT SALARIES (Line 1+2)	\$ 14,819.61	\$ -	\$ -	\$ -	\$ -	\$ -
4 Student (student employment & workstudy)	28,232	26,000	24,000	26,000	24,000	
5 GA, TA, RA - Pay and Benefits						
6 Fringe Benefits on Staff & Faculty salary	2,761	26		26		
7 TOTAL COMPENSATION (Lines 3 - 6)	\$ 45,812.55	\$ 26,026.00	\$ 24,000.00	\$ 26,026.00	\$ 24,000.00	\$ -
GENERAL EXPENSES						
8 Acct Codes 3100, 3110, 3131, 3180	81	300		300		
9 Acct Code 31A0, 31B0, 31K0, 3825, 3830, 3856	1,903	2,100		2,100		
10 Acct Codes 38E0, 31C0, 31K1,	591	674		674		
11 Acct Codes 31T0, 31T1 sets	5,214	7,500		7,500		
12 Acct Code 31T2 Costumes	7,026	6,000		6,000		
13 Acct Code 31T3 Lights/31T4 Sound	2,097	2,993		2,993		
14 Acct Code 31T5 Props	1,883	2,000		2,000		
15 Acct Code 3850, 4060, 6330, 6350	3,994	3,200	3,118	3,200	3,118	
16 Acct Code 6370, 6390, 63C0, 63LI, 63NO	7,973	6,000		6,000		
17 Acct Code 69Z0, 8000, 8080, 80K0, 80K1	2,118	4,994		4,994		
18 Acct Code 80E0, 80K2, 8102	2,808	2,864	4,533	2,864	4,533	
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32 TOTAL GENERAL EXPENSES (Line 8 - 30)	\$ 35,689.52	\$ 38,625.00	\$ 7,651.00	\$ 38,625.00	\$ 7,651.00	\$ -
34 GRAND TOTAL EXPENSES (Line 7+32)	\$ 81,502.07	\$ 64,651.00	\$ 31,651.00	\$ 64,651.00	\$ 31,651.00	\$ -