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PURPOSE AND SCOPE OF STUDY

The purpose of this report is three-fold:

- To gather information about campus performing arts spaces for individual programs and departments to use in planning, development, and related activities.
- To gather information for Memorial Union to consider in its renovation of the Frederic March Play Circle and the Wisconsin Union Theater.
- To identify areas of concern and need shared by multiple campus performing arts spaces with the intent of starting discussion about ways to address these issues.

The report addresses the primary performance spaces for the Cinematheque screening room, Dance Program, Memorial Union, School of Music, and Department of Theatre and Drama. It also includes comments on the need for a performance and research space for 4D art students.

This report is based on a survey completed with information from each relevant campus unit. After developing the initial survey, information for the report was drawn from a number of sources:

- Preparatory interviews with facilities planning personnel from across campus.
- Interviews and correspondence with faculty and staff directly connected to these spaces, including program and department chairs and space managers.
- Databases and information provided by program personnel.
- Publicly available information about the performance spaces, primarily in online sources such as departmental websites.
PROJECT SIGNIFICANCE

The immediate goal of this report is to document the use patterns in major performing arts spaces on the University of Wisconsin-Madison campus. Thus, the report gathers information not only about the size and technical aspects of each facility, but also includes profiles of the primary performance types in each space, support staff, curricular challenges, plans for future development, and comment about cross-departmental collaboration.

These profiles should not be an end unto themselves, however. Instead, in gathering together information about all of these different spaces, the report should aid all who are invested in the arts think about the role of the physical spaces of art-making and presenting in the larger context of the arts on campus.

The need to consider performance and presentation spaces is particularly acute in the context of the current construction on the Chazen Museum, immediate plans for construction and renovation by the School of Music and Memorial Union, respectively, and the very large discussion about the role and structure of the arts on campus that is taking place within the Campus Arts Initiative. In profiling a range of performing arts spaces, the Memorial Union and the Arts Institute hope that this report will help individual departments and programs as they plan for the future, and provoke discussion about how to support the most fruitful relationships between spaces primarily devoted to curricular performance and those that support the curricular and cultural goals of the campus primarily through extra-curricular programming.
EXECUTIVE SUMMARY

Following are the key themes that emerged from the surveys that are the core of this report.

Importance of the project: Virtually all interviewees indicated an enthusiasm for the project, expressing the sense that it was important to gather information and articulate experiences related to using, running, and maintaining campus performing arts spaces. These interviews revealed several common concerns about campus performing arts spaces.

Department/Program needs: All campus performing arts programs indicated a need for improved performance spaces in order to adequately serve students’ needs for state-of-the-art professional training. The extent to which those needs can best be served renovating existing spaces or constructing entirely new ones varied by program.

- School of Music: Existing performance spaces are acoustically deficient, cannot be used for professional-quality recordings, and are not well suited to large ensembles. Newly constructed recital and concert halls would accommodate a greater number of performances, enable student performers to hear themselves and one another clearly with or without an audience, and provide space in which to make recordings.
- Theatre and Drama: Neither the Mitchell nor the Hemsley Theatre provide students with training in the most common kind of professional theatrical environment. A newly constructed proscenium theater would provide a setting to teach students the skills they are most likely to need in professional work.
- 4D art: 4D art students lack a space dedicated to experimenting with and presenting their art form. An informal lab space would allow students to experiment and test ideas while a highly flexible performance space would allow them to present performance work in public.
- Dance: The existing space largely accommodates the present needs. However, with long-term plans to develop an MFA program with a specialty in cultural dance, there will be a need for an additional semi-formal presentation space, increased multi-media capacity, an interdisciplinary collaborative space, and, ideally, an outdoor performance space.
- Union Theater: The Frederic March Play Circle is essentially not functional for live performance because of the stage’s strange shape, poor lighting, and the absence of wing and backstage space. The Wisconsin Union Theater also lacks sufficient backstage space and needs an overhaul of its HVAC system. The Union is currently considering possibilities for renovating both theaters.

Staffing/operational concerns: Those charged with managing performing arts spaces on a day-to-day basis indicated a great need for integrating discussions of operational expenses and limitations into consideration of constructing new spaces and/or expanding programming. In most cases, the limited number of operational staff restricts space
accessibility for both departmental and non-departmental programming. The need for additional staff must be included in planning for new performing arts spaces.

**Shared pool of technical staff:** Most space managers indicated significant positive interest in the idea of a shared pool of university staff proficient in handling the technical aspects of multiple campus spaces. Reasons included:

- Easing the workload for primary space managers.
- The possibility of accommodating more non-departmental events.
- Providing a broader array of pre-professional experiences for students.
- Increased opportunities for student performers to work in spaces outside their home department.

However, space managers strongly articulated the importance of not losing departmental control over their spaces.

**Extra-departmental spaces on campus:** Both chairs and space managers identified several obstacles for students using spaces other than those associated with their program. These include:

- The understandable prioritization that each department gives to its own students and faculty in space scheduling.
- The appropriateness of other spaces for the intended activities.
- The cost of securing the space for a sufficient amount of work time; this is especially the case with respect to the Union Theater.

**Extra-departmental spaces off campus:** Students in virtually all performing arts areas present work off-campus at least occasionally. In some cases this is curricular work presented off-campus either because of the desire to work in a non-traditional space or because of lack of accessibility to appropriate space on campus; in other cases this is extra-curricular work.
SAMPLE SURVEY

I. FACILITY OVERVIEW

A. What kinds of performances is this space physically and technically capable of supporting?

B. Describe the parameters of the space: audience capacity, stage size, etc.

C. Please describe the technical capabilities of the space. To the extent possible, please provide a list of major technical equipment, its relative age and condition, and information about the funds used to update the inventory.

D. Provide a brief overview of the typical uses of this space:
   1. Curricular
   2. Extra-curricular
   3. Other (please explain)

E. Performance overview
   1. How many free events such as performances and similar events take place in your space each year?
   2. How many performances and similar events for which there are attendance charges take place in your space each year?

F. Special considerations: Are there any special circumstances that made recent years’ use of this space atypical, such as special festivals, construction, etc?

II. USE PROFILES

In this section, please provide information about each type of event for which your space is used. For each event profile, provide the following information:

Event type
- Relationship to performance: performance (including film screenings); performance-related (rehearsal, tech workshop, etc.); non-performance (lecture, class, ceremony, reception, etc.); other
- Relationship to curriculum
- Performing/presenting constituency
- Number of events per year
- Facility use time
- Audience size
- Use fees, if appropriate
- Additional notes
III. SUPPORT: STAFF AND ANCILLARY SPACES

A. List employee positions that support use of this space. For each position please include the following information:

Title
• Full time equivalence
• Position type
• Brief position description
• Primary funding source

B. What support spaces are associated with this performance space? For each support space, please provide the following information:

Type of space
• Number of this kind of space (if more than one)
• Uses of this space
• Inventory and/or technical equipment stored in this space
• Additional notes

IV. CURRICULAR ISSUES

A. Are there any curricular needs that are not being adequately met by this space? Please describe the specific limitations.

B. Are there any major technical deficiencies that place limitations on the typical curricular uses of this space?

V. FUTURE PLANS

A. Are there any near-term (c. next five years) expected changes to use patterns for this space? Please describe.

B. Describe any near-term renovation/construction related to this space.

C. Describe any known near-future (c. next five years) needs regarding technology for this space.

VI. COLLABORATION

A. Do members of your department/unit use any other space or venue on campus for performances or related work? Please describe.

B. Please describe any obstacles that prevent members of your department/unit from using other performance spaces on campus to meet your primary curricular needs.
C. Do other departments/units use your performance space for curricular work? Please describe.

D. Do other departments/units use your performance space for extra-curricular work (e.g. invited guest public lectures, film showings, etc.)? Please describe.

E. Please describe any obstacles that make it difficult for members of other arts departments/campus units that make it difficult for them to use this space.

F. Please describe past examples of interdepartmental or cross-space use that worked well.

G. Describe your response to the general idea of a shared pool of technical and operational staff for campus performing arts spaces. (For example, a person or small number of persons who oversee film projection for all campus venues that show films, or a pool of technical staff trained to present classical music in several different venues.)

VII. OTHER COMMENTS
CROSS-UNIT COMPARISON

This portion of the report amalgamates responses to survey questions in order to facilitate cross-unit comparison and illuminate themes that surface in more than one department.

Each section of the report appears as follows:

1. Summary of issues and comments that appear in the units’ responses and data.
2. Survey questions.
3. All units’ responses to each question. Answers are provided alphabetically according to program: Art, Cinematheque, Dance, Memorial Union, Music, Theatre and Drama.

I. FACILITY OVERVIEW

SUMMARY COMMENTS

Technical equipment:
• Technical equipment presents a special challenge for most performing arts spaces, nearly all of which are in need of technical upgrades in order to provide students with adequate educational experiences. The School of Music lacks adequate projection and recording equipment, the Cinematheque series needs the most recent projection equipment, 4D art students need the ability to project both sound and visual material, Dance’s fly and projection systems are limited, Theatre and Drama is lacking state-of-the-art lighting equipment, and the Play Circle has only rudimentary sound and lighting systems.
• No department indicated the presence of ongoing, dedicated funds for technical maintenance and purchasing. When technical equipment is purchased, it is done so through special requests from the department budget, gift monies, or with grants.

Typical space uses:
• In keeping with their departmental/programmatic connections, the vast majority of performances and presentations in most campus performing arts spaces are devoted to curricular matters. The degree to which extra-curricular and non-curricular events occur in these spaces varies significantly. For instance, because 4070 Vilas is the home of Cinematheque screenings, there are weekly extra-curricular events in this space. By contrast, extra-curricular events in the H’Doubler Performance Space and the Theatre and Drama theatres are quite rare.
• Spaces affiliated with academic programs are always used for both performances and class meetings. Measured by hours of use, class meetings and rehearsals almost always outnumber performance uses, although performances are more resource intensive in terms of technical equipment and personnel.
• The balance between free events and those with entrance fees varies considerably by department. For instance, the majority of School of Music performances are free, especially those featuring student performers, and all Cinematheque and Art
programming is free, while nearly all Theatre and Drama and Dance performances require paid entrance.

- Almost all of the academic department spaces are rentable, and most of have rental information readily available. However, rentals tend to constitute a relatively small portion of total usage.
- As in other aspects of this survey, the Wisconsin Union Theater and Frederic March Play Circle offer a different model, one with a less curricular focus. Curricular events in both spaces are sporadic over the course of any given year (neither holds weekly class meetings, for example), although a fairly consistent pattern of curricular events emerges across several years.
- No space reported that the data in this report was in any way atypical. Rather than indicating that performance schedules are unchanging, this reflects the fact that the majority of the use pattern is essentially the same from year to year even as each year tends to have some special events.

A. What kinds of performances is this space physically and technically capable of supporting?

**ART**
- Art Lofts Gallery: This is a semi-flexible space that can support small performances and show student artwork.
- 6321 Humanities: Classroom that can also accommodate student performances.

**CINEMATHEQUE**
- Film screenings, class meetings, lectures

**DANCE**
- Primary use is dance performances, rehearsals, and showings; can also accommodate presentations, talks, or theatrical readings.

**MEMORIAL UNION**
- Union Theater: Large and small music ensembles all genres; theatrical productions; dance; film screenings; lectures
- Play Circle: Plays, lectures, talks, comedy, singing, lectures, small music ensembles

**MUSIC**
- Morphy Hall: Solo and small ensemble music performances, lectures, classes, master classes
- Mills Hall: Large ensemble music performances, large lecture classes, major faculty recitals
- Music Hall, Carol Rennebohm Auditorium: Opera performances

**THEATRE AND DRAMA**
- Theatrical productions of various sizes.
B. Describe the parameters of the space: audience capacity, stage size, etc.

ART
Art Lofts Gallery
- Rectangular room of 1740 square feet
- c. 80 stackable, movable chairs

6321 Humanities
- Classroom
- c. 20 movable chairs

CINEMATHEQUE
- Fixed seating on a slight rake
- Screen at the front of the room
- Projection booth at the back of the room

DANCE
- Audience capacity: 240
- Dimensions:
  - Width: 34' to onstage edge of fixed black legs.
  - Depth: 31'-6" to black scrim. (35' to permanent white cyc).
  - Height: 20'-3" to fixed black borders.
- House seating rises quickly above stage height
- Curtains: No main curtain; proscenium opening curtain
- No fly system
- Upstage and midstage scrims can travel open or closed
- Lighting on fixed grid above the stage
- Additional rigging is dead hang only at the discretion of the Technical Director

MEMORIAL UNION
Union Theater
- overall width: 70’; proscenium to back wall depth: 35’
- right and left stage wings
- orchestra pit
- projection booth
- seating capacity: 1300

Play Circle
- center stage and two side stages
- center stage: c. 18’ wide x c. 17’ deep
- side stages: c. 16.5’ wide x c. 8.5’ deep
- lighting
- projection booth
- traveling curtains for all three stages
• seating capacity: 168

MUSIC
Morphy Hall
• Rectangular stage; 28.5’ x 16’
• 170 seats in steeply-raked theater with small balcony

Mills Hall:
• Roughly rectangular stage with curved back edge; 45’ x 34’
• 700 seats, including both main floor and wrapping balcony

Music Hall:
• 36.5’ x 22’
• Seating: 380
• Auditorium not located in the Humanities Building

THEATRE AND DRAMA
Gilbert V. Hemsley, Jr. Theatre
• Audience capacity: 150 (max); has a flexible seating riser system that accommodates a different number of audience members based on the configuration
• Dimensions: long rectangle: 67’-6” x 36’6”
• General description:
  - Main area: black floors, brown-carpeted walls
  - Catwalk system with 9 lighting bays
  - Surrounding space: 3 dressing rooms, rest rooms, foyer (cast ready area), surrounded by hallway, 5 entrances (corners + loading door)
• Technical:
  - Sound system
  - Lighting: memory control board and dimmers

Ronald E. Mitchell Theatre
• Audience capacity: 321, including four wheelchair accessible seats
• General description:
  - Thrust theatre with a corner stage
  - No wing space in the traditional sense
  - Originally designed as a television studio
  - Downstage area has four traps
  - Two downstage vom entrances lead to the dressing room area and the lower lobby
  - The two vom areas are connected by a room that is sometimes used as an orchestra pit but is primarily used for storage, prop pickup, and as an actor ready area
• Technical:
  - Forestage area is covered by two light grids at different lights
- Lighting includes a control board and 225 sensor dimmers
- Lighting and sound are controlled from booths at the rear of the house

C. Please describe the technical capabilities of the space. To the extent possible, please provide a list of major technical equipment, its relative age and condition, and information about the funds used to update the inventory.

**ART**
Art Lofts Gallery
- Lighting grid and instruments without a dimmer board.

6321 Humanities
- Lighting grid and instruments with a dimmer board and projector

All lighting was purchased approximately 10 years ago and was already used at that time. It has never been updated and there are neither plans nor funds to do so. The projector was purchased in 2009 using money from the department’s supplies and equipment budget. There is no specific budget allocation for adding to or updating this equipment.

**CINEMATHEQUE**
- 35 mm projectors (2)
- 16 mm projector
- 1 high-definition projector
- Lecture podium: internet connection, ability to integrate laptop and other media equipment to projection and sound system

Both of the film projectors are relatively aged equipment. The high definition projector is new. Equipment is generally paid for through lab improvement grants.

**DANCE**
Full equipment description is available here:
http://dance.wisc.edu/theatre/Site/Tech_Info.html

- Sprung dance floor
- Black border curtains
- Scrim
- Light grid and house light plot
- Sound:
  - Sound mixer
  - House and stage speakers
  - Cassette and CD players
  - 7 microphone lines and 6 microphones
- Video:
  - VCR
  - Video projector
Most of the technical equipment is relatively new. Technical equipment is paid for from several sources: capital funds from the School of Education, funds generated by facility use fees, and UW Foundation/donor money.

**MEMORIAL UNION**

**Union Theater**
- Sound system: multiple inputs; monitor; reverb; CD and minidisk players; microphones and input box; Clear-com
- Lighting: lights; followspot; cyclorama; Gobo spinner; timer light
- Video: VCR; VHS; DVD player; video monitor
- Projection: data projector; switch box; 35mm projector; screen (front or rear projection); portable screen
- Computer/data/phones: G5 computer; CD-R; data line
- Upright and concert pianos; music stands and stand lights; stick stands; orchestra chairs; orchestra shell; dance floor; chorus risers and platforms; lectern; theater ropes and stanchions

**Play Circle**
- Sound system
- Lighting system: A minimal system comprised of a few instruments and limited positions; it allows for a few different looks but little else.
- Projection: data projector, screen

**MUSIC**

**Morphy Hall**
- Large, manually operated projection screen built into the back wall.
- No audio-visual equipment is built into the space but a PA system or LCD projector can be brought in.
- Six 6”x9” spotlights controlled by faders (no lighting board): 2 SL box position, 2 SR box position, and 2 in balcony.
- 9’ Steinway concert grand piano
- 7’ Yamaha Disclavier grand piano

**Mills Hall**
- Acoustical shell
- Overhead acoustical “clouds” maybe raised or lowered.
- Acoustical curtains may be opened/closed, house left and house right.
- Recessed HID and incandescent lighting fixtures in high ceiling.
- Two 9’ Steinway concert grand pianos

**Music Hall**
- Lighting as appropriate for both classroom and performance use. The latter is an ETC Unison with five distinct settings, controllable at numerous keypads throughout the building.
• Catwalk
• Incomplete Clear Com system

THEATRE AND DRAMA
The majority of updates to the theaters and support spaces are paid for through the Instructional Lab Modernization grant, which is campus-wide grant awarded on a competitive basis.

Hemsley
• Lighting
  - control board
  - 96 dimmers and 175 fixtures
• Sound
  - mixer
  - computer
  - CD players for playback
  - amplifier
  - 2 speakers

Mitchell
• Lighting
  - lighting control board (1994)
  - 225 sensor dimmers
• Sound
  - mixing console
  - CD player and mini-disc player/recorder for playback
  - 4 amplifiers
  - 8 full-range speakers
• Stage managing console: in need of replacement

Mitchell lighting and sound systems received significant changes and replacement in 1996. A Instructional Lab Modernization grant updated the sound system in 2005. The state-of-the-art lighting console was recently acquired through a corporate grant from the manufacturer.

D. Provide a brief overview of the typical uses of this space:
1. Curricular
2. Extra-curricular
3. Other (please explain)

ART
1. Curricular
• Art Lofts Gallery: Presents student artwork, including still works (sculpture, 2D, etc.), performances, videos, installations and performances
• 6321 Humanities: Focused on developing performance work; less focused on still work.
2. Extra-curricular
   • Students may use either space to present work that is not related to class work. The space is not generally accessible for non-departmental use, however two to three times a year it is used for special events with public speakers or large School of Education meetings.

3. Other (please explain): N/A

**CINEMATHEQUE**

1. Curricular:
   • Class meetings, media screenings for classes, disciplinary lectures.

2. Extra-curricular:
   • The Cinematheque film series supports the curriculum, the general mission of the University, and curricular development in the arts, culture, and language by collaborating with numerous campus entities. Past collaborators include: Chazen Museum, foreign language programs (German; French and Italian), and area studies (East Asian Language and Literature; Global Studies; African Studies; International Institute; Center for Russia, East Europe, and Central Asia; Latin American, Caribbean and Iberian Studies) as well as student associations (Polish Student Association).

3. Other:
   • As a free, public film series, Cinematheque is also an outreach program.

**DANCE**

1. Curricular
   • Student dance concerts
   • Student choreography concerts
   • Student performances in faculty research concerts
   • Guest artist concerts
   • Friday forums (lecture-demonstrations)
   • Choreography classes

2. Extra-curricular:
   • Faculty research concerts

3. Other
   • Occasional use of staged theatrical readings, generally small productions with minimal requirements and impacts (e.g. staged readings that don’t require significant rehearsal time, such as a one-person show by member of Theatre and Drama faculty)
MEMORIAL UNION

1. Curricular
Union Theater: The Union Theater does not produce curricular work independently, however it frequently partners with other departments and programs to support curricular work. Examples:

- Theatrical productions in association with the Department of Theatre and Drama/University Theatre. This was historically common, then didn’t occur for several years, and there’s momentum to start doing this more regularly again, beginning with a joint production of *Rocky Horror Picture Show* with the University Theatre.
- Theatre tours for Theatre and Drama students to learn about proscenium theater fly space, lighting, etc.
- Orientation for new students in the Bolz Arts Administration program.
- Box office sells tickets for curricular Dance, University Theatre, and School of Music performances.
- Musical performances by visiting artists working with School of Music student performers.
- Guest artist master classes for campus performing arts students.
- Curriculum supporting events outside of arts departments, e.g. a lecture for the Center for Russia, Eastern European, and Central Asia associated with the World Music Festival.

Play Circle: As with the Union Theater, the Play Circle is frequently a space for campus departments and programs to present curricular events. These include:

- Lectures by visiting speakers
- Annual foreign language play productions

2. Extra-curricular
- Campus units frequently use both theaters for programs such as conferences, convocation ceremonies, lectures, and similar events.

3. Other
- Both theaters regularly provide entertainment programming such as concerts, variety shows, film screenings, comedy, etc.

MUSIC

1. Curricular
- Morphy Hall: Large lecture courses; student degree recitals; student chamber ensemble rehearsals and performances; master classes
- Mills Hall: Course meetings; opera performances; student ensemble performances
- Music Hall: Course meetings; opera performances; student ensemble performances

2. Extra-curricular
• Morphy Hall: Faculty rehearsals; faculty performances; SRO student performances; student rehearsals
• Mills Hall: Faculty rehearsals; faculty performances
• Music Hall: Faculty recitals

3. Other
• Morphy Hall: Community group music performances; WYSO rehearsals
• Mills Hall: Community group music performances; WYSO rehearsals
• Music Hall: Community rentals

THEATRE AND DRAMA
1. Curricular
• The vast majority of the theatrical performances held in this space are curricular, involving performance, stage design, costume design, research, sound and light design, and scene construction that is done for credit.
• Although not common, at times students from other departments use the Hemsley Theatre for curricular purpose.

2. Extra-curricular
• The Hemsley Theatre is occasionally used for extra-curricular performances such as spoken work performances, informal theatre, the Wisconsin Wrights Project, etc.

3. Other
• The theatres are sometimes used by Wisconsin Public Television and Wisconsin Public radio for storage and performances.

E. Performance overview
1. How many free events such as performances and similar events take place in your space each year?
2. How many performances and similar events for which there are attendance charges take place in your space each year?

The first chart below reflects the total number of public audience events per year for each of the performance venues documented in this report. For the purpose of this chart, “audience event” does not include class or other meetings, rehearsals, etc. Additionally, each open day of an art show at the Art Lofts Gallery counts as an “event.”

The second chart below reflects the approximate relationship between audience and non-audience events for each venue. In some cases, numbers for non-audience events such as rehearsals are very approximate, however, the chart nonetheless demonstrates that the venues each have very different overall use patterns.
All Venues: Audience Event

All Venues: Audience and Non-audience Event
ART
Free:
• Graduate student area/class shows: 4 shows, 4-21 days each
• Graduate student group show: 1 show, 1 evening
• Graduate student solo shows: 14 shows, 7-8 days each
• Visiting artist show: 1 show, 7 days
  The numbers above do not differentiate between 4D and other uses of the gallery.

Charges: N/A

CINEMATHEQUE
Free: Cinematheque: Approximately 67 screenings

Charges:
• Cinematheque: N/A
• Wisconsin Film Festival: c. 15 screenings

DANCE
Numbers from this section come from the 2009-10 academic year.

Free:
30 + events open to the public
• Friday Forum: 22
• 100 Years of Lathrop
  - video screening: 1
  - author presentation: 1
  - panel presentations: 2
  - master class: 1
• End of semester class presentations: 2-3 per semester

Charges:
• 2009-10: 13 concerts (program, student, faculty research, alumni dance concerts)

MEMORIAL UNION
Free:
• Union Theater: 211
• Play Circle: 332

Charges:
• Union Theater: 164
• Play Circle: 9

MUSIC
These numbers are drawn from the September 2008 – August 2009 performance season. These numbers reflect public/performance events only, not class meetings, rehearsals, other non-public events.
Free:
- Morphy Hall: 110
- Mills Hall: 65
- Music Hall: 7

Charges:
- Morphy Hall: 5
- Mills Hall: 37
- Music Hall: 8

THEATRE AND DRAMA
The numbers presented here reflect only Theatre and Drama related performances, not performances by other constituencies. They are from June 2009 – May 2010.

Free:
- Public performances in the Mitchell Theatre performances are by paid ticket, although most productions include free performances for educational audiences. Unable to determine the number of free performances in the Hemsley Theatre.

Charges:
- Mitchell Theatre: Seven productions per year (including summers) with nine performances each. Unable to determine the number of ticketed performances in the Hemsley Theatre.

F. Special considerations: Are there any special circumstances that made recent years’ use of this space atypical, such as special festivals, construction, etc?

ART
- The gallery, and the building in which it is housed, was constructed two years ago. Use data in this survey reflects an incomplete year running from August 2009 to May 2010.

CINEMATHEQUE: N/A

DANCE
Most years reflect some special performance events, although the nature and number of those events changes each year. Recent examples include:

- Fall 2009 faculty concert was held at Union Theater—has historically been held at H’Doubler
- Alumni Dance concert
- Additional faculty research concerts held in other venues
- World Dance Alliance
• American College Dance Festival Association regional conference (added 16 master classes and 2 concerts at H’Doubler as well as 5 concerts at the Union Theater)
• Summer Dance Intensive: 2 week festival with workshops, classes, performances; this added 5 free concerts in June/July 2008
• Spring 2007 celebration of the Dance Program’s 80th anniversary: added 2 panels and 4 concerts to H’Doubler as well as additional events held elsewhere

MEMORIAL UNION: N/A

MUSIC: N/A

THEATRE AND DRAMA
Numbers from recent years are typical. The 2010-11 system is atypical because of the joint production of the Rocky Horror Picture Show with the Wisconsin Union Theater and the use of the Hemsley Theatre for three of the season’s productions.

II. USE PROFILES

SUMMARY COMMENTS

Purpose and methodology:
• The purpose of these profiles is to give an overview of the typical uses of each space with regard to event types, curricular impact, balance between performance and technical time, and frequency. In general, the profiles endeavor to represent averages for details such as the length of pre-performance technical time, audience size, etc.
• The precision of the details in these profiles varies somewhat. For instance, audience size is difficult to track, and often entirely untracked, for many free events. Again, these profiles represent averages; where a known range is quite large, it is provided rather than an average number.
• Unless otherwise indicated, the numbers in this section are from the 2008-09 academic year.
• Some profiles distinguish between the number of events and the total number of audience events. Where such a distinction occurs, it represents a program (e.g. dramatic performance) in which a single body of rehearsals, tech time, etc. leads to multiple performances.
• Numbers for non-departmental performances/uses were not available for all spaces.

Cross-space comparisons:
Each space has a highly differentiated presentation pattern with very different ratios between in-space preparation/technical time and performance time. This is due to a number of factors:

• Relationship between preparation/technical time and performance time: Extensive technical and rehearsal time constitutes curricular class work in some academic units,
including Dance and Theatre and Drama. In these cases, the performance space is
used for instruction while producing a comparatively limited number of
performances. By contrast, the Wisconsin Union theaters present many non-curricular
performances by paid professionals for which the majority of rehearsal and technical
time occurs elsewhere. Thus, the Union Theater performances produce a
comparatively large number of performances, each of which has relatively little in-
space time devoted to preparation. 4070 Vilas follows a pattern similar to that of the
Union because of presenting films rather than live performances.

• Other curricular models: The preparation/performance ratio is not strictly based on a
curricular/non-curricular divide. While School of Music performances spaces are
used extensively for rehearsals (especially by faculty and large ensembles), there are
literally hundreds of performances in these spaces each year for which the dress
rehearsal is the only in-space preparatory time.

• Economic models: The difference between preparation and performance relationships
also varies according to the economic model that governs each space. Departmental
spaces must necessarily prioritize curricular instruction, and thus are freer to use
spaces for non-revenue generating purposes, whereas the Wisconsin Union Theater is
required to be economically self-sustaining and thus has greater pressure to generate
revenue through rental fees and performances.

• 4D art: Because of a lack of dedicated space, the 4D art program does not neatly fit
into any of these paradigms. However, art faculty have strongly voiced the need to
have a space within the department that students could use for large blocks of time in
order to prepare performances.

In this section, please provide information about each type of event for which your
space is used. For each event profile, provide the following information:

Event type
• Relationship to performance: performance (including film screenings);
  performance-related (rehearsal, tech workshop, etc.); non-performance (lecture,
  class, ceremony, reception, etc.); other
• Relationship to curriculum
• Performing/presenting constituency
• Number of events per year
• Facility use time
• Audience size
• Use fees, if appropriate
• Additional notes

ART
Because neither of the spaces described in this survey are dedicated performing arts
spaces, use profiles for them are not as detailed as they are for other departments.

Use profiles below reflect an incomplete year running from August 2009 to May
2010.
Attendance for many of these events is generally unknown, with c. 50-200+ people attending an opening and unknown visitors to the shows after that.

**Graduate student solo shows**
- Performance and non-performance
- Curricular
- Performing/presenting constituency: Department of Art students
- Number of events per year: 17 shows
- Facility use time
  - Performance/presentation: average of 7-8 days, including 1 evening reception
  - Prep/tech: varies according to the show
- Audience size: c. 50 people attend opening receptions; attendance untracked for the remainder of the show
- Fees: N/A

**Visiting Artist Show**
- Performance and non-performance
- Curricular
- Performing/presenting constituency: visiting artist
- Number of events per year: 1 show
- Facility use time: 7 days, inclusive of set-up, showing, take-down; 1 evening reception during show
- Audience size: c. 50-100 people attend opening receptions; attendance untracked for the remainder of the show

**Graduate student class/area shows**
- Performance and non-performance
- Curricular
- Number of events per year: 6 shows
- Facility use time: 4-21 days, inclusive of set-up, showing, take-down; 1 evening reception during show
- Audience size: c. 50 people attend opening receptions; attendance untracked for the remainder of the show

**Graduate student group show: Studio Days**
- Performance and non-performance
- Curricular
- Performing/presenting constituency: Department of Art students
- Number of events per year: 1 show
- Facility use time: 1 evening, including reception
- Audience size: c. 200-300 people attend opening receptions; attendance untracked for the remainder of the show
Other events
- Non-performance: School of Education major events, including Academic Programs Council meetings, Board of Visitor meetings, and Arts Institute Awards ceremonies
- Extra-curricular
- Performing/presenting constituency: academic staff and faculty
- Number of events per year: 2-3
- Facility use time: various
- Audience size: variable

CINEMATHEQUE
The numbers below reflect an average year.

Cinematheque Film series
- Free film series that screens 2-4 films per weekend during the academic year.
- Performance-related
- Primarily extra-curricular, though for graduate student assistants there can be a direct curricular connection
- Performing/presenting constituency: Faculty and students
- Number of events per year: 67 screenings
- Facility use time
  - Performance/presentation: c. 2 hours/screening
  - Prep/tech: varies
- Audience size: several dozen to full capacity
- Additional notes: The Cinematheque series is funded by the College of Letters and Sciences and the Anonymous Fund, not the Department of Communication Arts

Class Meetings
- Regular class meetings; does not include curricular screenings
- Non-performance
- Curricular
- Performing/presenting constituency: Faculty instructors
- Number of events per year: c. 390 class sessions
- Facility use time: 50 min./class
- Audience size: up to 150 students

Curricular screenings
- Media screenings separate from regular class meetings, which may be held in another space
- Non-performance
- Curricular
- Performing/presenting constituency: Faculty instructors
- Number of events per year: 284 screenings
- Facility use time: Screenings are scheduled in 2-hour blocks
• Audience size: up to 150 students

**Colloquium**
• Weekly disciplinary talks and discussions
• Non-performance
• Curricular and extra-curricular
• Performing/presenting constituency: Faculty, students, visiting scholars
• Number of events per year: c. 20 (1/week most weeks of the academic year)
• Facility use time: 2 hours/meeting
• Audience size: up to 150

**DANCE**

**Faculty Research Dance Concert**
• Dance performance by faculty choreographers
• Extra curricular
• Performing/presenting constituency: mixed faculty/student performers
• Number of events per year: 2-3 programs per year (2 in 2009-10) with 3 performances of each program
• Facility use time
  - Performance/presentation: 3 performances, c. 2 hours each
  - Rehearsal: c. 6 hours
  - Prep/tech: varies significantly with individual shows
• Audience size: Many of these concerts sell out, equally 240 people per performance
• Fees: Paid for through faculty research funds and ticket sales
• Additional notes:
  - Sometimes have more complex set-up than student performances: space may be modified by projection screens, etc.; when this happens classes may be bumped to other spaces.
  - Performance space also used for auditions and rehearsals prior to show

**Faculty Concert**
• Dance performance by faculty choreographers
• Curricular
• Performing/presenting constituency: Student performers with some community and UW performers
• Number of events per year: 1 program per year with 3 performances of each program
• Facility use time
  - Performance/presentation: N/A—held in Union Theater
  - Rehearsal: c. 52 hours for 33 rehearsals
  - Tech: 1.5—2 hours/piece + tech runs and dress rehearsals
  - Set-up: approximately 24 hours moving lights from Lathrop and intro the Union Theater
- Take-down: approximately 24 hours moving lights from the Union Theater and re-hanging them in Lathrop
- Other (please explain): 3 hours for 2 1.5 hr preview showings

- Audience size: nearly 1300 for the concert held in the Union Theater
- Fees: Paid for through ticket sales and an NEA grant supporting the guest artist (not paid for through the department budget)

- Additional notes:
  - Not held in H’Doubler this year. Instead, held one performance in Union Theater. Expectation of holding 2 performances in Union Theater Fall 2010. Departmental resources still used for presenting show, including technical resources such as lights that were transferred to the Union Theater
  - Performance space also used for auditions and rehearsals prior to show
  - Rehearsals for this performance also held elsewhere in Lathrop

### Other Dance Concert
- Dance performance: featuring external choreographers and dancers, e.g. 2010 alumni dance concert; other years World Dance Alliance, ACDFA, etc.
- Extra and/or non-curricular
- Performing/presenting constituency: Non-university performers; sometimes student performers
- Number of events per year: 1 in 2010; 1-6 in other years
- Facility use time: Varies widely according to the performance, but always includes rehearsal time, tech set-up and tech runs, dress rehearsal(s)
- Audience size: varies widely, up to the maximum held by the space
- Additional notes: The number and exact details of these additional concerts varies greatly from year to year

### Spring Student Concert
- Dance performance featuring student choreography
- Curricular
- Performing/presenting constituency: Student performers
- Number of events per year: 1 program per year with 3 performances of each program
- Facility use time:
  - Performance: 10.5 hours (2 hours + call 90 min before performance x 3 performances)
  - Rehearsal: varies, and includes rehearsal in other studios as well
  - Dress rehearsal: approx. 2 hours + call 30 min before run
  - Tech: c. 20 hours (2 hour block/piece times 10 pieces) plus a tech run—c. 6 hours: 2 tech runs, 2 hours + call 45 min.
  - Other (please explain)
    - Audition: 2 hours
    - Production meeting: 2 hours
    - Final showing: 2 hours
    - Full run: 2 hours + call 30 min before run
• Audience size: Many of these concerts sell out, reaching up to 240 people per concert
• Fees: Funded entirely by ticket sales
• Additional notes:
  - Performance space also used for auditions, rehearsals, and showings prior to show.
  - The above does not include rehearsal times for individual pieces, which typically occur in one of the classroom studios.

**Spring Program Concert**
• Dance performance featuring pieces developed in repertory classes and by guest artists
• Curricular
• Performing/presenting constituency: Student performers with guest artists, faculty, UW staff
• Number of events per year: 1 program per year with 3 performances of each program
• Facility use time
  - Performance: 10.5 hours (2 hours + call 90 min before performance x 3 performances)
  - Rehearsal:
    - Piece rehearsals: 107.25 hours (51 rehearsals)
    - Dress rehearsal: 2.5 hours (run + call 30 min before run)
    - Tech: 18 hours (8 tech rehearsals x 2 hours each; 1 full tech run)
  - Preview run: c. 2 hours
  - Additional time goes to set-up and take-down
• Audience size: Many of these concerts sell out, reaching up to 240 people per concert
• Fees: Paid for entirely by ticket sales

**Friday Forum**
• Mixed forms: informal performances, showings, talks, departmental discussions
• Curricular and extra-curricular
• Performing/presenting constituency: Student, faculty, UW staff, and guest artists as performers and presenters
• Number of events per year: 22 per year (1-4 per month during academic year)
• Facility use time
  - Performance: 44 hours total(2 hours/event x 22 events)
  - Rehearsal: N/A
  - Tech: minimal, and varies according to the event (7 events were showings and auditions; 3 events were related to visiting/guest artists)
  - Set-up/take-down: minimal
• Audience size: Usually several dozen people, including Dance Program faculty, students, and audience members from elsewhere in the university community
• Fees: Paid for in departmental budget
Rehearsals, class meetings, technical preparation for performances
- Technique and choreography class meetings; rehearsals for performances that will be held in H'Doubler as well as elsewhere; setting technical requirements for performances
- Curricular and extra-curricular
- Performing/presenting constituency: Student, faculty, UW staff, and guest artists
- Number of events per year: many dozens
- Facility use time: c. 1-4 hours for classes and rehearsals
- Audience size: N/A

MEMORIAL UNION
Information presented in these profiles is based on the 2008-2009 fiscal year.

For the purposes of this survey, “audience events” is defined as any time an audience is in the theater for a presentation. Thus, a particular program that is performed on three successive nights will be identified as one general event with three audience events.

Fee structure overview, all events:
- WUD-sponsored events are not charged for rental, labor, or equipment.
- Base rental rates for the Play Circle range from no charge to $100 per day and base rental rates for the Union Theater range from $300 to $800 dollars. Factors including event charge, day of the week, and portion of the stage used determine base rental rates.
- Base rental rates for rehearsal- and tech-only days are lower than for days that include audience events.
- Non-WUD events are required to hire Stage Labor (tech crew, stagehands, projectionists, sound & light operators, etc.) and Operational Labor (front of house door staff, ushers, box office staff) at the rate of $15/hour/person and $12/hour/person, respectively. Hourly and personnel minimums are based on the event type, audience size, etc.
- Non-WUD events also include equipment rental charges. RSO free events are charged less than RSO events with ticket charges and non-RSO and -WUD events.
- The full fee structure is explained in the Wisconsin Union Theater Event Planner Handbook, currently available for download at http://uniontheater.wisc.edu/venues.html.

Union Theater and Play Circle: Music Performances
- Musical performances in many genres (classical art music ranging from chamber music & soloists to full orchestras, pop, folk/traditional, art, jazz, large and small ensembles)
- Performance
- Extra-curricular, non-curricular
Performing/presenting constituency: approximately half of the performances are sponsored by the Wisconsin Union Directorate while others are sponsored by RSOs and other campus groups.

Number of events per year: 56 at the Union, 3 at the Play Circle.

Facility use time:
- Performance/presentation: 2 hours
- Prep/tech: 10 hours

Audience size: Union: ave. 360, range from 93 to 1200; Play Circle: not available

**Union Theater and Play Circle: Plays**
- Theatrical/dramatic presentations,
- Performance
- Curricular, extra-curricular, non-curricular
- Performing/presenting constituency: Most plays at the Union Theater are performed by community theater groups; at the Play Circle performances are sponsored by RSOs as well as departments
- Number of events per year: Union Theater: 6 plays, 11 audience events; Play Circle: 14 plays, 42 audience events
- Facility use time:
  - Performance/presentation: 2 hours/performance
  - Prep/tech: 10 hours/performance
- Audience size: Union Theater: ave. 770; Play Circle: ave. 130

**Union Theater: Dance Concerts**
- Dance concerts, primarily modern dance, but also some ballet and folk/traditional
- Performance
- Curricular when sponsored by a department; extra-curricular, when featuring faculty work; non-curricular when sponsored by the WUD or an external group
- Performing/presenting constituency: Performers include faculty, students, professional dancers, and community members; presenters include UW departments, RSOs, WUD, and community groups
- Number of events per year: 17 concerts, 26 audience events
- Facility use time:
  - Performance/presentation: 2 hours/performance
  - Prep/tech: 14 hours/day for single-day and first-day performances
- Audience size: 200-1000

**Union Theater and Play Circle: Variety Show**
- Variety shows mixing music, comedy, and other performance types
- Performance
- Non-curricular
- Performing/presenting constituency: Performers include UW students and paid performers; presenters include RSOs and the WUD
- Number of events per year: Union Theater: 41 shows, 57 audience events; Play Circle 26 shows, 65 audience events
Facility use time
- Performance/presentation: 2 hours/performance
- Prep/tech: 18 hours for single- and first-day performances
Audience size: Union Theater: ave. 540; Play Circle ave. c. 60

Union Theater: Convocation celebrations
- Departmentally presented graduation celebrations
- Non-performance but public events
- Non-curricular, although related to curricular accomplishment
- Performing/presenting constituency: University faculty, staff, students
- Number of events per year: 12
- Facility use time
  - Presentation: 2 hours
  - Prep/Tech: 2 hours
- Audience size: varies significantly

Union Theater and Play Circle: Film
- Film screenings, including travel films, international, pre-showings of popular films, retro, etc.
- Performance/presentation
- Primarily non-curricular
- Performing/presenting constituency: WUD, RSOs, university departments
- Number of events per year: Union Theater: 16 films, 42 audience events; Play Circle 106 films, 157 audience events
- Facility use time
  - Performance/presentation: 2 hours/showing
  - Prep/tech: 2 hours/film
- Audience size: Union Theater: ave. 910; Play Circle: varies from a few people to full capacity

Union Theater and Play Circle: Lecture
- Lectures presented by faculty, visiting speakers, etc.
- Non-performance presentation
- Curricular, extra-curricular, non-curricular
- Performing/presenting constituency: on- and off-campus presenters sponsored by university departments, WUD, RSOs
- Number of events per year: Union Theater: 26; Play Circle: 2
- Facility use time
  - Performance/presentation: 2 hours
  - Prep/tech: 2 hours
- Audience size: Union Theater: 65-1300; Play Circle: unknown

Union Theater and Play Circle: Meetings and private functions
- Public and private meetings
- Non-performance
• Primarily non-curricular
• Performing/presenting constituency: primarily non-university groups or Wisconsin Union internal meetings
• Number of events per year: Union Theater: 3 events, 1 public audience event; Play Circle: 5 events, 7 audience events
• Facility use time
  - Performance/presentation: 3 hours
  - Prep/tech: 1 hour
• Audience size: N/A

Conference
• Conferences on specific topics, usually consisting of a series of public presentations; in some case all presentations occur in the Union Theater while in other cases only special presentations (e.g. keynote addresses) are in the Union Theater.
• Non-performance presentation
• Curricular, extra-curricular
• Performing/presenting constituency: WUD, university departments, RSOs, external groups
• Number of events per year: 18 conference, 65 audience events
• Facility use time
  - Performance/presentation: average of 2-6 hours per event
  - Prep/tech: 2 hours
• Audience size: 300-600

MUSIC
Use numbers are taken from September 2008-August 2009.

Class meetings
• Class meetings (primarily lectures) of classes for music majors and non-majors; rehearsals and dress rehearsals for student ensembles; performance juries; regular master classes conducted by faculty
• Morphy and Music Hall
• Non-performance
• Curricular
• Performing/presenting constituency: faculty presenters for student learners
• Number of events per year
  - Morphy Hall: c. 213 class meetings
  - Music Hall: c. 49 class meetings
  - Mills Hall: c. 376 class meetings
  - Total: 638
• Facility use time: 50 min – 1.5 hours/class meeting
• Audience size: Class meetings in Morphy can fill the room; classes held in Mills have up to 600 students enrolled
**Student rehearsal**
- Rehearsals by individual students; recording sessions by students
- Performance-related
- Curricular and extra-curricular
- Performing/presenting constituency: students, primarily music majors/graduate students
- Number of events per year:
  - Morphy: c. 313
  - Musical Hall: c. 40
  - Mills Hall: c. 45
  - Total: 359
- Facility use time: 50 min – 5 hours; recording sessions run to c. 9 hours
- Audience size: N/A

**Faculty rehearsal**
- Non-performance use of the space for School of Music faculty rehearsals, including individuals and ensembles; this profile also includes information about faculty use of the space for recording.
- Performance-related
- Extra-curricular, but critical for faculty development
- Performing/presenting constituency: faculty only
- Number of events per year:
  - Morphy: c. 462
  - Music Hall: c. 55
  - Mills Hall: c. 278
  - Total: 795
- Facility use time: 50 min – 4 hours; recording sessions may run as long as 10 hours
- Audience size: N/A
- Additional notes:
  - Faculty rehearsal time generally includes performance preparation and tech time.
  - Many individual faculty and faculty ensembles have weekly scheduled rehearsal times in the performance halls.

**Other rehearsal**
- Rehearsals by non-curricular (student organization) ensembles; does not include rehearsals in rental situations
- Performance-related
- Extra-curricular
- Performing/presenting constituency: primarily non-music major performers
- Number of events per year:
  - Morphy: c. 18
  - Music Hall: c. 6
  - Mills Hall: c. 49
- Total: 73
  - Facility use time: 1-10 hours
  - Audience size: N/A

**Performances**
- Individual and ensemble performances, including those by individual faculty, faculty ensembles, student curricular ensembles, student degree ensembles, student organization ensembles, and master classes; these numbers do not include rental performances
- Performance
- Mix of curricular and extra-curricular
- Performing/presenting constituency: School of Music faculty, music majors, non-majors
  Number of events per year
  - Morphy: c. 194
  - Music Hall: 20
  - Mills Hall: 102
  - Total: 316
- Facility use time: c. 2-4 hours, inclusive of set-up and take-down; student degree recitals generally have 2 hours slots and faculty performances generally have 4 hour slots
- Audience size: Ranges significantly from small audiences of approximately 30 people for some student recitals to fully filling Mills Hall (capacity c. 700) for others.
  Additional notes:
  - During busy seasons, there are frequently several concerts programmed in a single afternoon or night (e.g. up to four student recitals per day on the weekends).
  - Faculty performances generally occupy an entire evening, without other performances scheduled before or after them.

**Piano tuning and maintenance**
- Regularly scheduled piano tuning and maintenance; doesn’t not include tunings conducted prior to specific performances
- Performance-related
- Extra-curricular, but supportive of the curriculum
- Performing/presenting constituency: School of Music staff, working in support of faculty, students, and visiting artists
- Number of events per year:
  - Morphy: 45
  - Music Hall: 8
  - Mills Hall: 54
  - Total: 107
- Facility use time: 1-5 hours, some sessions longer (c. 8 hours)
- Audience size: N/A
Rental

- Rented use of the space, generally for performances, often by community cultural groups
- Performance (primarily)
- Non-curricular
- Performing/presenting constituency: Community groups as renters, community and university community as consumers
- Number of events per year
  - Morphy Hall: 5
  - Music Hall: 11
  - Mills Hall: 19
  - Total: 35
- Facility use time: 1-13 hours
- Audience size: N/A
- Charges: The fees below include up to five hours’ use of the space and a stage manager; or additional time (up to 10 hours total), there is an additional flat fee of $50.
  - Morphy Hall: c. $200
  - Music Hall: c. $410
  - Mills Hall: c. $350

Other department uses

- Meetings, auditions, etc.
- Non-performance and performance-related
- Extra-curricular but directly connected to the curricular work of the department
- Performing/presenting constituency: School of Music faculty and staff; prospective students
- Number of events per year
  - Morphy Hall: 17
  - Music Hall: 4
  - Mills Hall: 6
  - Total: 27
- Facility use time: 1-9 hours
- Audience size: Ranges from 50 people to much larger

Wisconsin Youth Symphony Orchestras

- Weekly rehearsals held by the Wisconsin Youth Symphony Orchestras
- Performance-related
- Non-curricular
- Performing/presenting constituency: Pre-college student musicians
- Number of events per year
  - Morphy Hall: 6
  - Music Hall: 0
  - Mills Hall: 38
  - Total: 44
Facility use time: The majority of uses occupy the space for 6.5 hours; some run much longer (9-12 hours)
Audience size: N/A
Charges: The School of Music donates general use of the facilities to these groups since there is perceived mutual benefit, although curricular functions take priority in scheduling. The School of Music does not donate things such as the following: staff time, piano tunings, locker use, and practice room use.

**Madison Early Music Festival (MEMF)**

- MEMF is a week-long event centered on Medieval, Renaissance, and Baroque music that includes classes, workshops, and performances by students, faculty, and resident artists.
- Performance and performance-related
- Non-curricular: Although the festival does include some School of Music faculty and students, it occurs entirely outside of the curriculum and involves many participants who have no affiliation with the university.
- Performing/presenting constituency: School of Music students, faculty, and staff; musicians and audiences who are not affiliated with the university
- Number of events per year: The festival occurs once each summer, and uses facilities throughout the School of Music. Mills Hall and Morphy Hall are reserved for festival use for nine full days during the summer.
- Facility use time: see above
- Audience size: Approximately 150 participants; 400+ attendees for each of the six public performances
- Charges: The School of Music donates general use of the facilities to these groups since there is perceived mutual benefit, although curricular functions take priority in scheduling. The School of Music does not donate things such as the following: staff time, piano tunings, locker use, and practice room use.

**Summer Music Clinic**

- Summer Music Clinic provides musical instruction in two week-long camps, one for middle school students and one for high school students.
- Performance and performance-related
- Non-curricular
- Performing/presenting constituency: Summer Music Clinic draws its faculty and staff from School of music faculty and graduate students as well as from around the country; student participants come from all over the state of Wisconsin.
- Number of events per year: The full clinic (including both middle- and high school sessions) occurs once each summer. In addition to using other School of Music facilities, the performance facilities (Music, Morphy, and Mills Halls) are reserved for Music Clinic use for the full 13 days of the camp.
- Facility use time: See above
- Charges: The School of Music donates general use of the facilities to these groups since there is perceived mutual benefit, although curricular functions take priority
in scheduling. The School of Music does not donate things such as the following: staff time, piano tunings, locker use, and practice room use.

THEATRE AND DRAMA
Note: The following profiles are for the Mitchell Theatre only; data is unavailable for the Hemsley Theatre.

Departmental Performances
• Large-scale theatrical performance
• Curricular, with some extra-curricular participation
• Performing/presenting constituency: student and faculty performers, designers, costumers, etc.
• Seven productions per year, nine performances of each production
• Facility use time: Individual performances are 1.5-2 hours each; each production occupies the theatre for approximately a month and a half.
• Audience size: Shows regularly sell to theatre capacity (321)
• Use fees, if appropriate: N/A
• Additional notes: Performances-related activities including rehearsal, set assembly, lighting / sound design, etc. occupy the theatre for long periods of time during each show’s production. Some of these performance-related activities, especially rehearsal, also occur in related spaces.

Performance support activities
• Loading in sets, hanging and focusing lights, refining sound design, assembly sets, painting, tech days, on-stage rehearsals, striking the stage at the end of productions
• Performance-related
• Curricular—most of these activities are part of coursework—with some extra-curricular participation
• Performing/presenting constituency: students, with faculty support
• Number of events per year: c. 185
• Facility use time: Many hours per use
• Audience size: N/A
• Use fees, if appropriate: N/A

Auditions
• Performance-related
• Curricular, with some extra-curricular participation
• Performing/presenting constituency: university students and faculty
• Number of events per year: at least 1-2 per production
• Facility use time: several hours per use
• Audience size: N/A
• Use fees, if appropriate: N/A
Meetings
- Design, production, concept, post-production lessons learned meetings
- Performance-related
- Curriculum-related
- Performing/presenting constituency: faculty and students
- Number of events per year: c. 70
- Facility use time: .5-2 hours per meeting
- Audience size: N/A
- Use fees, if appropriate: N/A

Miscellaneous uses
- Non-performance: storage for Wisconsin Public Television; WPR’s Whaddya Know? performances; lobby use for receptions, etc.
- Non-curricular
- Performing/presenting constituency: University and community
- Number of events per year: at least 40 discrete uses; storage cannot be measured discretely
- Facility use time: from one hour for discrete use to weeks for storage use
- Audience size: N/A
- Use fees, if appropriate: N/A

III. SUPPORT: STAFF AND ANCILLARY SPACES

SUMMARY COMMENTS

Support Staff:
Nearly all space management staff indicated that a lack of sufficient personnel significantly impinged on the accessibility of performance spaces. Key points related to this problem:

- The number of support employees varies significantly between departments. In some cases support employees are also instructional staff.
- Where support staff is sufficient for departmental needs, it is generally not sufficient to support non-departmental uses of the space. This poses a significant obstacle for cross-department space uses. For instance, in the 2010-11 season Theatre and Drama will mount a production at the Union Theater; while this will free up the Mitchell Theatre for a significant period of time, there will be no staff members available to help other users take advantage of the open space. Consequently, the theater is likely to be empty during this time.
- Many support staff indicated the need for greater consideration of the relationship between operational staffing and new space construction, intensified performance schedules, and innovative performances. Where any of these occur, it is necessary to add additional support staff as part of the resource budgeting for performances, however many staff report that such accounting, where it occurs, is often insufficient.
For instance, many staff have indicated that as departments seek to increase the number of public events they present, there has not been a concomitant increase in support staff.

Support spaces:

- Most space managers indicated a need for additional support spaces as appropriate to their specific performance type. In some cases such needs arise because departments must use spaces in ways other than those for which they were designed (e.g. the projection booth in 4070 Vilas was originally a closet; Mitchell Theater was originally designed as a television studio, and doesn’t have sufficiently-sized support spaces for large performances).
- This report does not include event- or hourly-based tracking of support space usage. However, each profile indicates the primary uses of each space as well as general comments about the frequency of use and uses that cannot be time-delineated (e.g. equipment storage).

A. List employee positions that support use of this space. For each position please include the following information:

Title
- Full time equivalence
- Position type
- Brief position description
- Primary funding source

![Chart: All Venues: Staff Support]

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<tr>
<th></th>
<th>Student FTE</th>
<th>Faculty / Staff FTE</th>
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<tr>
<td>School of Music</td>
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<tr>
<td>Department of Theatre &amp; Drama</td>
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<td>2.33</td>
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ART
Faculty Associate—Gallery Coordinator
- 25% FTE
- Academic Staff
- Manage and coordinate the gallery shows and schedules, oversee gallery operations for the Art Lofts Gallery and the 7th floor gallery in the Humanities building
- This position is new as of this year. Funding provided by a partner hire decision with the Department of Chemistry up until 2011/2012.

Art Lofts Graduate Project Assistant
- 33%; less than 1/3 of this position (or 11% FTE) goes to supporting the gallery
- Graduate student support position
- Support and maintain the Art Lofts gallery as part of other departmental responsibilities.
- Paid by departmental budget.

Maintenance staff
- 100%
- Classified staff
- Support and maintain the Art Lofts gallery as part of other departmental responsibilities, including maintenance of the Art Dept. spaces on the 6th and 7th floors of the Humanities building as well as the Art Lofts. It is impossible to determine exactly what percentage of this position is devoted to gallery maintenance.
- Paid by departmental budget

In general, these three staff positions work together on general maintenance of the gallery. They also work with whomever is using the gallery to ensure that any repairs necessary after an exhibition are complete (e.g. painting walls, repairing holes etc.).

CINEMATHEQUE
Projectionist
- 100% position, about half for this program
- Academic staff, shared roughly equally between Cinematheque and the Department of Communication Arts
- Project films for public Cinematheque screenings and curricular screenings; handle film traffic.

Faculty Advisor
- Equivalent to one course release
- Support and advise programming choices; oversee maintenance of technical equipment.
Programmer
- One 50% position; one 100% position.
- Curate film series.
- Note: The 100% position is new as of this year.

Graduate Student Project Assistant
- 50%
- Support programming/curation

DANCE
Lighting Designer
- 100%
- Academic staff
- Provide technical support for Dance Program productions; teach lighting design for dance
- Funding source: department budget

Note: Front of house support for concerts: These are not covered by regular department staff. The head usher is paid by ticket sales; remaining ushers are volunteers, often students.

MEMORIAL UNION
The following staff positions all support both the Union Theater and the Play Circle. They are also all supported by theater revenues.

Cultural Arts Director/Theater Director
- 100%
- Academic staff
- Direct the theater; liaison with the university; oversee programming; advise the Wisconsin Union Directorate Performing Arts Committee, which programs the Theater Season.

Operations Manager
- 100%
- Academic staff
- Handle fiscal operations for both theaters; oversee fiscal transactions with the Wisconsin Union; invoicing; coordinate of front of house details; schedule and train box office staff.

Marketing and Communications Director
- 100%
- Academic staff
- Theater season marketing; communications; programming.
Assistant Director for Development and Outreach
• 100%
• Academic staff
• Theater rentals and pre-show logistics, including significant advising with students and campus partners who use the space; development and administration.

Box Office Manager
• 100%
• Academic staff
• Manage software for the Campus Arts Ticketing Service which serves arts events across campus, as well as all ticketed events taking place at WUT or FMPC; provide customer support for all who use the box office.

Technical Director
• 100%
• Academic staff
• Oversee event production aspects including lighting, sound, stage, etc.; coordinate and supervise student employee stagehands.

Program Assistant
• 100%
• Academic staff
• Office support; web updates.

Stage support
• 100%
• One LTE employee working maximum allowed hours
• Support event production.

Student employees
• 5-15 stagehands, technical staff working variables hours
• 30-50 box office staff, door staff, house managers, and ushers
• Student work study
• Box office support; stage/tech support.

Notes:
• The Union hires stagehands from the IATSE (International Alliance of Theatrical Stage Employees) union on an as-needed basis when LTE and student staff are not available

• The number of staff positions dedicated to technical support has decreased significantly in recent years, from one full-time permanent position and four LTE stagehands in April of 2008 to a single full-time position and a single LTE position as of August 2009. This has put significant stress on the full-time employee and the ability to present audience events.
MUSIC

Student house managers
• c. 12 students, paid hourly; each student works c. 10 hours / week; student key desk workers + student house managers total the equivalent of six full time positions.
• Open hall, set up stage, set printed programs, run lights; no front of house duties
• Paid for by student facilities fees.

Student key desk workers
• Student workers, paid hourly; student key desk workers + student house managers total the equivalent of six full time positions.
• Manage key desk (see description below)
• Paid for by student facilities fees.

Faculty concert house manager
• During the past two years, this has been a single student (supervised by Rick Mumford) to usher at Faculty Concerts only. Ushers at other concerts (if any) are often volunteers from music service fraternities Sigma Alpha Iota or Phi Mu Alpha.
• Student position
• Manage faculty concerts: open house, set printed programs, run lights, report about attendance
• Paid for by student facilities fees.

School of Music Facilities Manager
• 100%
• Staff
• Schedule and manage School of Music Facilities (performance spaces; support spaces including practice rooms; classrooms; School of Music equipment including some instruments, technical equipment; locker rentals); oversee student employee house managers and key desk workers.
• Department budget

Notes:
• When the Memorial Union Box Office sells tickets on behalf of the School of Music they also sometimes provide front of house support.
• When outside organizations (e.g. Madison Early Music Festival) sell tickets to their events they usually provide front of house staffing.

THEATRE AND DRAMA
Note: All positions are covered within the departmental budget

Theater Director
• 100% (currently a 50% appointment while searching for a new director)
• Faculty
• Oversees theatre season programming, staffing, and performances.

**General Manager**
• 100%
• Academic staff
• Handles publicity and promotion for performances; coordinates work with campus and community partners

**Production Manager**
• 100%
• Academic Staff
• Oversees all aspects as productions.

**Costume Studio Manager**
• 100%
• Academic Staff
• Oversees costume studio; manages costume storage, costume creation, costume repair; provides instruction related to costumes.

**Lighting and Sound Studio**
• 100%
• Academic Staff
• Manages light and sound equipment; provides instruction.

**Business Office Manager**
• 100%
• Classified Staff
• Bookkeeping, house management.

**Notes:**
• Undergraduate production and design classes is a significant source of work—productions could not be mounted without it:
  - 160: c. 25 students/semester
  - 161: c. 15 students/semester
  - 162: c. 20 students/semester—run crew
  - 361: c. 13 students/semester
  - 561: c. 30-50 students/semester (variable roles and credit available: stage manager, actor, etc.)
• Graduate student Teaching Assistants also contribute significantly to productions, both by supervising and working with students and working directly on the production. These positions include:
  - Scene Painting—33%
  - Props TA—33%
  - Electrics TA—33%
- Scene Construction TA—33% (2 TAs for 2 courses)
- Costume Studio TA—33%
- Stage Craft TA—33%
- Scene painting and crafts—33%

B. What support spaces are associated with this performance space? For each support space, please provide the following information:

Type of space
- Number of this kind of space (if more than one)
- Uses of this space
- Inventory and/or technical equipment stored in this space
- Additional notes

ART
Both the Art Lofts Gallery and 6321 Humanities have a closet for lighting fixtures and similar equipment.

CINEMATHEQUE
Projection booth
- Store projection equipment—see above for list of primary equipment
- See above for limitations on this space

Office space
- Offices (some shared) for support staff
- Programming work; film traffic

DANCE
Warm-up/costume/prop-storage room immediately backstage
- 1 space
- Uses:
  - Used by dancers before, during, and immediately after performances
  - Storage of costumes and props at all times

Locker rooms
- 2 rooms (1 men’s room, 1 women’s room)
- Uses: Changing area before/during/after performances, classes, and rehearsals

Studio classrooms (B101, 249, 349, 510, 549)
- 5 dance studios
- Uses: dance classes (technique, composition, etc.); faculty rehearsals; student rehearsals; occasional informal showings
- Note: Room 549 is a semi-theatrical space and can be used for end-of-semester undergraduate student showings, although it is not sufficient for future graduate students to show work.
General note about classrooms: The five studio spaces (B101, 249, 349, 510, 549) are used almost continually throughout the day for dance technique classes. Between 5 and 9pm, B101, 249, and 549 are turned over for Rec Sports while 349 and 549 are used for faculty and dance major rehearsals. When the rooms are not in use during the day, any student enrolled in a dance class may sign up for time in one of the rooms; as a rule during the semester, there are waiting lists for the classrooms all day except for very unpopular times such as first thing in the morning.

MEMORIAL UNION
Union Theater: Loading facilities
- No loading dock; curbside loading only

Union Theater: Dressing rooms
- Seven dressing rooms; 2 with lavatory and shower
- All dressing rooms have counters with lighted mirrors
- Shower facilities available in men’s and women’s rooms backstage
- Technically, there is a small scene shop, however it is not used functionally to build or store props or scenery. Groups who need props/scenery must build off-site and transport them to the theater.

Play Circle: Dressing rooms
- Single small dress room
- Additional dressing associated with the large theater may be available depending on concurrent Union Theater needs.

MUSIC
Key Desk
- The Key Desk is one of the most important support spaces in the School of Music. Students and faculty use it to check out keys for practice rooms, classrooms, some faculty studios, equipment closet, computer lab, tuba room, percussion equipment, gamelan room, electronic music computer lab, Black Music Ensemble room
- Open 8am – 11pm Mon-Sat; 10am – 11pm Sun
- c. 12 students staff desk;
- Facilities manager responsible for scheduling all students
- Suggestion that swipe cards for electronic locks would make both scheduling and actual use much easier.

Eastman Organ Recital Hall: Houses a pipe organ and seats approximately 160. Also used by the Collegium Musicum (early music ensemble) as a class/rehearsal space.

Rehearsal rooms (Humanities 1321, 1341, 1351)
- Heavily-used rehearsal rooms used for faculty ensemble rehearsals; curricular ensemble meetings and rehearsals; sectional rehearsals for larger ensembles; non-
curricular performance ensembles; independent student ensembles; conducting classes; faculty-lead master classes; WYSO rehearsals.

- In most cases ensembles/groups using these rooms do so once or twice weekly.
- The rooms are occasionally available for other, less regularly-scheduled uses such as auditions.
- On a regular basis, these rooms support at least:
  - faculty and faculty ensembles: 10
  - curricular ensembles: 30
  - non-curricular ensembles: 3
  - faculty-lead master classes: 3

**Percussion studio** (Humanities 1629): This room is used to store percussion instruments and as a space for individual and group percussion instruction.

**Music technology studio** (Humanities 1631): This room is used to store technological equipment and as an instructional space for Introduction to Music Technology.

**Gamelan studio** (Humanities 1635): Houses the School of Music’s gamelan ensemble and is used for rehearsing on it; also used for the course on Non-Western Music Performance.

**General purpose classrooms** (Humanities 2401, 2411, 2441, 2451, 2511, 2521, 2531, 2541, 2551)
- These rooms are small and medium sized general classrooms equipped with a piano, stereo system, and flexible seating).
- These classrooms are used heavily during the academic year for the following kinds of activities: section meetings for large lecture courses for music majors and non-majors; Musica Practica (aural skills workshops); instrumental fundamentals; ensemble rehearsals; ensemble sectional rehearsals; extra-curricular performance group rehearsals; WYSO rehearsals; Division of Continuing Studies classes (performance and non-performance); non-performance curricular classes (e.g. music history, composition workshops, pedagogy); faculty rehearsals; meetings.
- These classrooms are also used on a less regular basis for auditions, irregularly scheduled rehearsals, master classes, etc.

**Keyboard lab** (Humanities 2561): This classroom houses several keyboards and pianos and is used for class piano, piano pedagogy, Division of Continuing Studies piano courses, and WYSO rehearsals.

**Support Space challenges**
- Both Morphy and Mills Hall lack sufficient backstage storage space. The Mills Hall backstage area requires the piano to be pushed up a ramp and there’s a big support column in the middle of the room and equipment often ends up scraping the wall to squeeze between the column and the wall, making the space difficult to use.
• Marching Band keeps many sousaphone cases in 1341; this is unsightly but there’s not another place to keep them.

THEATRE AND DRAMA
Green Room and connecting hallway (1151)
• Pre-performance dressing and holding space; performer waiting area during performance
• Inventory:
  - four vending machines
  - sound storage facility (built 2007)
  - small kitchenette (in poor repair)
  - furniture and microwave

Support space for 4010 (4007)
• Uses: equipment storage
• Inventory: staging, curtains, luminaries, miscellaneous equipment used in 4010

Mitchell dressing rooms
• Three chorus-sized dressing room suites beneath auditorium seating, each accommodating up to six people
• Used by performers before, during and after performances
• Each suite contains 5 makeup stations, full length mirror, stool, sink, toilet stall, shower stall, and clothes racks
• Additional notes: the dressing rooms are adequately accommodated, but for many shows more rooms are needed to accommodate large casts

Hemsley dressing rooms
• Three rooms, accommodating two people each
• Each room contains two makeup stations, a sink, and clothes rack; restrooms adjacent but useable during performance
• Rooms 1141 and 1176 on the first floor are used as auxiliary dressing rooms when shows have larger casts
• Additional: these rooms are inadequate in size and accommodations; the lack of backstage restroom facilities and ready space make them very inconvenient for cast and crew

General dressing rooms
• First floor: 2 rooms for 4 people + 1 room for 2 people
• Used by productions in both theaters

Mitchell lobby
• Accommodates audience before and after the show; occasionally used for receptions
• LCD video panel was added in 2006 to allow late-comers to see stage actions
• A display box can show items related to shows or departmental activities. Five light boxes are outside the space to display show posters.
• Additional notes: The lobby is of large volume, but it is very narrow.

Mitchell Theatre Backstage
• 210OR: backstage storage and quick-change area.

Hemsley lobby
• Wide hallway outside the theater
• Accommodates audience members before and after performances
• Additional notes:
  - This lobby is quite small and doesn’t accommodate crowds easily.
  - The lobby is wheelchair accessible, however, the elevator was improperly placed and does not line up with the door, making it awkward to use.

Restrooms: The Mitchell and Hemsley theaters share one set of public restrooms. When there are two shows happening simultaneously, as happens frequently, these facilities are quite insufficient.

Academic staff offices: Lighting, Scene and Costume shop supervisors as well as the Technical Director, General Manager, and Production Manager have offices distributed across three floors. Many are cramped and several are very difficult to find.

Rehearsal rooms
• 2 small + 2 larger
• 1090, 1132, 1139, 1153
• Rooms equipped with 18’ rehearsal cubes, though individual rooms vary in shape and total square footage.
• Rooms equipped in a variety of ways, including curtains, piano, mirrors, acoustical curtains,

Costume shop, including dye room
• 1179: Three rooms: draping and sewing; show prep and fittings; wig and make-up storage and prep. Used for costume courses.
• 1181: Dye craft lab. Used for Crafts class.
• 1155: Period storage
• 1155A: shoe storage
• 1175: Fitting room, show prep, overflow stitching
• 1178: Costume Studio Supervisor’s Office / Costume library
• 1180: Fabric Storage
• 1181: Dye / craft lab
• 1182: Wig / make-up room
• 1184: Millinery Room
• Modern storage
- Rooms are equipped with numerous sewing machines, sergers, hemmers, irons / steamers, ironing boards, dress forms, washers / dryers, dye vat, and other equipment

**Scene shop: paint room, welding room, spray booth, prop shop**
- 2165: Large room centralized between the loading, storage, and performance functions of the building. Used for wood scenery construction, metal fabrication, painting. Includes a walk-in spray booth and a wide array of construction equipment.
- 2165B: Prop studio: storage areas, prop construction, finishing.
- 2165C: Paint room: storing painting supplies, mixing paint, cleanup.
- 2165D: Metal room: small construction projects.

**Light lab**
- Room 4044: Originally a small classroom; renovated to be a light lab in 1989. Also used for all stage lighting courses. Has pipe grid, storage closet for lighting equipment, other equipment related to lighting practice and demonstrations.

**Other classrooms**
- 2106: CAB lam—computer design and drafting.
- 4032: Drafting studio, seminar room, classroom; houses most of the technology, scenery, and costume design classes.
- General purpose classes on the first and fourth floor, not under the control of any particular Vilas Hall department.

Note: In addition to the physical spaces described above, the department and theatres make extensive use of utproduction.com as a virtual support space with handbooks, production and rehearsal schedules, etc.

**IV. CURRICULAR ISSUES**

**SUMMARY COMMENTS**

**Space and curriculum:**
- Poor-design or irregular space types limit student learning in some programs. For instance, School of Music students often have to perform in spaces in which they can’t hear other performers well, and thus don’t learn to perform with other musicians as well as they should. Similarly, the Theatre and Drama program entirely lacks a black box theater, despite the fact that it is the most common theater type in the professional world. Consequently, they don’t have experience with designing and directing for, performing in, or managing the technical aspects of this space type. While Theatre students may visit the proscenium theater at the Union, they rarely have the opportunity to conduct sustained work in it.
- 4D art students are entirely lacking in a space devoted to their work. This limits students’ ability to develop and present new work, and also limits the department’s ability to advertise itself as supporting cutting-edge work.
• Tight scheduling in all of these spaces reduces their accessibility for individual student work and rehearsals. School of Music students, for instance, often have only a single rehearsal in a space before performing their degree concerts, and don’t have sufficiently long access to performance spaces to work with technology or other innovative practices.
• The backstage areas of both Union theaters are severely limited in terms of storage and dressing areas.
• As the Dance Program expands and considers adding an MFA, it will need additional space in which to present graduate student work. Additionally, the Dance Program would like to expand its offerings in cultural dance, and the current theater may not be well-suited to presenting these kinds of performances.

Technology and curriculum:
• Nearly all departmental spaces have technology-related shortcomings that negatively impact student instruction. Across the board, the lack of up-to-date, state-of-the-art technological equipment in most departments means that students do not receive training with the kind of equipment they will be expected to use as arts professionals. Examples include:
  - Theater & Drama students learn on antiquated lighting systems that are entirely different from the smart systems used in professional theater.
  - Dance and Art students have limited access to multi-media and projection equipment, both of which are becoming increasingly common in these fields.
  - Although School of Music students and faculty use the performance spaces for recording sessions, they are hardly ideal spaces for such activities because of outside sounds, noisy HVAC systems, etc. Future plans for newly-constructed music performance halls includes equipping them for professional-quality recording.

A. Are there any curricular needs that are not being adequately met by this space? Please describe the specific limitations.

ART
Issues with the Art Lofts gallery:
• White walls, but inability to black out surrounding light
• Light grid, but absence of dimmer controls
• Concrete floor, which can be difficult to move on
• Frequent use as gallery for static art, so not always accessible for 4D art

4D students need two kinds of spaces to which they do not currently have access.

1) A space to experiment, play, and develop ideas without pressure to present or perform work for a consuming public. This kind of space would need to be accessible to students for longer periods of time over which they could develop work, not just for the shorter periods needed to perform work.

2) A flexible black box performance space whose primary users would be Department of Art students and faculty.
The lack of both of these kinds of spaces has major impacts on recruiting potential students and on enabling students to develop work.

- It is difficult to recruit students for the 4D art program when the department cannot advertise having facilities dedicated to performance art. Having a space helps develop an identity for the department.
- For students in the department, having a dedicated space would provide a space for work, help galvanize practice, and act as a catalyst for work.
- Additionally, the Art Lofts spaces are less accessible to members of the department still located in the Humanities building.
- This space would also be a useful asset for visiting artists.

CINEMATHQUE

There are several curricular issues related to this space:

- The room is not large enough to accommodate all of the students in large lecture classes at the same time. Consequently, faculty must do two screenings of each film in order for all students in a large to see it.
- There is some difficulty accommodating both the public/outreach/presentation and the instructional demands on the space. For instance, because the room is used so intensely for classes, preparing it for public presentation can be difficult (e.g. tuning the piano for silent films). Conversely, at certain times the space is not available for instructional use because of its allocation for public presentation. The current Cinematheque faculty advisor feels that it would be preferable to have two distinct spaces for these two uses.
- As one of the largest rooms in the department, 4070 is used even for non-media classes despite the fact that they do not need its technical capabilities.

DANCE

- The space is sufficient for current needs. However, see note at the end of this survey about the need for additional performance space as the Dance Program looks forward to developing an MFA program.

MEMORIAL UNION

- The Union Theater and Play Circle are not primarily curricular performance spaces. However, there are performing arts departments on campus that have expressed interest in using the space for more curricular performances. The two primary obstacles in these situations are cost and scheduling/availability.

MUSIC

None of the existing School of Music spaces provides students with a sufficient pre-professional experience. This is due largely to problems with acoustics, seating, inability to record, and stage size.

Morphy Hall

- The acoustics of this hall produce a lot of flutter and, because of the steep rake of the seating, sounds tend to bounce back at the musicians in a problematic way.
• It is impossible to produce professional recordings because of the noisy duct work.
• There is extremely high demand for performance time in Morphy Hall and every semester some students have to perform required recitals off-campus or take incompletes in their courses because of an inability to get into the hall.

**Mills Hall**
• In general, the sound is too live. Not all frequencies reflect equally well (e.g. high strings are hard to hear while the brass are too loud). The floating stage resonates low frequencies.
• The rake of the seating is too steep.
• Recording is difficult because of the hum of lights and the sound of the HVAC system. Attempts to record require turning off the HVAC for the entire Humanities building.
• The stage is too small to accommodate the large ensembles: each time the full band or orchestra is on stage they are technically violating the fire code and it is impossible to have a program with the orchestra and choir together.

In sum, in addition to mastering their instrument, students must learn to perform in a space in which they can hear other performers well in order to make good musical choices, and none of the existing School of Music performance spaces offers such an opportunity.

**THEATRE AND DRAMA**
The most significant space-related challenge faced by the Department of Theatre and Drama is the lack of a proscenium theater. This is especially problematic with regard to training students because the vast majority of professional theatrical work occurs in such a space. Lacking a proscenium theater in the department, students do not receive training in the kind of setting they will most likely need to work in later in their careers.

Below are some aspects of pre-professional training related to working in a proscenium theater:
• Acting: Proscenium theaters generally require actors to project their sound and physical expression farther distances than do thrust theaters.
• Design: Proscenium theaters generally have more scenery, require the ability to think through the process of moving scenery, and require greater awareness of how to use the backstage area of mask it. Additionally, both scenery and costumes have to be designed so that their visual details read well to an audience that’s farther away.
• Directing: Like actors, directors in proscenium theaters need to understand how to make the action work well for audiences farther away from actors. Directors also need to be comfortable with other aspects of staging, including the scene design and movement.
**Hemsley**
- The Hemsley was originally conceived as a black box theater but is instead a long rectangle. The dimensions of the room limit its intended use as an experimental, multiform theatre.
- No traps to access stage from below, as is a common feature in black box theaters, so neither actors nor directors have space in which to learn to work with them.

**Mitchell**
- No fly-space and insufficiently-sized wings mean that students are unable to have a full pre-professional experience.

**Support spaces**
- There is a significant need for two rehearsal halls that support the full space of the performance stages.
- The shops are generally smaller than they need. For instance, an ideal scene shop is three times the sizes of the stage and is divided into three sections: planning/building, painting, and assembly.

**B. Are there any major technical deficiencies that place limitations on the typical curricular uses of this space?**

**ART**
As described above, the primary problem is the lack of any kind of space dedicated to 4D art.

The parameters for both the lab and performance spaces are roughly similar. They are:
- Versatility, flexibility, and malleability
- Flexible seating, including the ability to remove seating altogether
- A physical structure that does not reflect preconceived notions about what would occur in the space
- Accessibility to students
- Technical requirements:
  - Integration of projection, sound, and light systems
  - Projection equipment and the ability to project in multiple directions and at multiple scales at once
  - Lighting grid with dimmer
  - Sound system
  - Projection surfaces
  - c. 1000 square feet

**CINEMATHEQUE**
In general, the projection booth is far too small. It was originally a closet, and is very crowded with existing equipment. See below for further information about space problems for future projection equipment.
DANCE

- Lights and curtains sufficiently configured for dance performances, but neither is terribly flexible. Changing lights is time consuming (can’t simply be lowered); curtains can’t be moved easily; rods hanging curtains can’t take in-motion weight.
- Insufficient fire prevention/suppression: no fire suppression, fire curtains, sprinklers, smoke pockets. Cannot add seating to space because of inadequate egress.
- The lack of a movable front curtain limits the kind of staging/scene setting available in the space.
- Currently locker rooms are used as the default green room. This limits the program’s ability to present students with a full pre-professional experience and means that the department is unable to present major professional groups in this space.

MEMORIAL UNION

Because the space is not used primarily for curricular work, this question does not apply from the Union perspective. However, see surveys from other performing arts areas for responses to this question.

Notes:

- While the staff of the Union Theater and the Play Circle are always looking for opportunities to connect to the academic mission, the theaters also offer significant educational opportunities that are directly curricular through the Wisconsin Union Directorate Theater Committee. The student members Theater Committee gain experience in programming the theater season and working with artists.
- Additionally, each time theater staff work with members of an RSO, those students learn about event production. Finally, the number and quality of RSO productions would not be at all possible on this campus without the support of the Wisconsin Union Theater.

MUSIC

- None of the performance halls are equipped with technology such as projection equipment or sound systems. Technology is not requested often enough to invest in installing technological equipment (e.g. sound systems, projection equipment), but in the absence of such equipment users often don’t think as innovatively as they might. When technology is needed it’s invariably piecemeal/workaround and often unsightly and somewhat inefficient. Examples: users have to check out carts with video playback equipment because no such equipment is available in the hall.
- None of the halls have built-in recording equipment. When performances are recorded they require microphones that obstruct the audience view as well as ad hoc cords, mixing boards in spaces that aren’t designed for them, etc.
• These workarounds end up creating more work and making the spaces feel less professional overall.

• The Mills Hall stage needs to be refinished.

THEATRE AND DRAMA

General
• “Intelligent lighting” has become an industry standard in theater in the last 15 years, however the T&D program is not able to provide significant training in this area, which means that students don’t get experience working with state of the art lighting systems. The lack is due in part to budget, but also to a physical infrastructure that prohibits hanging this kind of structure and that can’t supply sufficient power.
• Neither theater is equipped to handle multi-media projection, which is a current significant trend in theatrical design. This fall the department will put on one production using projection, but they are doing so with borrowed equipment and with input from a Department of Art student who will handle projection design.

Hemsley
• No cue light systems
• Bays are too small to provide suitable lighting angles.
• Catwalks are narrow and have limited headroom, creating a difficult or dangerous work environment.
• Loading door is too small.
• Lobby space is small and does not visually announce the presence of the theatre.

Mitchell
• Insufficient wing space
• Ramped entrance stage right: this presents additional challenges for scene construction and handling.
• Limited headroom stage left
• Grid area is uncomfortable and risky, with only crawl room between the top side of the grid and the I-beam and overhead ducts
• Many productions use all of the winches for electrics, which limits their use for other purposes.
• The low clearance of the light grid (c. 25 ft), makes it difficult, if not impossible, to fly anything out of sightlines.
• The steep, narrow vom entrances prohibit use for anything except actors moving single file.
• The air handling system is noisy and creates both vocal and smoke/fog control problems
V. FUTURE PLANS

SUMMARY COMMENTS
- Several of the performing arts departments are planning to renovate and/or construct new performance spaces. Nearly all of these plans support the university vision for developing an arts corridor at the center of campus. These plans are at different stages of development:
  - The School of Music is actively developing plans for newly-constructed performance spaces. At present, plans include a single large concert hall, a medium-sized hall, and two smaller mixed-use spaces that could be used for recitals, rehearsals, and classes. Music is also actively fundraising toward this construction.
  - Theatre and Drama has developed plans for a new proscenium theater in the footprint of the current Humanities building. Although this plan has come up several times in university facilities planning discussions, at this point such construction is at least ten years off.
  - 4D art: The Department of Art is currently seeking funds to construct another building adjacent to the Art Lofts in order to house the portion of the department that remains in the Humanities Building. Although plans for this building do not yet include a space dedicated to 4D art, it will likely have a lecture facility that will be flexible enough to be used for performances.
  - The Union Theater is currently beginning the planning process for renovating both the Union Theater and the Play Circle.
  - Cinematheque and Dance: No near-term construction/renovation plans.

A. Are there any near-term (c. next five years) expected changes to use patterns for this space? Please describe.

ART: N/A

CINEMATHEQUE: N/A

DANCE: N/A

MEMORIAL UNION: There is currently a donor initiative to help support cross-campus arts collaboration. This will likely result in a moderate increase in the use of the Union Theater by campus departments. However, it is unclear how long that will be sustained; a large-scale shift in this direction would require a significant financial commitment from the university.

MUSIC: Because of plans to construct entirely new School of Music performance facilities, there are no plans for renovating existing facilities.

THEATRE AND DRAMA: N/A

B. Describe any near-term renovation/construction related to this space.
ART: Although it may not impact this space in particular, there are plans to relocate the portion of the Department of Art that is still in the Humanities building to a new building adjacent to the Art Lofts. This new construction will have a lecture facility that may also be designed in a flexible enough way that it could be used for performances, although that is not yet determined.

The department is currently seeking money for this new building, and the expectation is that funds for this construction are in the next biennial state budget, although there are some contingencies to that plan.

CINEMATHEQUE: N/A

DANCE: The floor under the stage is temporary plywood veneer on foam blocks; this was not sufficient at the time of installation and has become less so over time. In summer 2010 a new basket weave sprung floor will be installed; cost is c. $60,000

MEMORIAL UNION: The Union is currently in the early stages of planning a significant renovation of both the Union Theater and the Play Circle.

MUSIC: The School of Music is currently planning and fundraising for a major construction project that is provisionally planned to include:

- One large concert hall that will accommodate the orchestra and the choir simultaneously, will have enough air volume to accommodate that much sound, and will have seating for c. 800 people.
- One medium-sized hall with a stage for medium-sized ensembles (e.g. and 18-piece jazz ensemble or a chamber orchestra) and seating for c. 350 people.
- 1-2 smaller mixed-use halls that could be used for events such as recitals, lectures, classes, and choir rehearsals.

Better support spaces will also be included in this construction project. These will include more and a greater range of green rooms and a flexible area that could be used for public events like receptions and sit-down dinners or that could be closed and used as a coatroom and de-casing space for large ensembles.

The School of Music expects that these spaces will ease the scheduling pressure, provide better acoustic experiences as part of student professional training, will be used as recording spaces (which will be pedagogically valuable for both students and for training recording engineers), and can act as a regional center for art music.

THEATRE AND DRAMA

- A recent proposal has suggested replacing the aging linoleum flooring of the Mitchell Theatre with a new vinyl surface.
- Discussion of constructing a proscenium theatre in the footprint of the current Humanities building has come up several times. At this point, this project is at least 10 years off in the future and it will require significant fundraising.
C. Describe any known near-future (c. next five years) needs regarding technology for this space.

**ART:** As described above, there are technological deficiencies in this space, although the larger issue is finding/creating a space that will meet students’ needs.

**CINEMATHEQUE:** Cinema in general will soon be transitioning to high quality digital projection. This will require the acquisition and housing of entirely new equipment, which consists of very large machines. In addition to the expense of acquiring such equipment, there will have to be substantial changes to the projection space in order to accommodate their large size. However, there are no plans at present for such changes.

Additionally, it is expected that the department will need to replace the current 35 mm and 16 mm film projectors with two dual-gauge projectors that can handle both kinds of film. The department currently owns one such projector, which was paid for with a lab improvement grant, but it will have to fundraise for the other machine.

**DANCE:** The Dance Program is expecting to become the Department of Dance in the near-term future, and, farther out, is working toward developing a Master of Fine Arts program. This intensification and expansion of academic studies will no doubt require heavier use of both H’Doubler and the supporting spaces.

As noted elsewhere, the current technology is sufficient for current productions, although faculty who use multi-media (projections, television screens, etc.) generally have to install some equipment on a per-performance basis.

**MEMORIAL UNION:** N/A

**MUSIC:** See above for already unmet technological needs.

The new construction will entail significant technological upgrades.

**THEATRE AND DRAMA:** See above description of technological short-comings.

Of further concern in Theatre and Drama:
- More space would necessitate more support, both personnel and financial.
- More space and support resources would also allow the department to do more work and more varied work.
VI. COLLABORATION

SUMMARY COMMENTS

Cross-departmental space use
Cross-departmental space use occurs surprisingly little. Significant reasons include:

- Technological and equipment needs supported only by the spaces in one’s home department and/or the inability to alter a space to one’s needs.
- Scheduling: Most spaces are so full with departmental uses that they are inaccessible to others.
- Lack of support staff, which is primarily an extension of the scheduling obstacle.
- All of the above are also reasons why non-performing arts departments tend to have minimal access to performing arts spaces.

Collaboration

- Obstacles: Most department chairs indicated support for cross- and interdisciplinary projects, although virtually all cited several major obstacles to such work. These include pragmatic issues such as scheduling as well as curricular issues, primarily the need to prioritize instruction in disciplinary-specific material.
- Shared space: Several interviewees indicated an interest in having a flexible lab/performance space dedicated to collaborative, interdisciplinary work.
- Shared pool of technical staff: Nearly all space managers indicated a keen interest in developing a pool of university staff who are professionally trained to work in several performances spaces on campus. A shared pool could add support to individual programs without the burden of hiring additional full-time staff and provide broader educational experiences for students. In general, this proposal received very enthusiastic responses.

A. Do members of your department/unit use any other space or venue on campus for performances or related work? Please describe.

ART

- Student performance work tends to occur in two different kinds of spaces: while some work occurs in traditional performance spaces, many students deliberately set work in non-traditional spaces.

Traditional performing spaces used by students:

- On campus: galleries, classrooms, Frederic March Play Circle, H’Doubler Performance Space, Hemsley Theatre, Design Gallery
- Off campus: Bartell Theater, Gates of Heaven, Project Lodge, Commonwealth Gallery, Turner Hall

- Non-traditional performing spaces used by students: store fronts, warehouses, gardens, parks, stores, supper clubs, state capitol
CINEMATHEQUE

- The Cinematheque series only screens in this room.

DANCE

- See description below of fall 2009 use of the Memorial Union Theater for the faculty concert.
- Some faculty use the Memorial Union Theater and off-campus spaces (including the Overture Center) for their research concerts.

MEMORIAL UNION: N/A

MUSIC

- Ensembles occasionally perform at the Union Theater, as when the Eroica Trio performed with the chamber orchestra in March 2010.
- Choral groups and other large ensembles (or multiple ensembles together) occasionally perform at Luther Memorial Church in part because it can accommodate very large groups.

THEATRE AND DRAMA

- T&D students rarely present work in other campus spaces, in part because they are so often deeply involved in departmental productions.
- Students in T&D occasionally participate in community theatrical performances at the Bartell Theater and other local spaces. This is technically extra-curricular work, although students frequently discuss their plans and designs with T&D faculty members.

B. Please describe any obstacles that prevent members of your department/unit from using other performance spaces on campus to meet your primary curricular needs.

ART

- Other departments’ own needs are understandably prioritized in scheduling spaces
- Lack of support staff available for work from outside the controlling the department
- Lack of flexibility in other spaces: inflexible seating plans, inability to do messy work in a space (e.g. bring in materials such as rocks, painting the floor or walls, etc.)
- Lack of ability to get into a space and stay there for a while
- Lack of funds to pay the fees charged by other departments for using their spaces.

CINEMATHEQUE

- Technical requirements limit Cinematheque from presenting in other spaces.

DANCE
• The cost of using the Memorial Union Theater is the greatest obstacle to using it more frequently. Because of the expense, concerts that are shown there run on much tighter tech and rehearsal schedules and, consequently, students have less time to learn about the tech in that space or refine performance for that space.

• The Union Theater has insufficient seating for disabled patrons, which has limited faculty endeavors to work with disabled dancers and make connections to the local community.

MEMORIAL UNION: N/A

MUSIC
The primary obstacle to performing in spaces other than those in the School of Music is the strain it puts on time and physical resources. For instance, to perform at Luther Memorial, the facilities manager has to rent a truck, fill it with School of Music equipment (risers, music stands, instruments), and move that into the space prior to the performance; after the performance he moves the equipment out, into the truck and back to the School of Music.

This causes additional problems:

• For the duration of rehearsals and performances, this removes equipment such as risers and music stands that are needed by other.
• This adds to the workload of the facilities manager without contributing extra support.
• These kinds of strains often fall during the busiest part of the season when personnel demands are already high and student workers are least available.
• Past examples of this have lead to damage to equipment and the vicinity when students had to work independently of the facilities manager.
• It is important to recognize that these kinds of demands on and for space are often led by the conductor’s programming choices, and such choices may be made independently of considering whether personnel are available and able to support the extra work.

THEATRE AND DRAMA
• The Department has historically had a relationship with the Union Theater, and until about 10 years ago the Department regularly produced plays there. In recent years, the cost of securing the space long enough for load in, scene set up, tech, rehearsals, and performances has generally become too prohibitive. Additionally, because the Union Theater was not designed for theatrical performances, it has less backstage, wing, and dressing room space than is ideal, and because it does not have a scene shop, repairs to scenery and costumes are more difficult. A further challenge is the size of the theater itself, which accommodates a 1300 people, a much larger audience than is typical for Departmental productions.
• The Department would like to re-establish a relationship with the Union. A recent re-accreditation study indicated that presenting in the Union Theater is critical to the Department retaining its national reputation.
• Despite these challenges, the Department will present one production at the Union Theater during each year of the 2010-11 and 2011-12 seasons. These productions are supported in part by a generous alumni grant.
• More generally, the obstacle to inter-departmental collaboration on producing events lies in the challenge first of finding resources to support new work while maintaining existing work and second in the fragmentation of the arts across colleges within the university.

C. Do other departments/units use your performance space for curricular work? Please describe.

ART: N/A

CINEMATHEQUE: N/A

DANCE: Due to scheduling constraints, curricular use by other departments is extremely rare.

MEMORIAL UNION
The Union Theater and Play Circle work with campus departments and programs as well as numerous RSOs. While some of the events in the Union Theater and Play Circle are curricular, extra-curricular events are more common. These include all of the performance and event types cited above.

MUSIC: No

THEATRE AND DRAMA: No

D. Do other departments/units use your performance space for extra-curricular work (e.g. invited guest public lectures, film showings, etc.)? Please describe.

ART: N/A

CINEMATHEQUE: N/A. Scheduling is already very tight for this space although Cinematheque allows the room to be used by the Wisconsin Film Festival

DANCE: Other campus units occasionally use the space for low-impact performance events such as un-staged theatrical readings. These tend to be limited in scope because of the program’s heavy use of the space.

MEMORIAL UNION: Many of the events in both the Union Theater and the Play Circle are extra-curricular, or support learning and curricular goals through extra-curricular performances.
**MUSIC:** All of the halls are occasionally used by student and community groups (e.g. Black Student Union, Indian student group, etc.) for hired musicians to perform, a culture night, or a variety show.

Associated fees: $200-$410, cover up to 5 hours of use and include a stage manager  
  Morphy: $200  
  Mills: $350  
  Music Hall: $410

**THEATRE AND DRAMA**

**Mitchell**
- Historical: University Theatre housed Madison Repertory Theatre for a few years when Overture was undergoing construction
- American Folklore Theatre occasionally rents Mitchell
- WPR/Whad'Ya Know frequently perform in Mitchell and store materials in support spaces

**Hemsley**
- French Department plays
- First Wave: would like to use more but often have to negotiate technical matters

**E. Please describe any obstacles that make it difficult for members of other arts departments/campus units that make it difficult for them to use this space.**

**ART:** N/A

**CINEMATHEQUE:** See above.

**DANCE:**
- Space availability (heavy use by the Dance Program) is the primary obstacle.
  Technical capabilities: The space and technology is sufficient for dance, but is not a multi-purpose space.
  - There is no fly system and the curtain hangers can’t handle additional weight or move curtains during the performance.
  - The lights are not easily moved or changed; must lay masonite on floor and bring in lift for each change—this is much more time consuming than changes in many theater setups.
  - Can’t put up walls, scenery, etc. because of lack of space and need to keep floor pristine (e.g. can’t screw things into the floor).

**MEMORIAL UNION**
- The primary difficulties that other departments, programs, RSOs, etc. face in gaining access to the Union Theater and Play Circle are time, staffing, and cost.
- The Union Theater and Play Circle regularly turn away potential users who want to rent the spaces during times for which they are already booked. Certain times
of year experience more pressure than others in this area, as with all-campus party week, when there are often at least twice as many rental requests as the spaces can accommodate.

- Time is also a factor in staffing limitations, which occur both prior to and during events. Prior to events, operational staff work with renters to field requests, schedule rentals, advise groups about selling tickets, etc. The Union Theater and Play Circle also experience significant production staff shortages for audience events, as there is currently one full-time stage hand supported by several part-time student positions. Both of these factors limit the number of groups the Union can work with.

- Additionally, due to heavy reliance on student workers, the theater often has to turn away multi-day events. This problem occurs because longer events tend to need more support in the mornings, when students are more likely to be in class, and because student workers are often not available for continuous, day-long shifts.

- As described above, the number of technical staff positions has decreased significantly in recent years. As the Union considers renovation, there is the expectation that it will also have to assess staffing as increased space requires a corresponding consideration of the staff needed to support a new, more actively used space.

MUSIC

- The School of Music performance spaces, especially Morphy Hall, are already booked quite tightly and thus are not easily available to other departments.

THEATRE AND DRAMA

- The primary issue is each department’s prioritization of student/programmatic needs, then political considerations about what to perform. Space limitations would be final/last consideration.

F. Please describe past examples of interdepartmental or cross-space use that worked well.

ART:

- Students’ use of other spaces has tended to be negotiated by students rather than as departmental projects.

CINEMATHEQUE

- See above for a list of interdepartmental/cross-campus partnerships. The nature of the collaboration varies on a case-by-case basis. Some collaborating partners are very knowledgeable about film and are seeking a venue and publicity, while others lack cinematic knowledge. In general, these partnerships have been very fruitful for both Cinematheque and the other campus entities.
DANCE
Fall 2009 faculty concert at Memorial Union

- The fall 2009 faculty concert was held at the Memorial Union Theater on November 21, 2009.
- Parameters
  - 8-12 hours to hang light plot and lay floor
  - 8-hour day to run pieces
  - Additional time to set lights
  - Union well equipped, but Claude Heintz moved automated equipment from H’Doubler to Union Theater: this added significant time (take down, move, install at Union; take down, move back to H’Doubler, re-install)
- Expense: c. $30,000 (as compared to $4,000-5,000 performance budget for H’Doubler)
- Limitations:
  - Insufficient time as primary limitation.
  - Lighting cues based on seeing pieces in rehearsal, but each piece had only one hour in the Union, which is insufficient for writing full cues.
  - Limited time to do a full and proper job of developing lighting means students don’t have opportunity to learn how to do things properly.
  - Different pedagogical experience to perform only once instead of three times.
  - Road show forces pragmatic decisions, limits time and resources for artistic considerations.
- Advantages: Opportunity to play to unusually large auditorium and audience.
- Notes:
  - Future plans: May have fall 2010 concert at Union, but perform twice
  - If faculty perform in Union, they hire Claude Heintz or someone else to do lights, etc.

MEMORIAL UNION: N/A

MUSIC: N/A

THEATRE AND DRAMA

- In recent years, the department has had relatively few collaborative project. In the 2010-11 season, the department will be collaborating with the University Theater to produce Rocky Horror Picture Show.

G. Describe your response to the general idea of a shared pool of technical and operational staff for campus performing arts spaces. (For example, a person or small number of persons who oversee film projection for all campus venues that show films, or a pool of technical staff trained to present classical music in several different venues.)

ART: N/A at the current time.
**CINEMATHEQUE:** Cinematheque and the Department of Communication Arts would benefit from having more than one full-time professional projectionist. It would be a very positive contribution to campus life if the Union, the Chazen, Cinematheque, etc. could collectively build a position for a projectionist who could move between various campus venues. Because of the specialized training required and the delicacy of the materials, Cinematheque would not consider hiring a student to work as a projectionist.

**DANCE**
There are two areas in which this would be very helpful:
- Having trained staff to manage the front of the house during performances
- Having access to a pool of trusted technical staff for non-departmental events that have no curricular/pedagogical purposes (right now outside users must hire unionized tech people in such circumstances).

**MEMORIAL UNION:** Note: This question origination within the Union as one possible way to support the needs of other curricular and performing arts departments.

**MUSIC:** This would be especially valuable for providing backstage help for Music Hall, which requires more time and knowledge about technical demands and equipment, safety, and specialized equipment than the other halls. At this point it is not used frequently enough to train students to run the hall well, so the facilities manager often ends up running the theater himself.

Pedagogically, this could also be a valuable way for students to have opportunities to learn more about staging different kinds of music. For example, music education students would benefit from learning differences between setting sound, lights, and stage for band and orchestra. Other students might benefit from learning about the differences between staging dance, theater, and popular music.

**THEATRE AND DRAMA**
No particular need or interest at this time. Current staff structure has staff specialists in each area who also train students, so all productions are currently covered in-house.

Also not at all interested in centralized booking system; importance of controlling own space.
VII. OTHER COMMENTS

This section contains comments that don’t conform neatly to other categories. For instance, several programs identified peer institutions or facilities to which they might be compared or which offer models of what would be useful on this campus.

ART
Programs for comparison
- Virginia Commonwealth University: Time Studio and Space Research
- University of Michigan: Multipurpose Studios
- Arizona State University: Digital Arts Ranch and Intermedia Studios
- University of Ohio: Aesthetics Technology Lab / @Lab

CINEMATHEQUE: N/A

DANCE
Box office/house management
- One area that the Dance Program struggles with is the handling of the box office and house management for concerts. There are no regular staff for either of these tasks, and at this time the department relies on student volunteers for both jobs.
- The program has recently started handling ticket sales through the Union box office. Although this generally makes tickets more accessible, there have been times when at-the-door sales have conflicted with pre-opening sales because of a lag time in record sharing. The lack of dedicated box office staff make this situation more problematic because staff need to be able to handle upset and disgruntled patrons, something that student volunteers are not always prepared to handle.

Space development and renovation
- The space that is currently the H’Doubler Performance Space was originally a gym, as evidenced by the track that still hangs above the seating and performance space. For many years, audience seating for dance performances was limited to movable risers. Funding for a 1997 renovation came from alumni donors, not the university.

Ideas for future performing arts space development on campus:
- Dance studio in Memorial Union: Currently, when the Union Theater hosts dance companies for a performance those companies often teach master class to Dance Program students in Lathrop Hall. It would be valuable to have a dance studio adjacent to the Union Theater so that performing dance groups could teach master classes that are open to the public rather than available only to Dance Program students.
- Flexible interdisciplinary lab and performance space: It would be useful for the campus to develop a space specifically to incubate interdisciplinary arts. Ideally, this space would have a mix of equipment such as computers, drafting tables,
tools, open movement space, etc. that would enable artists from different departments to work together in the same physical space. (By contrast, interdisciplinary collaborators now may have discussions together but they have to go back to their respective separate spaces to actually make work.) This space could also be used for informal performances.

- Outdoor performance space: As the Dance Program grows and looks toward developing a graduate program, one area of focus will be world/cultural dance. A formal theater, however, is not always the best venue for this kind of dance and it would be valuable to have an outdoor space that could be used for cultural dance performances and festivals. It would be especially nice to have such a space connected to Memorial Union because of beautiful setting of the lake.

**MEMORIAL UNION**

- In addition to presenting performing arts events, because of its size the Union Theater essentially functions as a campus auditorium for events like lectures, presentations, and convocation ceremonies. While this has the positive effect of the theater having home-like connotations, the Union sees the space as the campus performing arts center. Consequently, some Union staff have raised the question of what might be gained by having an alternate space for such things, thus allowing the Theater to focus more on arts-specific events.

**MUSIC**

Notes regarding the Overture Center

- As the School of Music has developed a plan for constructing new performance and educational spaces, it has addressed the possibility of using existing performance spaces at the Overture Center in order to supplement existing spaces. School of Music Chair John Schaffer has written a memorandum on this subject, and the key points are outlined below:

- On the whole, the School of Music has deemed the performance spaces at the Overture Center inappropriate for the needs of School of Music students for the following reasons:
  - The cost of rehearsing and performing is prohibitive.
  - Hall sizes are inconsistent with School needs: the main halls are far too large and the smaller halls are not acoustically sufficient because they were not designed for music performance.
  - Access to rehearsal time is difficult.
  - Expanding rehearsals and performances to the Overture Center raises significant issues regarding scheduling, transportation, and safety for both students and instruments/equipment.

- Additionally, the School is concerned that in prioritizing what might look like a gesture of outreach the School’s fundamental educational mission could be compromised.
THEATRE AND DRAMA
Virtually all of the other Big 10 schools have at least one, and sometimes more than one, proscenium theater as well as a black box theater. Departments and programs for comparison:

- The University of Michigan recently built two new theaters.
- University of Illinois Krannart Center for the Performing Arts
UNIT REPORTS

In this section, responses to survey questions appear according to unit. Each survey is preceded by a brief program profile.

Profiles and responses appear alphabetically according to program: Art, Cinematheque, Dance, Memorial Union, Music, Theatre and Drama.
4D Art program at a glance:

- Students in 4D art regularly use a wide variety of on- and off-campus spaces, including Humanities 6321 and the Art Lofts Gallery, as well as other spaces that are formally dedicated to art and performance as well as spaces normally used for other activities.
- The Art Lofts opened in May 2009.
- The Art Lofts Gallery is a c. 1700 square foot rectangular space equipped with a lighting grid and instruments.
- The Art Lofts Gallery is supported by a Gallery Coordinator, Graduate Student Project Assistant, and maintenance staff, each of who also has responsibilities to other spaces in the Department of Art.

*Note: The numbers in the chart above reflect use between August 2009 and May 2010, the first time period for which use data is available.

**Significant concerns:**

- Absent a campus space dedicated to 4D art, students in this program are sorely lacking in space to create and present work.
- Existing campus spaces used by 4D art students are not optimally equipped or sufficiently flexible in their uses.
- The absence of a space dedicated to 4D art makes presents difficulties in marketing the Department of Art as cutting edge.
The Department of Art does not currently oversee a performing arts facility, however the new Art Lofts do have a gallery space that is sometimes available for performance. Art faculty indicated a pressing need for a lab and presentation space accessible to students in the 4D program.

Where statements below describe a specific space, they pertain to the gallery in the Arts Lofts. Where needs and shortcomings are described, they reflect general program needs and/or occasional uses of other formal performing spaces on campus for 4D performances.

I. FACILITY OVERVIEW

A. What kinds of performances is this space physically and technically capable of supporting?

Art Lofts Gallery: This is a semi-flexible space that can support small performances and show student artwork.

6321 Humanities: Classroom that can also accommodate student performances.

B. Describe the parameters of the space: audience capacity, stage size, etc.

Art Lofts Gallery
- Rectangular room of 1740 square feet
- c. 80 stackable, movable chairs

6321 Humanities
- Classroom
- c. 20 movable chairs

C. Please describe the technical capabilities of the space. To the extent possible, please provide a list of major technical equipment, its relative age and condition, and information about the funds used to update the inventory.

Art Lofts Gallery
- Lighting grid and instruments without a dimmer board.

6321 Humanities
- Lighting grid and instruments with a dimmer board and projector

All lighting was purchased approximately 10 years ago and was already used at that time. It has never been updated and there are neither plans nor funds to do so. The projector was purchased in 2009 using money from the department’s supplies and equipment budget. There is no specific budget allocation for adding to or updating this equipment.
D. Provide a brief overview of the typical uses of this space:
   1. Curricular

   Art Lofts Gallery: Presents student artwork, including still works (sculpture, 2D, etc.), performances, videos, installations and performances

   6321 Humanities: Focused on developing performance work; less focused on still work.

   2. Extra-curricular

   Students may use either space to present work that is not related to class work. The space is not generally accessible for non-departmental use, however two to three times a year it is used for special events with public speakers or large School of Education meetings.

   3. Other (please explain)

   N/A

E. Performance overview

   1. How many free events such as performances and similar events take place in your space each year?

      • Graduate student area/class shows: 4 shows, 4-21 days each
      • Graduate student group show: 1 show, 1 evening
      • Graduate student solo shows: 14 shows, 7-8 days each
      • Visiting artist show: 1 show, 7 days

   The numbers above do not differentiate between 4D and other uses of the gallery.

   2. How many performances and similar events for which there are attendance charges take place in your space each year?

      None

F. Special considerations: Are there any special circumstances that made recent years’ use of this space atypical, such as special festivals, construction, etc?

   The gallery, and the building in which it is housed, was constructed two years ago. Use data in this survey reflects an incomplete year running from August 2009 to May 2010.

II. USE PROFILES

In this section, please provide information about each type of event for which your space is used. For each event profile, provide the following information:
Event type
- Relationship to performance: performance (including film screenings); performance-related (rehearsal, tech workshop, etc.); non-performance (lecture, class, ceremony, reception, etc.); other
- Relationship to curriculum
- Performing/presenting constituency
- Number of events per year
- Facility use time
- Audience size
- Use fees, if appropriate
- Additional notes

Because neither of the spaces described in this survey are dedicated performing arts spaces, use profiles for them are not as detailed as they are for other departments.

Use profiles below reflect an incomplete year running from August 2009 to May 2010.

**Art Lofts: Days of Use Per Event Type**

Attendance for many of these events is generally unknown, with c. 50-200+ people attending an opening and unknown visitors to the shows after that.
Graduate student solo shows
- Performance and non-performance
- Curricular
- Performing/presenting constituency: Department of Art students
- Number of events per year: 17 shows
- Facility use time
  - Performance/presentation: average of 7-8 days, including 1 evening reception
  - Prep/tech: varies according to the show
- Audience size: c. 50 people attend opening receptions; attendance untracked for the remainder of the show
- Fees: N/A

Visiting Artist Show
- Performance and non-performance
- Curricular
- Performing/presenting constituency: visiting artist
- Number of events per year: 1 show
- Facility use time: 7 days, inclusive of set-up, showing, take-down; 1 evening reception during show
- Audience size: c. 50-100 people attend opening receptions; attendance untracked for the remainder of the show

Graduate student class/area shows
- Performance and non-performance
- Curricular
- Number of events per year: 6 shows
- Facility use time: 4-21 days, inclusive of set-up, showing, take-down; 1 evening reception during show
- Audience size: c. 50 people attend opening receptions; attendance untracked for the remainder of the show

Graduate student group show: Studio Days
- Performance and non-performance
- Curricular
- Performing/presenting constituency: Department of Art students
- Number of events per year: 1 show
- Facility use time: 1 evening, including reception
- Audience size: c. 200-300 people attend opening receptions; attendance untracked for the remainder of the show

Other events
- Non-performance: School of Education major events, including Academic Programs Council meetings, Board of Visitor meetings, and Arts Institute Awards ceremonies
- Extra-curricular
- Performing/presenting constituency: academic staff and faculty
• Number of events per year: 2-3
• Facility use time: various
• Audience size: variable

III. SUPPORT: STAFF AND ANCILLARY SPACES

A. List employee positions that support use of this space. For each position please include the following information:

Title
• Full time equivalence
• Position type
• Brief position description
• Primary funding source

Faculty Associate—Gallery Coordinator
• 25% FTE
• Academic Staff
• Manage and coordinate the gallery shows and schedules, oversee gallery operations for the Art Lofts Gallery and the 7th floor gallery in the Humanities building
• This position is new as of this year. Funding provided by a partner hire decision with the Department of Chemistry up until 2011/2012.

Art Lofts Graduate Project Assistant
• 33%; less than 1/3 of this position (or 11% FTE) goes to supporting the gallery
• Graduate student support position
• Support and maintain the Art Lofts gallery as part of other departmental responsibilities.
• Paid by departmental budget.

Maintenance staff
• 100%
• Classified staff
• Support and maintain the Art Lofts gallery as part of other departmental responsibilities, including maintenance of the Art Dept. spaces on the 6th and 7th floors of the Humanities building as well as the Art Lofts. It is impossible to determine exactly what percentage of this position is devoted to gallery maintenance.
• Paid by departmental budget

In general, these three staff positions work together on general maintenance of the gallery. They also work with whoever is using the gallery to ensure that any repairs necessary after an exhibition are complete (e.g. painting walls, repairing holes etc.).

B. What support spaces are associated with this performance space? For each support space, please provide the following information:
Type of space
• Number of this kind of space (if more than one)
• Uses of this space
• Inventory and/or technical equipment stored in this space
• Additional notes

Both the Art Lofts Gallery and 6321 Humanities have a closet for lighting fixtures and similar equipment.

IV. CURRICULAR ISSUES

A. Are there any curricular needs that are not being adequately met by this space? Please describe the specific limitations.

Issues with the Art Lofts gallery:
• White walls, but inability to black out surrounding light
• Light grid, but absence of dimmer controls
• Concrete floor, which can be difficult to move on
• Frequent use as gallery for static art, so not always accessible for 4D art

4D students need two kinds of spaces to which they do not currently have access.

1) A space to experiment, play, and develop ideas without pressure to present or perform work for a consuming public. This kind of space would need to be accessible to students for longer periods of time over which they could develop work, not just for the shorter periods needed to perform work.

2) A flexible black box performance space whose primary users would be Department of Art students and faculty.

The lack of both of these kinds of spaces has major impacts on recruiting potential students and on enabling students to develop work.

It is difficult to recruit students for the 4D art program when the department cannot advertise having facilities dedicated to performance art. Having a space helps develop an identity for the department

For students in the department, having a dedicated space would provide a space for work, help galvanize practice, and act as a catalyst for work.

Additionally, the Art Lofts spaces are less accessible to members of the department still located in the Humanities building.

This space would also be a useful asset for visiting artists.
B. Are there any major technical deficiencies that place limitations on the typical curricular uses of this space?

As described above, the primary problem is the lack of any kind of space dedicated to 4D art.

The parameters for both the lab and performance spaces are roughly similar. They are:
  • Versatility, flexibility, and malleability
  • Flexible seating, including the ability to remove seating altogether
  • A physical structure that does not reflect preconceived notions about what would occur in the space
  • Accessibility to students
  • Technical requirements:
    - Integration of projection, sound, and light systems
    - Projection equipment and the ability to project in multiple directions and at multiple scales at once
    - Lighting grid with dimmer
    - Sound system
    - Projection surfaces
    - c. 1000 square feet

V. FUTURE PLANS

A. Are there any near-term (c. next five years) expected changes to use patterns for this space? Please describe.

N/A

B. Describe any near-term renovation/construction related to this space.

Although it may not impact this space in particular, there are plans to relocate the portion of the Department of Art that is still in the Humanities building to a new building adjacent to the Art Lofts. This new construction will have a lecture facility that may also be designed in a flexible enough way that it could be used for performances, although that is not yet determined.

The department is currently seeking money for this new building, and the expectation is that funds for this construction are in the next biennial state budget, although there are some contingencies to that plan.

C. Describe any known near-future (c. next five years) needs regarding technology for this space.

As described above, there are technological deficiencies in this space, although the larger issue is finding/creating a space that will meet students’ needs.
VI. COLLABORATION

A. Do members of your department/unit use any other space or venue on campus for performances or related work? Please describe.

Student performance work tends to occur in two different kinds of spaces: while some work occurs in traditional performance spaces, many students deliberately set work in non-traditional spaces.

Traditional performing spaces used by students:
- On campus: galleries, classrooms, Frederic March Play Circle, H’Doubler Performance Space, Hemsley Theatre, Design Gallery
- Off campus: Bartell Theater, Gates of Heaven, Project Lodge, Commonwealth Gallery, Turner Hall

Non-traditional performing spaces used by students: store fronts, warehouses, gardens, parks, stores, supper clubs, state capitol

B. Please describe any obstacles that prevent members of your department/unit from using other performance spaces on campus to meet your primary curricular needs.

- Other departments’ own needs are understandably prioritized in scheduling spaces
- Lack of support staff available for work from outside the controlling the department
- Lack of flexibility in other spaces: inflexible seating plans, inability to do messy work in a space (e.g. bring in materials such as rocks, painting the floor or walls, etc.)
- Lack of ability to get into a space and stay there for a while
- Lack of funds to pay the fees charged by other departments for using their spaces.

C. Do other departments/units use your performance space for curricular work? Please describe.

N/A

D. Do other departments/units use your performance space for extra-curricular work (e.g. invited guest public lectures, film showings, etc.)? Please describe.

N/A

E. Please describe any obstacles that make it difficult for members of other arts departments/campus units that make it difficult for them to use this space.

N/A
F. Please describe past examples of interdepartmental or cross-space use that worked well.

Students’ use of other spaces has tended to be negotiated by students rather than as departmental projects.

G. Describe your response to the general idea of a shared pool of technical and operational staff for campus performing arts spaces. (For example, a person or small number of persons who oversee film projection for all campus venues that show films, or a pool of technical staff trained to present classical music in several different venues.)

N/A at the current time.

VII. OTHER COMMENTS

Programs for comparison
- Virginia Commonwealth University: Time Studio and Space Research
- University of Michigan: Multipurpose Studios
- Arizona State University: Digital Arts Ranch and Intermedia Studios
- University of Ohio: Aesthetics Technology Lab / @Lab
CINEMATHEQUE: 4070 VILAS HALL 4070

Cinematheque at a glance:
- The Cinematheque program shows nearly 70 free films each year.
- 4070 Vilas is also used for class meetings, curricular screenings, and the Department of Communication Art colloquium series.
- 4070 Vilas is a small, fixed-seat theatre with projectors for showing 35mm, 16mm, and HD cinema and seating for 150 people.
- The Cinematheque film series is supported by the equivalent of 2.5 full time positions, plus a faculty advisor with one course release. The Cinematheque program also shares one full-time projectionist position with the Department of Communication Art.
- Cinematheque has a strong history of collaborating with other campus entities in programming.

![4070 Vilas Events Per Year](chart)

**Significant concerns:**
- The projectionist’s booth is extremely small—barely large enough to house equipment and not large enough to accommodate the newest projection equipment.
- Because the space is so heavily used, it is often difficult to find open time in the schedule to prepare for visiting speakers, special events, musical performances that accompany films, etc.
The Cinematheque room is shared with the Department of Communication Arts, although they are structurally different campus entities. The positions and statements represented in this survey reflect the perspective of the Cinematheque film series, not the Department of Communication Arts as a whole.

I. FACILITY OVERVIEW

A. What kinds of performances is this space physically and technically capable of supporting?

Film screenings, class meetings, lectures

B. Describe the parameters of the space: audience capacity, stage size, etc.
   • Fixed seating on a slight rake
   • Screen at the front of the room
   • Projection booth at the back of the room

C. Please describe the technical capabilities of the space. To the extent possible, please provide a list of major technical equipment, its relative age and condition, and information about the funds used to update the inventory.

   • 35 mm projectors (2)
   • 16 mm projector
   • 1 high-definition projector
   • Lecture podium: internet connection, ability to integrate laptop and other media equipment to projection and sound system

Both of the film projectors are relatively aged equipment. The high definition projector is new. Equipment is generally paid for through lab improvement grants.

D. Provide a brief overview of the typical uses of this space:
   1. Curricular

   Class meetings, media screenings for classes, disciplinary lectures.

   2. Extra-curricular

The Cinematheque film series supports the curriculum, the general mission of the University, and curricular development in the arts, culture, and language by collaborating with numerous campus entities. Past collaborators include: Chazen Museum, foreign language programs (German; French and Italian), and area studies (East Asian Language and Literature; Global Studies; African Studies; International Institute; Center for Russia, East Europe, and Central Asia; Latin American, Caribbean and Iberian Studies) as well as student associations (Polish Student Association).
3. Other (please explain)

As a free, public film series, Cinematheque is also an outreach program.

E. Performance overview
   1. How many free events such as performances and similar events take place in your space each year?

Cinematheque: Approximately 67 screenings

   2. How many performances and similar events for which there are attendance charges take place in your space each year?

Cinematheque: N/A
Wisconsin Film Festival: c. 15 screenings

F. Special considerations: Are there any special circumstances that made recent years’ use of this space atypical, such as special festivals, construction, etc?

N/A

II. USE PROFILES

In this section, please provide information about each type of event for which your space is used. For each event profile, provide the following information:

Event type
   • Relationship to performance: performance (including film screenings); performance-related (rehearsal, tech workshop, etc.); non-performance (lecture, class, ceremony, reception, etc.); other
   • Relationship to curriculum
   • Performing/presenting constituency
   • Number of events per year
   • Facility use time
   • Audience size
   • Use fees, if appropriate
   • Additional notes

The numbers below reflect an average year.
Cinematheque Film series
- Free film series that screens 2-4 films per weekend during the academic year.
- Performance-related
- Primarily extra-curricular, though for graduate student assistants there can be a direct curricular connection
- Performing/presenting constituency: Faculty and students
- Number of events per year: 67 screenings
- Facility use time
  - Performance/presentation: c. 2 hours/screening
  - Prep/tech: varies
- Audience size: several dozen to full capacity
- Additional notes: The Cinematheque series is funded by the College of Letters and Sciences and the Anonymous Fund, not the Department of Communication Arts

Class Meetings
- Regular class meetings; does not include curricular screenings
- Non-performance
- Curricular
- Performing/presenting constituency: Faculty instructors
- Number of events per year: c. 390 class sessions
- Facility use time: 50 min./class
- Audience size: up to 150 students
Curricular screenings
- Media screenings separate from regular class meetings, which may be held in another space
- Non-performance
- Curricular
- Performing/presenting constituency: Faculty instructors
- Number of events per year: 284 screenings
- Facility use time: Screenings are scheduled in 2-hour blocks
- Audience size: up to 150 students

Colloquium
- Weekly disciplinary talks and discussions
- Non-performance
- Curricular and extra-curricular
- Performing/presenting constituency: Faculty, students, visiting scholars
- Number of events per year: c. 20 (1/week most weeks of the academic year)
- Facility use time: 2 hours/meeting
- Audience size: up to 150

III. SUPPORT: STAFF AND ANCILLARY SPACES

A. List employee positions that support use of this space. For each position please include the following information:

Title
- Full time equivalence
- Position type
- Brief position description
- Primary funding source

Projectionist
- 100% position, about half for this program
- Academic staff, shared roughly equally between Cinematheque and the Department of Communication Arts
- Project films for public Cinematheque screenings and curricular screenings; handle film traffic.

Faculty Advisor
- Equivalent to one course release
- Support and advise programming choices; oversee maintenance of technical equipment.
Programmer
- One 50% position; one 100% position.
- Curate film series.
- Note: The 100% position is new as of this year.

Graduate Student Project Assistant
- 50%
- Support programming/curation

B. What support spaces are associated with this performance space? For each support space, please provide the following information:

Type of space
- Number of this kind of space (if more than one)
- Uses of this space
- Inventory and/or technical equipment stored in this space
- Additional notes

Projection booth
- Store projection equipment—see above for list of primary equipment
- See above for limitations on this space

Office space
- Offices (some shared) for support staff
- Programming work; film traffic

IV. CURRICULAR ISSUES

A. Are there any curricular needs that are not being adequately met by this space? Please describe the specific limitations.

There are several curricular issues related to this space:
- The room is not large enough to accommodate all of the students in large lecture classes at the same time. Consequently, faculty must do two screenings of each film in order for all students in a large to see it.
- There is some difficulty accommodating both the public/outreach/presentation and the instructional demands on the space. For instance, because the room is used so intensely for classes, preparing it for public presentation can be difficult (e.g. tuning the piano for silent films). Conversely, at certain times the space is not available for instructional use because of its allocation for public presentation. The current Cinematheque faculty advisor feels that it would be preferable to have two distinct spaces for these two uses.
- As one of the largest rooms in the department, 4070 is used even for non-media classes despite the fact that they do not need its technical capabilities.
B. Are there any major technical deficiencies that place limitations on the typical curricular uses of this space?

In general, the projection booth is far too small. It was originally a closet, and is very crowded with existing equipment. See below for further information about space problems for future projection equipment.

V. FUTURE PLANS

A. Are there any near-term (c. next five years) expected changes to use patterns for this space? Please describe.

B. Describe any near-term renovation/construction related to this space.

C. Describe any known near-future (c. next five years) needs regarding technology for this space.

Cinema in general will soon be transitioning to high quality digital projection. This will require the acquisition and housing of entirely new equipment, which consists of very large machines. In addition to the expense of acquiring such equipment, there will have to be substantial changes to the projection space in order to accommodate their large size. However, there are no plans at present for such changes.

Additionally, it is expected that the department will need to replace the current 35 mm and 16 mm film projectors with two dual-gauge projectors that can handle both kinds of film. The department currently owns one such projector, which was paid for with a lab improvement grant, but it will have to fundraise for the other machine.

VI. COLLABORATION

A. Do members of your department/unit use any other space or venue on campus for performances or related work? Please describe.

The Cinematheque series only screens in this room.

B. Please describe any obstacles that prevent members of your department/unit from using other performance spaces on campus to meet your primary curricular needs.

Technical requirements limit Cinematheque from presenting in other spaces.

C. Do other departments/units use your performance space for curricular work? Please describe.

N/A.
D. Do other departments/units use your performance space for extra-curricular work (e.g. invited guest public lectures, film showings, etc.)? Please describe.

N/A. Scheduling is already very tight for this space although Cinematheque allows the room to be used by the Wisconsin Film Festival.

E. Please describe any obstacles that make it difficult for members of other arts departments/campus units that make it difficult for them to use this space.

See above.

F. Please describe past examples of interdepartmental or cross-space use that worked well.

See above for a list of interdepartmental/cross-campus partnerships. The nature of the collaboration varies on a case-by-case basis. Some collaborating partners are very knowledgeable about film and are seeking a venue and publicity, while others lack cinematic knowledge.

In general, these partnerships have been very fruitful for both Cinematheque and the other campus entities.

G. Describe your response to the general idea of a shared pool of technical and operational staff for campus performing arts spaces. (For example, a person or small number of persons who oversee film projection for all campus venues that show films, or a pool of technical staff trained to present classical music in several different venues.)

Cinematheque and the Department of Communication Arts would benefit from having more than one full-time professional projectionist. It would be a very positive contribution to campus life if the Union, the Chazen, Cinematheque, etc. could collectively build a position for a projectionist who could move between various campus venues. Because of the specialized training required and the delicacy of the materials, Cinematheque would not consider hiring a student to work as a projectionist.

VII. OTHER COMMENTS

N/A
**DANCE PROGRAM: MARGARET H’DOUBLER PERFORMANCE SPACE**

**Margaret H’Doubler Performance Space at a glance:**
- Space description: sprung dance floor in performance area; proscenium curtain; raked seating for 240; light grid, sound system, and video projection.
- Used for student, faculty, and guest dance performances, rehearsals and classes, and colloquium-style talks and presentations.
- Approximately 30 free events and 10-15 ticketed performances per year.
- The Dance Program regularly hosts special events such as Alumni concerts, World Dance Alliance and American College Dance Festival performances, and Summer Dance Intensive workshops.

**H’Doubler Audience Events**

* The data in this chart represents publicly-accessible audience events; it does not include rehearsals and classes that take place in the H’Doubler Performance Space.

**Significant concerns:**
- The space is sufficient, and sufficiently outfitted, to accommodate existing needs, however it will not be sufficient in the future as the program seeks to develop into a full campus department.
With only one full-time employee dedicated to supporting this space, staff time is barely sufficient to cover departmental needs. The lack of additional staff makes it difficult for other departments on campus to access the space.

The space has significant structural limitations that prohibit hanging scenery, using moving curtains, and many other space modifications that are quite common in other theaters.

I. FACILITY OVERVIEW

A. What kinds of performances is this space physically and technically capable of supporting?

Primary use is dance performances, rehearsals, and showings; can also accommodate presentations, talks, or theatrical readings.

B. Describe the parameters of the space: audience capacity, stage size, etc.

- Audience capacity: 240
- Dimensions:
  - Width: 34' to onstage edge of fixed black legs.
  - Depth: 31'-6" to black scrim. (35' to permanent white cyc).
  - Height: 20'-3" to fixed black borders.
- House seating rises quickly above stage height
- Curtains: No main curtain; proscenium opening curtain
- No fly system
- Upstage and midstage scrims can travel open or closed
- Lighting on fixed grid above the stage
- Additional rigging is dead hang only at the discretion of the Technical Director

C. Please describe the technical capabilities of the space. To the extent possible, please provide a list of major technical equipment, its relative age and condition, and information about the funds used to update the inventory.

Full equipment description is available here: [http://dance.wisc.edu/theatre/Site/Tech_Info.html](http://dance.wisc.edu/theatre/Site/Tech_Info.html)

- Sprung dance floor
- Black border curtains
- Scrim
- Light grid and house light plot
- Sound:
  - Sound mixer
  - House and stage speakers
  - Cassette and CD players
  - 7 microphone lines and 6 microphones
• Video:
  VCR
  Video projector

Most of the technical equipment is relatively new. Technical equipment is paid for from several sources: capital funds from the School of Education, funds generated by facility use fees, and UW Foundation/donor money.

D. Provide a brief overview of the typical uses of this space:
  1. Curricular
     • Student dance concerts
     • Student choreography concerts
     • Student performances in faculty research concerts
     • Guest artist concerts
     • Friday forums (lecture-demonstrations)
     • Choreography classes

  2. Extra-curricular
     • Faculty research concerts

  3. Other (please explain)
     Occasional use of staged theatrical readings, generally small productions with minimal requirements and impacts (e.g. staged readings that don’t require significant rehearsal time, such as a one-person show by member of Theatre and Drama faculty)

E. Performance overview

Numbers from this section come from the 2009-10 academic year.

1. How many free events such as performances and similar events take place in your space each year?

30 + events open to the public
• Friday Forum: 22
• 100 Years of Lathrop video screening: 1
  author presentation: 1
  panel presentations: 2
  master class: 1
• End of semester class presentations: 2-3 per semester

2. How many performances and similar events for which there are attendance charges take place in your space each year?
2009-10: 13 concerts (program, student, faculty research, alumni dance concerts)

F. Special considerations: Are there any special circumstances that made recent years’ use of this space atypical, such as special festivals, construction, etc?

Most years reflect some special performance events, although the nature and number of those events changes each year. Recent examples include:

- Fall 2009 faculty concert was held at Union Theater—has historically been held at H’Doubler
- Alumni Dance concert
- Additional faculty research concerts held in other venues
- World Dance Alliance
- American College Dance Festival Association regional conference (added 16 master classes and 2 concerts at H’Doubler as well as 5 concerts at the Union Theater)
- Summer Dance Intensive: 2 week festival with workshops, classes, performances; this added 5 free concerts in June/July 2008
- Spring 2007 celebration of the Dance Program’s 80th anniversary: added 2 panels and 4 concerts to H’Doubler as well as additional events held elsewhere

II. USE PROFILES

In this section, please provide information about each type of event for which your space is used. For each event profile, provide the following information:

Event type
- Relationship to performance: performance (including film screenings); performance-related (rehearsal, tech workshop, etc.); non-performance (lecture, class, ceremony, reception, etc.); other
- Relationship to curriculum
- Performing/presenting constituency
- Number of events per year
- Facility use time
- Audience size
- Use fees, if appropriate
- Additional notes

Faculty Research Dance Concert
- Dance performance by faculty choreographers
- Extra curricular
- Performing/presenting constituency: mixed faculty/student performers
- Number of events per year: 2-3 programs per year (2 in 2009-10) with 3 performances of each program
- Facility use time
Performance/presentation: 3 performances, c. 2 hours each  
Rehearsal: c. 6 hours  
Prep/tech: varies significantly with individual shows

- Audience size: Many of these concerts sell out, equally 240 people per performance
- Fees: Paid for through faculty research funds and ticket sales
- Additional notes:
  - Sometimes have more complex set-up than student performances: space may be modified by projection screens, etc.; when this happens classes may be bumped to other spaces.
  - Performance space also used for auditions and rehearsals prior to show

Faculty Concert
- Dance performance by faculty choreographers
- Curricular
- Performing/presenting constituency: Student performers with some community and UW performers
- Number of events per year: 1 program per year with 3 performances of each program
- Facility use time
  - Performance/presentation: N/A—held in Union Theater  
  - Rehearsal: c. 52 hours for 33 rehearsals  
  - Tech: 1.5—2 hours/piece + tech runs and dress rehearsals  
  - Set-up: approximately 24 hours moving lights from Lathrop and intro the Union Theater  
  - Take-down: approximately 24 hours moving lights from the Union Theater and re-hanging them in Lathrop
- Other (please explain): 3 hours for 2 1.5 hr preview showings
- Audience size: nearly 1300 for the concert held in the Union Theater
- Fees: Paid for through ticket sales and an NEA grant supporting the guest artist (not paid for through the department budget)
- Additional notes:
  - Not held in H’Doubler this year. Instead, held one performance in Union Theater. Expectation of holding 2 performances in Union Theater Fall 2010. Departmental resources still used for presenting show, including technical resources such as lights that were transferred to the Union Theater.
  - Performance space also used for auditions and rehearsals prior to show
  - Rehearsals for this performance also held elsewhere in Lathrop

Other Dance Concert
- Dance performance: featuring external choreographers and dancers, e.g. 2010 alumni dance concert; other years World Dance Alliance, ACDFA, etc.
- Extra and/or non-curricular
- Performing/presenting constituency: Non-university performers; sometimes student performers
- Number of events per year: 1 in 2010; 1-6 in other years
- Facility use time: Varies widely according to the performance, but always includes rehearsal time, tech set-up and tech runs, dress rehearsal(s)
- Audience size: varies widely, up to the maximum held by the space
- Additional notes: The number and exact details of these additional concerts varies greatly from year to year

**Spring Student Concert**
- Dance performance featuring student choreography
- Curricular
- Performing/presenting constituency: Student performers
- Number of events per year: 1 program per year with 3 performances of each program
- Facility use time:
  - Performance: 10.5 hours (2 hours + call 90 min before performance x 3 performances)
    - Rehearsal: varies, and includes rehearsal in other studios as well
    - Dress rehearsal: approx. 2 hours + call 30 min before run
    - Tech: c. 20 hours (2 hour block/piece times 10 pieces) plus a tech run—c. 6 hours: 2 tech runs, 2 hours + call 45 min.
  - Other (please explain)
    - Audition: 2 hours
    - Production meeting: 2 hours
    - Final showing: 2 hours
    - Full run: 2 hours + call 30 min before run
- Audience size: Many of these concerts sell out, reaching up to 240 people per concert
- Fees: Funded entirely by ticket sales
- Additional notes:
  - Performance space also used for auditions, rehearsals, and showings prior to show.
  - The above does not include rehearsal times for individual pieces, which typically occur in one of the classroom studios.

**Spring Program Concert**
- Dance performance featuring pieces developed in repertory classes and by guest artists
- Curricular
- Performing/presenting constituency: Student performers with guest artists, faculty, UW staff
- Number of events per year: 1 program per year with 3 performances of each program
- Facility use time
  - Performance: 10.5 hours (2 hours + call 90 min before performance x 3 performances)
    - Rehearsal:
      - Piece rehearsals: 107.25 hours (51 rehearsals)
      - Dress rehearsal: 2.5 hours (run + call 30 min before run)
      - Tech: 18 hours (8 tech rehearsals x 2 hours each; 1 full tech run)
      - Preview run: c. 2 hours
      - Additional time goes to set-up and take-down
- Audience size: Many of these concerts sell out, reaching up to 240 people per concert
• Fees: Paid for entirely by ticket sales

**Friday Forum**
• Mixed forms: informal performances, showings, talks, departmental discussions
• Curricular and extra-curricular
• Performing/presenting constituency: Student, faculty, UW staff, and guest artists as performers and presenters
• Number of events per year: 22 per year (1-4 per month during academic year)
• Facility use time
  - Performance: 44 hours total (2 hours/event x 22 events)
  - Rehearsal: N/A
  - Tech: minimal, and varies according to the event (7 events were showings and auditions; 3 events were related to visiting/guest artists)
  - Set-up/take-down: minimal
• Audience size: Usually several dozen people, including Dance Program faculty, students, and audience members from elsewhere in the university community
• Fees: Paid for in departmental budget

**Rehearsals, class meetings, technical preparation for performances**
• Technique and choreography class meetings; rehearsals for performances that will be held in H’Doubler as well as elsewhere; setting technical requirements for performances
• Curricular and extra-curricular
• Performing/presenting constituency: Student, faculty, UW staff, and guest artists
• Number of events per year: many dozens
• Facility use time: c. 1-4 hours for classes and rehearsals
• Audience size: N/A

**III. SUPPORT: STAFF AND ANCILLARY SPACES**

A. List employee positions that support use of this space. For each position please include the following information:

**Title**
• Full time equivalence
• Position type
• Brief position description
• Primary funding source

**Lighting Designer**
• 100%
• Academic staff
• Provide technical support for Dance Program productions; teach lighting design for dance
• Funding source: department budget
Note: Front of house support for concerts: These are not covered by regular department staff. The head usher is paid by ticket sales; remaining ushers are volunteers, often students.

B. What support spaces are associated with this performance space? For each support space, please provide the following information:

Type of space
- Number of this kind of space (if more than one)
- Uses of this space
- Inventory and/or technical equipment stored in this space
- Additional notes

**Warm-up/costume/prop-storage room immediately backstage**
- 1 space
- Uses:
  - Used by dancers before, during, and immediately after performances
  - Storage of costumes and props at all times

**Locker rooms**
- 2 rooms (1 men’s room, 1 women’s room)
- Uses: Changing area before/during/after performances, classes, and rehearsals

**Studio classrooms (B101, 249, 349, 510, 549)**
- 5 dance studios
- Uses: dance classes (technique, composition, etc.); faculty rehearsals; student rehearsals; occasional informal showings
- Note: Room 549 is a semi-theatrical space and can be used for end-of-semester undergraduate student showings, although it is not sufficient for future graduate students to show work.

**General note about classrooms:** The five studio spaces (B101, 249, 349, 510, 549) are used almost continually throughout the day for dance technique classes. Between 5 and 9pm, B101, 249, and 549 are turned over for Rec Sports while 349 and 549 are used for faculty and dance major rehearsals. When the rooms are not in use during the day, any student enrolled in a dance class may sign up for time in one of the rooms; as a rule during the semester, there are waiting lists for the classrooms all day except for very unpopular times such as first thing in the morning.
IV. CURRICULAR ISSUES

A. Are there any curricular needs that are not being adequately met by this space? Please describe the specific limitations.

The space is sufficient for current needs. However, see note at the end of this survey about the need for additional performance space as the Dance Program looks forward to developing an MFA program.

B. Are there any major technical deficiencies that place limitations on the typical curricular uses of this space?

- Lights and curtains sufficiently configured for dance performances, but neither is terribly flexible. Changing lights is time consuming (can’t simply be lowered); curtains can’t be moved easily; rods hanging curtains can’t take in-motion weight.
- Insufficient fire prevention/suppression: no fire suppression, fire curtains, sprinklers, smoke pockets. Cannot add seating to space because of inadequate egress.
- The lack of a movable front curtain limits the kind of staging/scene setting available in the space.
- Currently locker rooms are used as the default green room. This limits the program’s ability to present students with a full pre-professional experience and means that the department is unable to present major professional groups in this space.

V. FUTURE PLANS

A. Are there any near-term (c. next five years) expected changes to use patterns for this space? Please describe.

B. Describe any near-term renovation/construction related to this space.

The floor under the stage is temporary plywood veneer on foam blocks; this was not sufficient at the time of installation and has become less so over time. In summer 2010 a new basket weave sprung floor will be installed; cost is c. $60,000

C. Describe any known near-future (c. next five years) needs regarding technology for this space.

The Dance Program is expecting to become the Department of Dance in the near-term future, and, father out, is working toward developing a Master of Fine Arts program. This intensification and expansion of academic studies will no doubt require heavier use of both H’Doubler and the supporting spaces.

As noted elsewhere, the current technology is sufficient for current productions, although faculty who use multi-media (projections, television screens, etc.) generally have to install some equipment on a per-performance basis.
VI. COLLABORATION

A. Do members of your department/unit use any other space or venue on campus for performances or related work? Please describe.

- See description below of fall 2009 use of the Memorial Union Theater for the faculty concert.
- Some faculty use the Memorial Union Theater and off-campus spaces (including the Overture Center) for their research concerts.

B. Please describe any obstacles that prevent members of your department/unit from using other performance spaces on campus to meet your primary curricular needs.

The cost of using the Memorial Union Theater is the greatest obstacle to using it more frequently. Because of the expense, concerts that are shown there run on much tighter tech and rehearsal schedules and, consequently, students have less time to learn about the tech in that space or refine performance for that space.

The Union Theater has insufficient seating for disabled patrons, which has limited faculty endeavors to work with disabled dancers and make connections to the local community.

C. Do other departments/units use your performance space for curricular work? Please describe.

Due to scheduling constraints, curricular use by other departments is extremely rare.

D. Do other departments/units use your performance space for extra-curricular work (e.g. invited guest public lectures, film showings, etc.)? Please describe.

Other campus units occasionally use the space for low-impact performance events such as un-staged theatrical readings. These tend to be limited in scope because of the program’s heavy use of the space.

E. Please describe any obstacles that make it difficult for members of other arts departments/campus units that make it difficult for them to use this space.

Space availability (heavy use by the Dance Program) is the primary obstacle.

Technical capabilities: The space and technology is sufficient for dance, but is not a multi-purpose space.

- There is no fly system and the curtain hangers can’t handle additional weight or move curtains during the performance.
- The lights are not easily moved or changed; must lay masonite on floor and bring in lift for each change—this is much more time consuming than changes in many theater setups.
• Can’t put up walls, scenery, etc. because of lack of space and need to keep floor pristine (e.g. can’t screw things into the floor).

F. Please describe past examples of interdepartmental or cross-space use that worked well.

Fall 2009 faculty concert at Memorial Union
• The fall 2009 faculty concert was held at the Memorial Union Theater on November 21, 2009.
• Parameters
  - 8-12 hours to hang light plot and lay floor
  - 8-hour day to run pieces
  - Additional time to set lights
  - Union well equipped, but Claude Heintz moved automated equipment from H’Doubler to Union Theater: this added significant time (take down, move, install at Union; take down, move back to H’Doubler, re-install)
• Expense: c. $30,000 (as compared to $4,000-5,000 performance budget for H’Doubler)
• Limitations:
  - Insufficient time as primary limitation.
  - Lighting cues based on seeing pieces in rehearsal, but each piece had only one hour in the Union, which is insufficient for writing full cues.
  - Limited time to do a full and proper job of developing lighting means students don’t have opportunity to learn how to do things properly.
  - Different pedagogical experience to only perform once instead of three times.
  - Road show forces pragmatic decisions, limits time and resources for artistic considerations.
• Advantages: Opportunity to play to unusually large auditorium and audience.
• Notes:
  - Future plans: May have fall 2010 concert at Union, but perform twice
  - If faculty perform in Union, they hire Claude Heintz or someone else to do lights, etc.

G. Describe your response to the general idea of a shared pool of technical and operational staff for campus performing arts spaces. (For example, a person or small number of persons who oversee film projection for all campus venues that show films, or a pool of technical staff trained to present classical music in several different venues.)

There are two areas in which this would be very helpful:
• Having trained staff to manage the front of the house during performances
• Having access to a pool of trusted technical staff for non-departmental events that have no curricular/pedagogical purposes (right now outside users must hire unionized tech people in such circumstances).
VII. OTHER COMMENTS

Box office/house management
One area that the Dance Program struggles with is the handling of the box office and house management for concerts. There are no regular staff for either of these tasks, and at this time the department relies on student volunteers for both jobs.

The program has recently started handling ticket sales through the Union box office. Although this generally makes tickets more accessible, there have been times when at-the-door sales have conflicted with pre-opening sales because of a lag time in record sharing. The lack of dedicated box office staff make this situation more problematic because staff need to be able to handle upset and disgruntled patrons, something that student volunteers are not always prepared to handle.

Space development and renovation
The space that is currently the H’Doubler Performance Space was originally a gym, as evidenced by the track that still hangs above the seating and performance space. For many years, audience seating for dance performances was limited to movable risers. Funding for a 1997 renovation came from alumni donors, not the university.

Ideas for future performing arts space development on campus:
- Dance studio in Memorial Union: Currently, when the Union Theater hosts dance companies for a performance those companies often teach master class to Dance Program students in Lathrop Hall. It would be valuable to have a dance studio adjacent to the Union Theater so that performing dance groups could teach master classes that are open to the public rather than available only to Dance Program students.

- Flexible interdisciplinary lab and performance space: It would be useful for the campus to develop a space specifically to incubate interdisciplinary arts. Ideally, this space would have a mix of equipment such as computers, drafting tables, tools, open movement space, etc. that would enable artists from different departments to work together in the same physical space. (By contrast, interdisciplinary collaborators now may have discussions together but they have to go back to their respective separate spaces to actually make work.) This space could also be used for informal performances.

- Outdoor performance space: As the Dance Program grows and looks toward developing a graduate program, one area of focus will be world/cultural dance. A formal theater, however, is not always the best venue for this kind of dance and it would be valuable to have an outdoor space that could be used for cultural dance performances and festivals. It would be especially nice to have such a space connected to Memorial Union because of beautiful setting of the lake.
MEMORIAL UNION: WISCONSIN UNION THEATER AND FREDERIC MARCH PLAY CIRCLE

Wisconsin Union Theater and Frederic March Play Circle at a glance:
- Combined presentation of over 670 events per year.
- Eight full-time positions plus 5-15 student workers per semester

Wisconsin Union Theater & Frederic March Play Circle: Event Types

- Film screenings: 48%
- Play performances: 4%
- Musical performances: 1%
- Meetings: 1%
- Lectures: 4%
- Play performances: 4%
- Variet show: 4%
- Conference sessions: 10%
- Convocation: 2%
- Dance performances: 4%
- Private functions: 0%
- Non-performance rehearsals: 0%
- Non-performance rehearsals: 0%

Wisconsin Union Theater
- Space: Two-level proscenium theater with seating for an audience of up to 1300
- Performance profile:
  - Central campus performing arts space featuring primarily extra-curricular and non-curricular performances in all of the performing arts areas.
  - World-class dance, film, music (classical, popular, world, jazz), and lecture series programmed by student-led, staff-supported Wisconsin Union Directorate committees.
  - Performance, meetings, and gatherings of many kinds presented by Registered Student Organizations and by rental users.
- Curriculum-supporting activities:
  - Presents opportunities for student programmers and RSO members to gain experience programming and producing events.
  - Master classes for campus students with professional performing artists.
- Joint productions with and box office support for campus performing and presenting arts units.
- Provides student exposure to professional presenting arts space.

**Wisconsin Union Theater: Internally and externally programmed events**

- **WUD events**: 39%
- **Non-WUD events**: 61%

**Wisconsin Union Theater: Event types**

- Variety show: 19%
- Conference sessions: 22%
- Convocation celebrations: 4%
- Dance performances: 9%
- Film screenings: 15%
- Music: all genres: 17%
- Meeting: 0%
- Lecture: 4%
- Play performance: 4%
- Non-performance rehearsal: 1%
Frederic March Play Circle at a glance:
- Small theater consisting of a center stage and two side stages
- Performance space used for extra-curricular lectures and entertainment event and curricular conferences and performances.
- Free showings of numerous films each week, programmed by the student-led, staff-supported Wisconsin Union Directorate Film Committee.

**Frederic March Play Circle: Event Types**

- Film screenings: 45%
- Variety show: 26%
- Play performances: 11%
- Musical performances: 10%
- Meetings: 5%
- Lectures: 4%
- Non-performance rehearsals: 0%
- Private functions: 0%

Significant concerns:
- Both of these facilities are in extremely high demand, yet both face restrictions in their ability to serve the University community because of limited operational staff.
- Both facilities would benefit from physical improvements to increase the operation functionality.

I. FACILITY OVERVIEW

A. What kinds of performances is this space physically and technically capable of supporting?

Union Theater: Large and small music ensembles all genres; theatrical productions; dance; film screenings; lectures

Play Circle: Plays, lectures, talks, comedy, singing, lectures, small music ensembles

B. Describe the parameters of the space: audience capacity, stage size, etc.
Union Theater
- overall width: 70'; proscenium to back wall depth: 35'
- right and left stage wings
- orchestra pit
- projection booth
- seating capacity: 1300

Play Circle
- center stage and two side stages
- center stage: c. 18’ wide x c. 17’ deep
- side stages: c. 16.5’ wide x c. 8.5’ deep
- lighting
- projection booth
- traveling curtains for all three stages
- seating capacity: 168

C. Please describe the technical capabilities of the space. To the extent possible, please provide a list of major technical equipment, its relative age and condition, and information about the funds used to update the inventory.

Union Theater
- Sound system: multiple inputs; monitor; reverb; CD and minidisk players; microphones and input box; Clear-com
- Lighting: lights; followspot; cyclorama; Gobo spinner; timer light
- Video: VCR; VHS; DVD player; video monitor
- Projection: data projector; switch box; 35mm projector; screen (front or rear projection); portable screen
- Computer/data/phones: G5 computer; CD-R; data line
- Upright and concert pianos; music stands and stand lights; stick stands; orchestra chairs; orchestra shell; dance floor; chorus risers and platforms; lectern; theater ropes and stanchions

Play Circle
- Sound system
- Lighting system: A minimal system comprised of a few instruments and limited positions; it allows for a few different looks but little else.
- Projection: data projector, screen

D. Provide a brief overview of the typical uses of this space:
   1. Curricular

Union Theater: The Union Theater does not produce curricular work independently, however it frequently partners with other departments and programs to support curricular work. Examples:
• Theatrical productions in association with the Department of Theatre and Drama/University Theatre. This was historically common, then didn’t occur for several years, and there’s momentum to start doing this more regularly again, beginning with a joint production of *Rocky Horror Picture Show* with the University Theatre.
• Theatre tours for Theatre and Drama students to learn about proscenium theater fly space, lighting, etc.
• Orientation for new students in the Bolz Arts Administration program.
• Box office sells tickets for curricular Dance, University Theatre, and School of Music performances.
• Musical performances by visiting artists working with School of Music student performers.
• Guest artist master classes for campus performing arts students.
• Curriculum supporting events outside of arts departments, e.g. a lecture for the Center for Russia, Eastern European, and Central Asia associated with the World Music Festival.

Play Circle: As with the Union Theater, the Play Circle is frequently a space for campus departments and programs to present curricular events. These include:

• Lectures by visiting speakers
• Annual foreign language play productions

  2. Extra-curricular

Campus units frequently use both theaters for programs such as conferences, convocation ceremonies, lectures, and similar events.

  3. Other (please explain)

Both theaters regularly provide entertainment programming such as concerts, variety shows, film screenings, comedy, etc.

E. Performance overview

  1. How many free events such as performances and similar events take place in your space each year?

Union Theater: 211
Play Circle: 332
2. How many performances and similar events for which there are attendance charges take place in your space each year?

Union Theater: 164
Play Circle: 9

F. Special considerations: Are there any special circumstances that made recent years’ use of this space atypical, such as special festivals, construction, etc?

N/A

II. USE PROFILES

In this section, please provide information about each type of event for which your space is used. For each event profile, provide the following information:

Event type
- Relationship to performance: performance (including film screenings); performance-related (rehearsal, tech workshop, etc.); non-performance (lecture, class, ceremony, reception, etc.); other
- Relationship to curriculum
- Performing/presenting constituency
- Number of events per year
- Facility use time
- Audience size
- Use fees, if appropriate
- Additional notes

Information presented in these profiles is based on the 2008-2009 fiscal year.

For the purposes of this survey, “audience events” is defined as any time an audience is in the theater for a presentation. Thus, a particular program that is performed on three successive nights will be identified as one general event with three audience events.
Fee structure overview, all events:

- WUD-sponsored events are not charged for rental, labor, or equipment.
- Base rental rates for the Play Circle range from no charge to $100 per day and base rental rates for the Union Theater range from $300 to $800 dollars. Factors including event charge, day of the week, and portion of the stage used determine base rental rates.
- Base rental rates for rehearsal- and tech-only days are lower than for days that include audience events.
- Non-WUD events are required to hire Stage Labor (tech crew, stagehands, projectionists, sound & light operators, etc.) and Operational Labor (front of house door staff, ushers, box office staff) at the rate of $15/hour/person and $12/hour/person, respectively. Hourly and personnel minimums are based on the event type, audience size, etc.
- Non-WUD events also include equipment rental charges. RSO free events are charged less than RSO events with ticket charges and non-RSO and -WUD events.
- The full fee structure is explained in the Wisconsin Union Theater Event Planner Handbook, currently available for download at http://uniontheater.wisc.edu/venues.html.

Union Theater and Play Circle: Music Performances

- Musical performances in many genres (classical art music ranging from chamber music & soloists to full orchestras, pop, folk/traditional, art, jazz, large and small ensembles)
- Performance
- Extra-curricular, non-curricular
- Performing/presenting constituency: approximately half of the performances are sponsored by the Wisconsin Union Directorate while others are sponsored by RSOs and other campus groups
- Number of events per year: 56 at the Union, 3 at the Play Circle
- Facility use time
  - Performance/presentation: 2 hours
  - Prep/tech: 10 hours
- Audience size: Union: ave. 360, range from 93 to 1200; Play Circle: not available

Union Theater and Play Circle: Plays

- Theatrical/dramatic presentations,
  - Performance
  - Curricular, extra-curricular, non-curricular
- Performing/presenting constituency: Most plays at the Union Theater are performed by community theater groups; at the Play Circle performances are sponsored by RSOs as well as departments
- Number of events per year: Union Theater: 6 plays, 11 audience events; Play Circle: 14 plays, 42 audience events
- Facility use time
Performance/presentation: 2 hours/performance
Prep/tech: 10 hours/performance
• Audience size: Union Theater: ave. 770; Play Circle: ave. 130

Union Theater: Dance Concerts
• Dance concerts, primarily modern dance, but also some ballet and folk/traditional
• Performance
• Curricular when sponsored by a department; extra-curricular, when featuring faculty work; non-curricular when sponsored by the WUD or an external group
• Performing/presenting constituency: Performers include faculty, students, professional dancers, and community members; presenters include UW departments, RSOs, WUD, and community groups
• Number of events per year: 17 concerts, 26 audience events
• Facility use time
  Performance/presentation: 2 hours/performance
  Prep/tech: 14 hours/day for single-day and first-day performances
• Audience size: 200-1000

Union Theater and Play Circle: Variety Show
• Variety shows mixing music, comedy, and other performance types
• Performance
• Non-curricular
• Performing/presenting constituency: Performers include UW students and paid performers; presenters include RSOs and the WUD
• Number of events per year: Union Theater: 41 shows, 57 audience events; Play Circle 26 shows, 65 audience events
• Facility use time
  Performance/presentation: 2 hours/performance
  Prep/tech: 18 hours for single- and first-day performances
• Audience size: Union Theater: ave. 540; Play Circle ave. c. 60

Union Theater: Convocation celebrations
• Departmentally presented graduation celebrations
• Non-performance but public events
• Non-curricular, although related to curricular accomplishment
• Performing/presenting constituency: University faculty, staff, students
• Number of events per year: 12
• Facility use time
  Presentation: 2 hours
  Prep/tech: 2 hours
• Audience size: varies significantly

Union Theater and Play Circle: Film
• Film screenings, including travel films, international, pre-showings of popular films, retro, etc.
• Performance/presentation
• Primarily non-curricular
• Performing/presenting constituency: WUD, RSOs, university departments
• Number of events per year: Union Theater: 16 films, 42 audience events; Play Circle 106 films, 157 audience events
• Facility use time
  Performance/presentation: 2 hours/showing
  Prep/tech: 2 hours/film
• Audience size: Union Theater: ave. 910; Play Circle: varies from a few people to full capacity

Union Theater and Play Circle: Lecture
• Lectures presented by faculty, visiting speakers, etc.
• Non-performance presentation
• Curricular, extra-curricular, non-curricular
• Performing/presenting constituency: on- and off-campus presenters sponsored by university departments, WUD, RSOs
• Number of events per year: Union Theater: 26; Play Circle: 2
• Facility use time
  Performance/presentation: 2 hours
  Prep/tech: 2 hours
• Audience size: Union Theater: 65-1300; Play Circle: unknown

Union Theater and Play Circle: Meetings and private functions
• Public and private meetings
• Non-performance
• Primarily non-curricular
• Performing/presenting constituency: primarily non-university groups or Wisconsin Union internal meetings
• Number of events per year: Union Theater: 3 events, 1 public audience event; Play Circle: 5 events, 7 audience events
• Facility use time
  Performance/presentation: 3 hours
  Prep/tech: 1 hour
• Audience size: N/A

Conference
• Conferences on specific topics, usually consisting of a series of public presentations; in some case all presentations occur in the Union Theater while in other cases only special presentations (e.g. keynote addresses) are in the Union Theater.
• Non-performance presentation
• Curricular, extra-curricular
• Performing/presenting constituency: WUD, university departments, RSOs, external groups
• Number of events per year: 18 conference, 65 audience events
• Facility use time
  Performance/presentation: average of 2-6 hours per event
  Prep/tech: 2 hours
• Audience size: 300-600

III. SUPPORT: STAFF AND ANCILLARY SPACES

A. List employee positions that support use of this space. For each position please include the following information:

Title
• Full time equivalence
• Position type
• Brief position description
• Primary funding source

The following staff positions all support both the Union Theater and the Play Circle. They are also all supported by theater revenues.

**Cultural Arts Director/Theater Director**
• 100%
• Academic staff
• Direct the theater; liaison with the university; oversee programming; advise the Wisconsin Union Directorate Performing Arts Committee, which programs the Theater Season.

**Operations Manager**
• 100%
• Academic staff
• Handle fiscal operations for both theaters; oversee fiscal transactions with the Wisconsin Union; invoicing; coordinate of front of house details; schedule and train box office staff.

**Marketing and Communications Director**
• 100%
• Academic staff
• Theater season marketing; communications; programming.

**Assistant Director for Development and Outreach**
• 100%
• Academic staff
• Theater rentals and pre-show logistics, including significant advising with students and campus partners who use the space; development and administration.
Box Office Manager
- 100%
- Academic staff
- Manage software for the Campus Arts Ticketing Service which serves arts events across campus, as well as all ticketed events taking place at WUT or FMPC; provide customer support for all who use the box office.

Technical Director
- 100%
- Academic staff
- Oversee event production aspects including lighting, sound, stage, etc.; coordinate and supervise student employee stagehands.

Program Assistant
- 100%
- Academic staff
- Office support; web updates.

Stage support
- 100%
- One LTE employee working maximum allowed hours
- Support event production.

Student employees
- 5-15 stagehands, technical staff working variables hours
- 30-50 box office staff, door staff, house managers, and ushers
- Student work study
- Box office support; stage/tech support.

Notes:
- The Union hires stagehands from the IATSE (International Alliance of Theatrical Stage Employees) union on an as-needed basis when LTE and student staff are not available

- The number of staff positions dedicated to technical support has decreased significantly in recent years, from one full-time permanent position and four LTE stage hands in April of 2008 to a single full-time position and a single LTE position as of August 2009. This has put significant stress on the full-time employee and the ability to present audience events.
B. What support spaces are associated with this performance space? For each support space, please provide the following information:

Type of space
- Number of this kind of space (if more than one)
- Uses of this space
- Inventory and/or technical equipment stored in this space
- Additional notes

**Union Theater: Loading facilities**
- No loading dock; curbside loading only

**Union Theater: Dressing rooms**
- Seven dressing rooms; 2 with lavatory and shower
- All dressing rooms have counters with lighted mirrors
- Shower facilities available in men’s and women’s rooms backstage
- Technically, there is a small scene shop, however it is not used functionally to build or store props or scenery. Groups who need props/scenery must build off-site and transport them to the theater.

**Play Circle: Dressing rooms**
- Single small dress room
- Additional dressing associated with the large theater may be available depending on concurrent Union Theater needs.

**IV. CURRICULAR ISSUES**

A. Are there any curricular needs that are not being adequately met by this space? Please describe the specific limitations.

The Union Theater and Play Circle are not primarily curricular performance spaces. However, there are performing arts departments on campus that have expressed interest in using the space for more curricular performances. The two primary obstacles in these situations are cost and scheduling/availability.

B. Are there any major technical deficiencies that place limitations on the typical curricular uses of this space?

Because the space is not used primarily for curricular work, this question does not apply from the Union perspective. However, see surveys from other performing arts areas for responses to this question.
Notes:

While the staff of the Union Theater and the Play Circle are always looking for opportunities to connect to the academic mission, the theaters also offer significant educational opportunities that are directly curricular through the Wisconsin Union Directorate Theater Committee. The student members Theater Committee gain experience in programming the theater season and working with artists.

Additionally, each time theater staff work with members of an RSO, those students learn about event production. Finally, the number and quality of RSO productions would not be at all possible on this campus without the support of the Wisconsin Union Theater.

V. FUTURE PLANS

A. Are there any near-term (c. next five years) expected changes to use patterns for this space? Please describe.

There is currently a donor initiative to help support cross-campus arts collaboration. This will likely result in a moderate increase in the use of the Union Theater by campus departments. However, it is unclear how long that will be sustained; a large-scale shift in this direction would require a significant financial commitment from the university.

B. Describe any near-term renovation/construction related to this space.

The Union is currently in the early stages of planning a significant renovation of both the Union Theater and the Play Circle.

C. Describe any known near-future (c. next five years) needs regarding technology for this space.

N/A

VI. COLLABORATION

A. Do members of your department/unit use any other space or venue on campus for performances or related work? Please describe.

N/A

B. Please describe any obstacles that prevent members of your department/unit from using other performance spaces on campus to meet your primary curricular needs.

N/A
C. Do other departments/units use your performance space for curricular work? Please describe.

The Union Theater and Play Circle work with campus departments and programs as well as numerous RSOs. While some of the events in the Union Theater and Play Circle are curricular, extra-curricular events are more common. These include all of the performance and event types cited above.

D. Do other departments/units use your performance space for extra-curricular work (e.g. invited guest public lectures, film showings, etc.)? Please describe.

Many of the events in both the Union Theater and the Play Circle are extra-curricular, or support learning and curricular goals through extra-curricular performances.

E. Please describe any obstacles that make it difficult for members of other arts departments/campus units that make it difficult for them to use this space.

The primary difficulties that other departments, programs, RSOs, etc. face in gaining access to the Union Theater and Play Circle are time, staffing, and cost.

The Union Theater and Play Circle regularly turn away potential users who want to rent the spaces during times for which they are already booked. Certain times of year experience more pressure than others in this area, as with all-campus party week, when there are often at least twice as many rental requests as the spaces can accommodate.

Time is also a factor in staffing limitations, which occur both prior to and during events. Prior to events, operational staff work with renters to field requests, schedule rentals, advise groups about selling tickets, etc. The Union Theater and Play Circle also experience significant production staff shortages for audience events, as there is currently one full-time stage hand supported by several part-time student positions. Both of these factors limit the number of groups the Union can work with.

Additionally, due to heavy reliance on student workers, the theater often has to turn away multi-day events. This problem occurs because longer events tend to need more support in the mornings, when students are more likely to be in class, and because student workers are often not available for continuous, day-long shifts.

As described above, the number of technical staff positions has decreased significantly in recent years. As the Union considers renovation, there is the expectation that it will also have to assess staffing as increased space requires a corresponding consideration of the staff needed to support a new, more actively used space.

F. Please describe past examples of interdepartmental or cross-space use that worked well.
G. Describe your response to the general idea of a shared pool of technical and operational staff for campus performing arts spaces. (For example, a person or small number of persons who oversee film projection for all campus venues that show films, or a pool of technical staff trained to present classical music in several different venues.)

Note: This question origination within the Union as one possible way to support the needs of other curricular and performing arts departments.

VII. OTHER COMMENTS

In addition to presenting performing arts events, because of its size the Union Theater essentially functions as a campus auditorium for events like lectures, presentations, and convocation ceremonies. While this has the positive effect of the theater having home-like connotations, the Union sees the space as the campus performing arts center. Consequently, some Union staff have the raised the question of what might be gained by having an alternate space for such things, thus allowing the Theater to focus more on arts-specific events.
School of Music at a glance:

- Three presentation venues: Morphy Hall, Mills Hall, Music Hall.
- Presents over 300 performances per year, including approximately 180 free performances.
- Provides a performance venue for numerous pre-professional undergraduate and graduate performers, as well as performance programming by world-class professional musicians.
- During busy seasons, School of Music venues may host up to four student recitals per day.
- School of Music performance and rehearsal spaces are supported by one full-time employee, the equivalent of six full-time positions held by student hourly employees, and one additional part-time student hourly position.
- Offers space to music educational events including the Summer Music Clinic for middle and high school students, the Madison Early Music Festival, and the Wisconsin Youth Symphony Orchestra.
- The School of Music is currently planning and fundraising for the construction of new performance facilities.

![School of Music Performances](image-url)
Total Events in Music, Morphy, and Mills Hall

- Class Meetings: 25%
- Faculty Rehearsals: 30%
- Student Rehearsals: 19%
- Performances: 12%
- Rental Uses: 4%
- Other Rehearsals: 3%
- Madison Early Music Festival: 1%
- Piano Maintenance: 4%
- Wisconsin Youth Symphony Orchestras: 2%
- Summer Music Clinic: 2%
- Departmental Other: 0%
- Other Rental Uses: 1%

Total Events in Music, Morphy, and Mills Hall

Number of events:
- 4
- 17
- 32
- 35
- 39
- 44
- 73
- 107
- 316
- 483
- 638
- 795
Significant concerns:
- Morphy and Mills hall are in extremely high demand as spaces that can accommodate classes, rehearsals, and performances. Difficult accessing space at times hinders’ students’ ability to complete degrees as quickly as would be ideal.
- All three facilities suffer from structural shortcomings that lead to problems with sound quality for performers and make it difficult, and sometimes impossible to use the halls to make recordings. These shortcomings result in less-than-optimal pre-professional experiences for students.
- As in other departments, support staff for these performance are stretched thing by the demands of current use, and face even greater difficulties when asked to support expanded use of the facilities.

I. FACILITY OVERVIEW

A. What kinds of performances is this space physically and technically capable of supporting?

Morphy Hall: Solo and small ensemble music performances, lectures, classes, master classes
Mills Hall: Large ensemble music performances, large lecture classes, major faculty recitals
Music Hall, Carol Rennebohm Auditorium: Opera performances

B. Describe the parameters of the space: audience capacity, stage size, etc.

Morphy Hall
- Rectangular stage; 28.5’ x 16’
- 170 seats in steeply-raked theater with small balcony

Mills Hall:
- Roughly rectangular stage with curved back edge; 45’ x 34’
- 700 seats, including both main floor and wrapping balcony

Music Hall:
- 36.5’ x 22’
- Seating: 380
- Auditorium not located in the Humanities Building

C. Please describe the technical capabilities of the space. To the extent possible, please provide a list of major technical equipment, its relative age and condition, and information about the funds used to update the inventory.

Morphy Hall
- Large, manually operated projection screen built into the back wall.
• No audio-visual equipment is built into the space but a PA system or LCD projector can be brought in.
• Six 6”x9” spotlights controlled by faders (no lighting board): 2 SL box position, 2 SR box position, and 2 in balcony.
• 9’ Steinway concert grand piano
• 7’ Yamaha Disclavier grand piano

Mills Hall
• Acoustical shell
• Overhead acoustical “clouds” maybe raised or lowered.
• Acoustical curtains may be opened/closed, house left and house right.
• Recessed HID and incandescent lighting fixtures in high ceiling.
• Two 9’ Steinway concert grand pianos

Music Hall
• Lighting as appropriate for both classroom and performance use. The latter is an ETC Unison with five distinct settings, controllable at numerous keypads throughout the building.
• Catwalk
• Incomplete Clear Com system

D. Provide a brief overview of the typical uses of this space:
   1. Curricular

Morphy Hall: Large lecture courses; student degree recitals; student chamber ensemble rehearsals and performances; master classes
Mills Hall: Course meetings; opera performances; student ensemble performances
Music Hall: Course meetings; opera performances; student ensemble performances

   2. Extra-curricular

Morphy Hall: Faculty rehearsals; faculty performances; SRO student performances; student rehearsals
Mills Hall: Faculty rehearsals; faculty performances
Music Hall: Faculty recitals

   3. Other

Morphy Hall: Community group music performances; WYSO rehearsals
Mills Hall: Community group music performances; WYSO rehearsals
Music Hall: Community rentals
E. Performance overview

These numbers are drawn from the September 2008 – August 2009 performance season. These numbers reflect public/performance events only, not class meetings, rehearsals, other non-public events.

1. How many free events such as performances and similar events take place in your space each year?

Morphy Hall: 110
Mills Hall: 65
Music Hall: 7

2. How many performances and similar events for which there are attendance charges take place in your space each year?

Morphy Hall: 5
Mills Hall: 37
Music Hall: 8

F. Special considerations: Are there any special circumstances that made recent years’ use of this space atypical, such as special festivals, construction, etc?

No

II. USE PROFILES

In this section, please provide information about each type of event for which your space is used. For each event profile, provide the following information:

Event type
- Relationship to performance: performance (including film screenings); performance-related (rehearsal, tech workshop, etc.); non-performance (lecture, class, ceremony, reception, etc.); other
- Relationship to curriculum
- Performing/presenting constituency
- Number of events per year
- Facility use time
- Audience size
- Use fees, if appropriate
- Additional notes

Use numbers are taken from September 2008-August 2009.
* Wisconsin Youth Symphony Orchestras and rental uses appear in this chart as 0% percent of total use each; this is because they have few enough events that they are below 1% each.

**Class meetings**
- Class meetings (primarily lectures) of classes for music majors and non-majors; rehearsals and dress rehearsals for student ensembles; performance juries; regular master classes conducted by faculty
- Morphy and Music Hall
- Non-performance
- Curricular
- Performing/presenting constituency: faculty presenters for student learners
- Number of events per year
  - Morphy Hall: c. 213 class meetings
  - Music Hall: c. 49 class meetings
  - Mills Hall: c. 376 class meetings
  - Total: 638
- Facility use time: 50 min – 1.5 hours/class meeting
- Audience size: Class meetings in Morphy can fill the room; classes held in Mills have up to 600 students enrolled
Student rehearsal
- Rehearsals by individual students; recording sessions by students
- Performance-related
- Curricular and extra-curricular
- Performing/presenting constituency: students, primarily music majors/graduate students
- Number of events per year:
  - Morphy: c. 313
  - Musical Hall: c. 40
  - Mills Hall: c. 45
  - Total: 359
- Facility use time: 50 min – 5 hours; recording sessions run to c. 9 hours
- Audience size: N/A

Faculty rehearsal
- Non-performance use of the space for School of Music faculty rehearsals, including individuals and ensembles; this profile also includes information about faculty use of the space for recording.
- Performance-related
- Extra-curricular, but critical for faculty development
- Performing/presenting constituency: faculty only
- Number of events per year:
  - Morphy: c. 462
  - Music Hall: c. 55
  - Mills Hall: c. 278
  - Total: 795
- Facility use time: 50 min – 4 hours; recording sessions may run as long as 10 hours
- Audience size: N/A
- Additional notes:
  - Faculty rehearsal time generally includes performance preparation and tech time.
  - Many individual faculty and faculty ensembles have weekly scheduled rehearsal times in the performance halls.

Other rehearsal
- Rehearsals by non-curricular (student organization) ensembles; does not include rehearsals in rental situations
- Performance-related
- Extra-curricular
- Performing/presenting constituency: primarily non-music major performers
- Number of events per year
  - Morphy: c. 18
  - Music Hall: c. 6
  - Mills Hall: c. 49
  - Total: 73
- Facility use time: 1-10 hours
• Audience size: N/A

Performances
• Individual and ensemble performances, including those by individual faculty, faculty ensembles, student curricular ensembles, student degree ensembles, student organization ensembles, and master classes; these numbers do not include rental performances
• Performance
• Mix of curricular and extra-curricular
• Performing/presenting constituency: School of Music faculty, music majors, non-majors
  Number of events per year
  Morphy: c. 194
  Music Hall: 20
  Mills Hall: 102
  Total: 316
• Facility use time: c. 2-4 hours, inclusive of set-up and take-down; student degree recitals generally have 2 hours slots and faculty performances generally have 4 hour slots
• Audience size: Ranges significantly from small audiences of approximately 30 people for some student recitals to fully filling Mills Hall (capacity c. 700) for others.
• Additional notes:
  - During busy seasons, there are frequently several concerts programmed in a single afternoon or night (e.g. up to four student recitals per day on the weekends).
  - Faculty performances generally occupy an entire evening, without other performances scheduled before or after them.

Piano tuning and maintenance
• Regularly scheduled piano tuning and maintenance; doesn’t not include tunings conducted prior to specific performances
• Performance-related
• Extra-curricular, but supportive of the curriculum
• Performing/presenting constituency: School of Music staff, working in support of faculty, students, and visiting artists
• Number of event per year:
  Morphy: 45
  Music Hall: 8
  Mills Hall: 54
  Total: 107
• Facility use time: 1-5 hours, some sessions longer (c. 8 hours)
• Audience size: N/A
Rental
• Rented use of the space, generally for performances, often by community cultural groups
• Performance (primarily)
• Non-curricular
• Performing/presenting constituency: Community groups as renters, community and university community as consumers
• Number of events per year
  - Morphy Hall: 5
  - Music Hall: 11
  - Mills Hall: 19
  - Total: 35
• Facility use time: 1-13 hours
• Audience size: N/A
• Charges: The fees below include up to five hours’ use of the space and a stage manager; or additional time (up to 10 hours total), there is an additional flat fee of $50.
  - Morphy Hall: c. $200
  - Music Hall: c. $410
  - Mills Hall: c. $350

Other department uses
• Meetings, auditions, etc.
• Non-performance and performance-related
• Extra-curricular but directly connected to the curricular work of the department
• Performing/presenting constituency: School of Music faculty and staff; prospective students
• Number of events per year
  - Morphy Hall: 17
  - Music Hall: 4
  - Mills Hall: 6
  - Total: 27
• Facility use time: 1-9 hours
• Audience size: Ranges from 50 people to much larger

Wisconsin Youth Symphony Orchestras
• Weekly rehearsals held by the Wisconsin Youth Symphony Orchestras
• Performance-related
• Non-curricular
• Performing/presenting constituency: Pre-college student musicians
• Number of events per year
  - Morphy Hall: 6
  - Music Hall: 0
  - Mills Hall: 38
Total: 44

- Facility use time: The majority of uses occupy the space for 6.5 hours; some run much longer (9-12 hours)
- Audience size: N/A
- Charges: The School of Music donates general use of the facilities to these groups since there is perceived mutual benefit, although curricular functions take priority in scheduling. The School of Music does not donate things such as the following: staff time, piano tunings, locker use, and practice room use.

**Madison Early Music Festival (MEMF)**
- MEMF is a week-long event centered on Medieval, Renaissance, and Baroque music that includes classes, workshops, and performances by students, faculty, and resident artists.
- Performance and performance-related
- Non-curricular: Although the festival does include some School of Music faculty and students, it occurs entirely outside of the curriculum and involves many participants who have no affiliation with the university.
- Performing/presenting constituency: School of Music students, faculty, and staff; musicians and audiences who are not affiliated with the university.
- Number of events per year: The festival occurs once each summer, and uses facilities throughout the School of Music. Mills Hall and Morphy Hall are reserved for festival use for nine full days during the summer.
- Facility use time: see above
- Audience size: Approximately 150 participants; 400+ attendees for each of the six public performances
- Charges: The School of Music donates general use of the facilities to these groups since there is perceived mutual benefit, although curricular functions take priority in scheduling. The School of Music does not donate things such as the following: staff time, piano tunings, locker use, and practice room use.

**Summer Music Clinic**
- Summer Music Clinic provides musical instruction in two week-long camps, one for middle school students and one for high school students.
- Performance and performance-related
- Non-curricular
- Performing/presenting constituency: Summer Music Clinic draws its faculty and staff from School of music faculty and graduate students as well as from around the country; student participants come from all over the state of Wisconsin.
- Number of events per year: The full clinic (including both middle- and high school sessions) occurs once each summer. In addition to using other School of Music facilities, the performance facilities (Music, Morphy, and Mills Halls) are reserved for Music Clinic use for the full 13 days of the camp.
- Facility use time: See above
- Charges: The School of Music donates general use of the facilities to these groups since there is perceived mutual benefit, although curricular functions take priority in
scheduling. The School of Music does not donate things such as the following: staff time, piano tunings, locker use, and practice room use.

III. SUPPORT: STAFF AND ANCILLARY SPACES

A. List employee positions that support use of this space. For each position please include the following information:

Title
• Full time equivalence
• Position type
• Brief position description
• Primary funding source

Student house managers
• c. 12 students, paid hourly; each student works c. 10 hours / week; student key desk workers + student house managers total the equivalent of six full time positions.
• Open hall, set up stage, set printed programs, run lights; no front of house duties
• Paid for by student facilities fees.

Student key desk workers
• Student workers, paid hourly; student key desk workers + student house managers total the equivalent of six full time positions.
• Manage key desk (see description below)
• Paid for by student facilities fees.

Faculty concert house manager
• During the past two years, this has been a single student (supervised by Rick Mumford) to usher at Faculty Concerts only. Ushers at other concerts (if any) are often volunteers from music service fraternities Sigma Alpha Iota or Phi Mu Alpha.
• Student position
• Manage faculty concerts: open house, set printed programs, run lights, report about attendance
• Paid for by student facilities fees.

School of Music Facilities Manager
• 100%
• Staff
• Schedule and manage School of Music Facilities (performance spaces; support spaces including practice rooms; classrooms; School of Music equipment including some instruments, technical equipment; locker rentals); oversee student employee house managers and key desk workers.
• Department budget
Notes:
• When the Memorial Union Box Office sells tickets on behalf of the School of Music they also sometimes provide front of house support.
• When outside organizations (e.g. Madison Early Music Festival) sell tickets to their events they usually provide front of house staffing.

B. What support spaces are associated with this performance space? For each support space, please provide the following information:

Type of space
• Number of this kind of space (if more than one)
• Uses of this space
• Inventory and/or technical equipment stored in this space
• Additional notes

**Key Desk**
• The Key Desk is one of the most important support spaces in the School of Music. Students and faculty use it to check out keys for practice rooms, classrooms, some faculty studios, equipment closet, computer lab, tuba room, percussion equipment, gamelan room, electronic music computer lab, Black Music Ensemble room
• Open 8am – 11pm Mon-Sat; 10am – 11pm Sun
• c. 12 students staff desk;
• Facilities manager responsible for scheduling all students
• Suggestion that swipe cards for electronic locks would make both scheduling and actual use much easier.

**Eastman Organ Recital Hall:** Houses a pipe organ and seats approximately 160. Also used by the Collegium Musicum (early music ensemble) as a class/rehearsal space.

**Rehearsal rooms** (Humanities 1321, 1341, 1351)
• Heavily-used rehearsal rooms used for faculty ensemble rehearsals; curricular ensemble meetings and rehearsals; sectional rehearsals for larger ensembles; non-curricular performance ensembles; independent student ensembles; conducting classes; faculty-lead master classes; WYSO rehearsals.
• In most cases ensembles/groups using these rooms do so once or twice weekly.
• The rooms are occasionally available for other, less regularly-scheduled uses such as auditions.
• On a regular basis, these rooms support at least:
  • faculty and faculty ensembles: 10
  • curricular ensembles: 30
  • non-curricular ensembles: 3
  • faculty-lead master classes: 3

**Percussion studio** (Humanities 1629): This room is used to store percussion instruments and as a space for individual and group percussion instruction.
**Music technology studio** (Humanities 1631): This room is used to store technological equipment and as an instructional space for Introduction to Music Technology.

**Gamelan studio** (Humanities 1635): Houses the School of Music’s gamelan ensemble and is used for rehearsing on it; also used for the course on Non-Western Music Performance.

**General purpose classrooms** (Humanities 2401, 2411, 2441, 2451, 2511, 2521, 2531, 2541, 2551)
- These rooms are small and medium sized general classrooms equipped with a piano, stereo system, and flexible seating.
- These classrooms are used heavily during the academic year for the following kinds of activities: section meetings for large lecture courses for music majors and non-majors; Musica Practica (aural skills workshops); instrumental fundamentals; ensemble rehearsals; ensemble sectional rehearsals; extra-curricular performance group rehearsals; WYSO rehearsals; Division of Continuing Studies classes (performance and non-performance); non-performance curricular classes (e.g. music history, composition workshops, pedagogy); faculty rehearsals; meetings.
- These classrooms are also used on a less regular basis for auditions, irregularly scheduled rehearsals, master classes, etc.

**Keyboard lab** (Humanities 2561): This classroom houses several keyboards and pianos and is used for class piano, piano pedagogy, Division of Continuing Studies piano courses, and WYSO rehearsals.

**Support Space challenges**
- Both Morphy and Mills Hall lack sufficient backstage storage space. The Mills Hall backstage area requires the piano to be pushed up a ramp and there’s a big support column in the middle of the room and equipment often ends up scraping the wall to squeeze between the column and the wall, making the space difficult to use.
- Marching Band keeps many sousaphone cases in 1341; this is unsightly but there’s not another place to keep them.

**IV. CURRICULAR ISSUES**

A. Are there any curricular needs that are not being adequately met by this space? Please describe the specific limitations.

None of the existing School of Music spaces provides students with a sufficient pre-professional experience. This is due largely to problems with acoustics, seating, inability to record, and stage size.

**Morphy Hall**
- The acoustics of this hall produce a lot of flutter and, because of the steep rake of the seating, sounds tend to bounce back at the musicians in a problematic way.
• It is impossible to produce professional recordings because of the noisy duct work.
• There is extremely high demand for performance time in Morphy Hall and every semester some students have to perform required recitals off-campus or take incompletes in their courses because of an inability to get into the hall.

Mills Hall
• In general, the sound is too live. Not all frequencies reflect equally well (e.g. high strings are hard to hear while the brass are too loud). The floating stage resonates low frequencies.
• The rake of the seating is too steep.
• Recording is difficult because of the hum of lights and the sound of the HVAC system. Attempts to record require turning off the HVAC for the entire Humanities building.
• The stage is too small to accommodate the large ensembles: each time the full band or orchestra is on stage they are technically violating the fire code and it is impossible to have a program with the orchestra and choir together.

In sum, in addition to mastering their instrument, students must learn to perform in a space in which they can hear other performers well in order to make good musical choices, and none of the existing School of Music performance spaces offers such an opportunity.

B. Are there any major technical deficiencies that place limitations on the typical curricular uses of this space?

• None of the performance halls are equipped with technology such as projection equipment or sound systems. Technology is not requested often enough to invest in installing technological equipment (e.g. sound systems, projection equipment), but in the absence of such equipment users often don’t think as innovatively as they might. When technology is needed it’s invariably piecemeal/workaround and often unsightly and somewhat inefficient. Examples: users have to check out carts with video playback equipment because no such equipment is available in the hall.

• None of the halls have built-in recording equipment. When performances are recorded they require microphones that obstruct the audience view as well as ad hoc cords, mixing boards in spaces that aren’t designed for them, etc.

• These workarounds end up creating more work and making the spaces feel less professional overall.

• The Mills Hall stage needs to be refinished.
V. FUTURE PLANS

A. Are there any near-term (c. next five years) expected changes to use patterns for this space? Please describe.

Because of plans to construct entirely new School of Music performance facilities, there are no plans for renovating existing facilities.

B. Describe any near-term renovation/construction related to this space.

The School of Music is currently planning and fundraising for a major construction project that is provisionally planned to include:

- One large concert hall that will accommodate the orchestra and the choir simultaneously, will have enough air volume to accommodate that much sound, and will have seating for c. 800 people.
- One medium-sized hall with a stage for medium-sized ensembles (e.g. and 18-piece jazz ensemble or a chamber orchestra) and seating for c. 350 people.
- 1-2 smaller mixed-use halls that could be used for events such as recitals, lectures, classes, and choir rehearsals.

Better support spaces will also be included in this construction project. These will include more and a greater range of green rooms and a flexible area that could be used for public events like receptions and sit-down dinners or that could be closed and used as a coatroom and de-casing space for large ensembles.

The School of Music expects that these spaces will ease the scheduling pressure, provide better acoustic experiences as part of student professional training, will be used as recording spaces (which will be pedagogically valuable for both students and for training recording engineers), and can act as a regional center for art music.

C. Describe any known near-future (c. next five years) needs regarding technology for this space.

See above for already unmet technological needs.

The new construction will entail significant technological upgrades.

VI. COLLABORATION

A. Do members of your department/unit use any other space or venue on campus for performances or related work? Please describe.

Ensembles occasionally perform at the Union Theater, as when the Eroica Trio performed with the chamber orchestra in March 2010.
Choral groups and other large ensembles (or multiple ensembles together) occasionally perform at Luther Memorial Church in part because it can accommodate very large groups.

B. Please describe any obstacles that prevent members of your department/unit from using other performance spaces on campus to meet your primary curricular needs.

The primary obstacle to performing in spaces other than those in the School of Music is the strain it puts on time and physical resources. For instance, to perform at Luther Memorial, the facilities manager has to rent a truck, fill it with School of Music equipment (risers, music stands, instruments), and move that into the space prior to the performance; after the performance he moves the equipment out, into the truck and back to the School of Music.

This causes additional problems:

- For the duration of rehearsals and performances, this removes equipment such as risers and music stands that are needed by other.
- This adds to the workload of the facilities manager without contributing extra support.
- These kinds of strains often fall during the busiest part of the season when personnel demands are already high and student workers are least available.
- Past examples of this have lead to damage to equipment and the vicinity when students had to work independently of the facilities manager.
- It is important to recognize that these kinds of demands on and for space are often led by the conductor’s programming choices, and such choices may be made independently of considering whether personnel are available and able to support the extra work.

C. Do other departments/units use your performance space for curricular work? Please describe.

No.

D. Do other departments/units use your performance space for extra-curricular work (e.g. invited guest public lectures, film showings, etc.)? Please describe.

All of the halls are occasionally used by student and community groups (e.g. Black Student Union, Indian student group, etc.) for hired musicians to perform, a culture night, or a variety show.

Associated fees: $200-410, cover up to 5 hours of use and include a stage manager
  Morphy: $200
  Mills: $350
  Music Hall: $410
E. Please describe any obstacles that make it difficult for members of other arts departments/campus units that make it difficult for them to use this space.

The School of Music performance spaces, especially Morphy Hall, are already booked quite tightly and thus are not easily available to other departments.

F. Please describe past examples of interdepartmental or cross-space use that worked well.

G. Describe your response to the general idea of a shared pool of technical and operational staff for campus performing arts spaces. (For example, a person or small number of persons who oversee film projection for all campus venues that show films, or a pool of technical staff trained to present classical music in several different venues.)

This would be especially valuable for providing backstage help for Music Hall, which requires more time and knowledge about technical demands and equipment, safety, and specialized equipment than the other halls. At this point it is not used frequently enough to train students to run the hall well, so the facilities manager often ends up running the theater himself.

Pedagogically, this could also be a valuable way for students to have opportunities to learn more about staging different kinds of music. For example, music education students would benefit from learning differences between setting sound, lights, and stage for band and orchestra. Other students might benefit from learning about the differences between staging dance, theater, and popular music.

VII. OTHER COMMENTS

Notes regarding the Overture Center
As the School of Music has developed a plan for constructing new performance and educational spaces, it has addressed the possibility of using existing performance spaces at the Overture Center in order to supplement existing spaces. School of Music Chair John Schaffer has written a memorandum on this subject, and the key points are outlined below:

On the whole, the School of Music has deemed the performance spaces at the Overture Center inappropriate for the needs of School of Music students for the following reasons:

- The cost of rehearsing and performing is prohibitive.
- Hall sizes are inconsistent with School needs: the main halls are far too large and the smaller halls are not acoustically sufficient because they were not designed for music performance.
- Access to rehearsal time is difficult.
• Expanding rehearsals and performances to the Overture Center raises significant issues regarding scheduling, transportation, and safety for both students and instruments/equipment.

Additionally, the School is concerned that in prioritizing what might look like a gesture of outreach the School’s fundamental educational mission could be compromised.
DEPARTMENT OF THEATRE AND DRAMA: HEMSLEY THEATRE, MITCHELL THEATRE

Theatre and Drama at a glance:

- Hemsley Theatre: Rectangular space with flexible riser seating for an audience of up to 150; sound system and lighting system with control board and dimmers.
- Mitchell Theatre: Thrust theater with corner stage; seating for an audience of approximately 320 people; light and sound system that is controlled by a booth at the rear of the theater.
- Produces approximately 60 performances per year, including the summer season and Theatre for Youth.
- Performance spaces, especially the Mitchell Theatre, are used extensively for scenery, lighting and sound development, and rehearsals prior to producing each show.
- Performances are supported by six full-time staff positions. Additionally, there are eight graduate student teaching assistants working at 33% each and approximately 100 students enrolled in classes that contribute to theatrical productions.
- Both theaters are supported by numerous other nearby rooms that are used for activities like rehearsals, costume and scenery construction and storage, and lighting and sound design.

**Mitchell Theatre Uses**

- Performance: 18%
- Performance Support Activities: 51%
- Meetings: 20%
- Other: 11%

* Detailed use data was not available for the Hemsley Theatre.

**Significant concerns:**

- The absence of a proscenium theater creates a significant problem for student education, as the vast majority of professional theater occurs in proscenium theaters.
- Similarly, neither of the theaters is equipped with a smart lighting system, which is standard in most professional theaters.
I. FACILITY OVERVIEW

A. What kinds of performances is this space physically and technically capable of supporting?

Theatrical productions of various sizes.

B. Describe the parameters of the space: audience capacity, stage size, etc.

Gilbert V. Hemsley, Jr. Theatre
- Audience capacity: 150 (max); has a flexible seating riser system that accommodates a different number of audience members based on the configuration
- Dimensions: long rectangle: 67’-6” x 36’6”
- General description:
  - Main area: black floors, brown-carpeted walls
  - Catwalk system with 9 lighting bays
  - Surrounding space: 3 dressing rooms, rest rooms, foyer (cast ready area), surrounded by hallway, 5 entrances (corners + loading door)
- Technical:
  - Sound system
  - Lighting: memory control board and dimmers

Ronald E. Mitchell Theatre
- Audience capacity: 321, including four wheelchair accessible seats
- General description:
  - Thrust theatre with a corner stage
  - No wing space in the traditional sense
  - Originally designed as a television studio
  - Downstage area has four traps
  - Two downstage vom entrances lead to the dressing room area and the lower lobby
  - The two vom areas are connected by a room that is sometimes used as an orchestra pit but is primarily used for storage, prop pickup, and as an actor ready area
- Technical:
  - Forestage area is covered by two light grids at different lights
  - Lighting includes a control board and 225 sensor dimmers
  - Lighting and sound are controlled from booths at the rear of the house

C. Please describe the technical capabilities of the space. To the extent possible, please provide a list of major technical equipment, its relative age and condition, and information about the funds used to update the inventory.

The majority of updates to the theaters and support spaces are paid for through the Instructional Lab Modernization grant, which is campus-wide grant awarded on a competitive basis.
Hemsley
- Lighting
  - control board
  - 96 dimmers and 175 fixtures
- Sound
  - mixer
  - computer
  - CD players for playback
  - amplifier
  - 2 speakers

Mitchell
- Lighting
  - lighting control board (1994)
  - 225 sensor dimmers
- Sound
  - mixing console
  - CD player and mini-disc player/recorder for playback
  - 4 amplifiers
  - 8 full-range speakers
- Stage managing console: in need of replacement

Mitchell lighting and sound systems received significant changes and replacement in 1996. A Instructional Lab Modernization grant updated the sound system in 2005. The state-of-the-art lighting console was recently acquired through a corporate grant from the manufacturer.

D. Provide a brief overview of the typical uses of this space:
1. Curricular
   - The vast majority of the theatrical performances held in this space are curricular, involving performance, stage design, costume design, research, sound and light design, and scene construction that is done for credit.
   - Although not common, at times students from other departments use the Hemsley Theatre for curricular purpose.

2. Extra-curricular
   - The Hemsley Theatre is occasionally used for extra-curricular performances such as spoken work performances, informal theatre, the Wisconsin Wrights Project, etc.

3. Other (please explain)
   - The theatres are sometimes used by Wisconsin Public Television and Wisconsin Public radio for storage and performances.
E. Performance overview

The numbers presented here reflect only Theatre and Drama related performances, not performances by other constituencies. They are from June 2009 – May 2010.

1. How many free events such as performances and similar events take place in your space each year?

Public performances in the Mitchell Theatre performances are by paid ticket, although most productions include free performances for educational audiences. Unable to determine the number of free performances in the Hemsley Theatre.

2. How many performances and similar events for which there are attendance charges take place in your space each year?

Mitchell Theatre: Seven productions per year (including summers) with nine performances each. Unable to determine the number of ticketed performances in the Hemsley Theatre.

F. Special considerations: Are there any special circumstances that made recent years’ use of this space atypical, such as special festivals, construction, etc?

Numbers from recent years are typical. The 2010-11 system is atypical because of the joint production of the Rocky Horror Picture Show with the Wisconsin Union Theater and the use of the Hemsley Theatre for three of the season’s productions.

II. USE PROFILES

In this section, please provide information about each type of event for which your space is used. For each event profile, provide the following information:

Event type
- Relationship to performance: performance (including film screenings); performance-related (rehearsal, tech workshop, etc.); non-performance (lecture, class, ceremony, reception, etc.); other
- Relationship to curriculum
- Performing/presenting constituency
- Number of events per year
- Facility use time
- Audience size
- Use fees, if appropriate
- Additional notes

Note: The following profiles are for the Mitchell Theatre only; data is unavailable for the Hemsley Theatre.
Departmental Performances
- Large-scale theatrical performance
- Curricular, with some extra-curricular participation
- Performing/presenting constituency: student and faculty performers, designers, costumers, etc.
- Seven productions per year, nine performances of each production
- Facility use time: Individual performances are 1.5-2 hours each; each production occupies the theatre for approximately a month and a half.
- Audience size: Shows regularly sell to theatre capacity (321)
- Use fees, if appropriate: N/A
- Additional notes: Performances-related activities including rehearsal, set assembly, lighting / sound design, etc. occupy the theatre for long periods of time during each show’s production. Some of these performance-related activities, especially rehearsal, also occur in related spaces.

Performance support activities
- Loading in sets, hanging and focusing lights, refining sound design, assembly sets, painting, tech days, on-stage rehearsals, striking the stage at the end of productions
- Performance-related
- Curricular—most of these activities are part of coursework—with some extra-curricular participation
- Performing/presenting constituency: students, with faculty support
- Number of events per year: c. 185
- Facility use time: Many hours per use
- Audience size: N/A
- Use fees, if appropriate: N/A

Auditions
- Performance-related
- Curricular, with some extra-curricular participation
- Performing/presenting constituency: university students and faculty
- Number of events per year: at least 1-2 per production
- Facility use time: several hours per use
- Audience size: N/A
- Use fees, if appropriate: N/A

Meetings
- Design, production, concept, post-production lessons learned meetings
- Performance-related
- Curriculum-related
- Performing/presenting constituency: faculty and students
- Number of events per year: c. 70
- Facility use time: .5-2 hours per meeting
- Audience size: N/A
• Use fees, if appropriate: N/A

Miscellaneous uses
• Non-performance: storage for Wisconsin Public Television; WPR’s Whaddya Know? performances; lobby use for receptions, etc.
• Non-curricular
• Performing/presenting constituency: University and community
• Number of events per year: at least 40 discrete uses; storage cannot be measured discretely
• Facility use time: from one hour for discrete use to weeks for storage use
• Audience size: N/A
• Use fees, if appropriate: N/A

III. SUPPORT: STAFF AND ANCILLARY SPACES

A. List employee positions that support use of this space. For each position please include the following information:

Title
• Full time equivalence
• Position type
• Brief position description
• Primary funding source

Note: All positions are covered within the departmental budget

Theater Director
• 100% (currently a 50% appointment while searching for a new director)
• Faculty
• Oversees theatre season programming, staffing, and performances.

General Manager
• 100%
• Academic staff
• Handles publicity and promotion for performances; coordinates work with campus and community partners

Production Manager
• 100%
• Academic Staff
• Oversees all aspects as productions.

Costume Studio Manager
• 100%
• Academic Staff
• Oversees costume studio; manages costume storage, costume creation, costume repair; provides instruction related to costumes.

**Lighting and Sound Studio**
- 100%
- Academic Staff
- Manages light and sound equipment; provides instruction.

**Business Office Manager**
- 100%
- Classified Staff
- Bookkeeping, house management.

**Notes:**
- Undergraduate production and design classes is a significant source of work—productions could not be mounted without it:
  - 160: c. 25 students/semester
  - 161: c. 15 students/semester
  - 162: c. 20 students/semester—run crew
  - 361: c. 13 students/semester
  - 561: c. 30-50 students/semester (variable roles and credit available: stage manager, actor, etc.)
- Graduate student Teaching Assistants also contribute significantly to productions, both by supervising and working with students and working directly on the production. These positions include:
  - Scene Painting—33%
  - Props TA—33%
  - Electrics TA—33%
  - Scene Construction TA—33% (2 TAs for 2. courses)
  - Costume Studio TA—33%
  - Stage Craft TA—33%
  - Scene painting and crafts—33%

**B. What support spaces are associated with this performance space? For each support space, please provide the following information:**

**Type of space**
- Number of this kind of space (if more than one)
- Uses of this space
- Inventory and/or technical equipment stored in this space
- Additional notes

**Green Room and connecting hallway (1151)**
- Pre-performance dressing and holding space; performer waiting area during performance
• Inventory:
  - four vending machines
  - sound storage facility (built 2007)
  - small kitchenette (in poor repair)
  - furniture and microwave

Support space for 4010 (4007)
• Uses: equipment storage
• Inventory: staging, curtains, luminaries, miscellaneous equipment used in 4010

Mitchell dressing rooms
• Three chorus-sized dressing room suites beneath auditorium seating, each accommodating up to six people
• Used by performers before, during and after performances
• Each suite contains 5 makeup stations, full length mirror, stool, sink, toilet stall, shower stall, and clothes racks
• Additional notes: the dressing rooms are adequately accommodated, but for many shows more rooms are needed to accommodate large casts

Hemsley dressing rooms
• Three rooms, accommodating two people each
• Each room contains two makeup stations, a sink, and clothes rack; restrooms adjacent but useable during performance
• Rooms 1141 and 1176 on the first floor are used as auxiliary dressing rooms when shows have larger casts
• Additional: these rooms are inadequate in size and accommodations; the lack of backstage restroom facilities and ready space make them very inconvenient for cast and crew

General dressing rooms
• First floor: 2 rooms for 4 people + 1 room for 2 people
• Used by productions in both theaters

Mitchell lobby
• Accommodates audience before and after the show; occasionally used for receptions
• LCD video panel was added in 2006 to allow late-comers to see stage actions
• A display box can show items related to shows or departmental activities. Five light boxes are outside the space to display show posters.
• Additional notes: The lobby is of large volume, but it is very narrow.

Mitchell Theatre Backstage
• 210OR: backstage storage and quick-change area.
Hemsley lobby
- Wide hallway outside the theater
- Accommodates audience members before and after performances
- Additional notes:
  - This lobby is quite small and doesn’t accommodate crowds easily.
  - The lobby is wheelchair accessible, however, the elevator was improperly placed and does not line up with the door, making it awkward to use.

Restrooms: The Mitchell and Hemsley theaters share one set of public restrooms. When there are two shows happening simultaneously, as happens frequently, these facilities are quite insufficient.

Academic staff offices: Lighting, Scene and Costume shop supervisors as well as the Technical Director, General Manager, and Production Manager have offices distributed across three floors. Many are cramped and several are very difficult to find.

Rehearsal rooms
- 2 small + 2 larger
- 1090, 1132, 1139, 1153
- Rooms equipped with 18’ rehearsal cubes, though individual rooms vary in shape and total square footage.
- Rooms equipped in a variety of ways, including curtains, piano, mirrors, acoustical curtains,

Costume shop, including dye room
- 1179: Three rooms: draping and sewing; show prep and fittings; wig and make-up storage and prep. Used for costume courses.
- 1181: Dye craft lab. Used for Crafts class.
- 1155: Period storage
- 1155A: shoe storage
- 1175: Fitting room, show prep, overflow stitching
- 1178: Costume Studio Supervisor’s Office / Costume library
- 1180: Fabric Storage
- 1181: Dye / craft lab
- 1182: Wig / make-up room
- 1184: Millinery Room
- Modern storage
- Rooms are equipped with numerous sewing machines, sergers, hemmers, irons / steamers, ironing boards, dress forms, washers / dryers, dye vat, and other equipment

Scene shop: paint room, welding room, spray booth, prop shop
- 2165: Large room centralized between the loading, storage, and performance functions of the building. Used for wood scenery construction, metal fabrication, painting. Includes a walk-in spray booth and a wide array of construction equipment.
• 2165B: Prop studio: storage areas, prop construction, finishing.
• 2165C: Paint room: storing painting supplies, mixing paint, cleanup.
• 2165D: Metal room: small construction projects.

Light lab
• Room 4044: Originally a small classroom; renovated to be a light lab in 1989. Also used for all stage lighting courses. Has pipe grid, storage closet for lighting equipment, other equipment related to lighting practice and demonstrations.

Other classrooms
• 2106: CAB lam—computer design and drafting.
• 4032: Drafting studio, seminar room, classroom; houses most of the technology, scenery, and costume design classes.
• General purpose classes on the first and fourth floor, not under the control of any particular Vilas Hall department.

Note: In addition to the physical spaces described above, the department and theatres make extensive use of utproduction.com as a virtual support space with handbooks, production and rehearsal schedules, etc.

IV. CURRICULAR ISSUES

A. Are there any curricular needs that are not being adequately met by this space? Please describe the specific limitations.

General
The most significant space-related challenge faced by the Department of Theatre and Drama is the lack of a proscenium theater. This is especially problematic with regard to training students because the vast majority of professional theatrical work occurs in such a space. Lacking a proscenium theater in the department, students do not receive training in the kind of setting they will most likely need to work in later in their careers.

Below are some aspects of pre-professional training related to working in a proscenium theater:
• Acting: Proscenium theaters generally require actors to project their sound and physical expression farther distances than do thrust theaters.
• Design: Proscenium theaters generally have more scenery, require the ability to think through the process of moving scenery, and require greater awareness of how to use the backstage area of mask it. Additionally, both scenery and costumes have to be designed so that their visual details read well to an audience that’s farther away.
• Directing: Like actors, directors in proscenium theaters need to understand how to make the action work well for audiences farther away from actors. Directors also need to be comfortable with other aspects of staging, including the scene design and movement.
Hemsley
- The Hemsley was originally conceived as a black box theater but is instead a long rectangle. The dimensions of the room limit its intended use as an experimental, multiform theatre.
- No traps to access stage from below, as is a common feature in black box theaters, so neither actors nor directors have space in which to learn to work with them.

Mitchell
- No fly-space and insufficiently sized wings mean that students are unable to have a full pre-professional experience.

Support spaces
- There is a significant need for two rehearsal halls that support the full space of the performance stages.
- The shops are generally smaller than they need. For instance, an ideal scene shop is three times the sizes of the stage and is divided into three sections: planning/building, painting, and assembly.

B. Are there any major technical deficiencies that place limitations on the typical curricular uses of this space?

General
- “Intelligent lighting” has become an industry standard in theater in the last 15 years, however the T&D program is not able to provide significant training in this area, which means that students don’t get experience working with state of the art lighting systems. The lack is due in part to budget, but also to a physical infrastructure that prohibits hanging this kind of structure and that can’t supply sufficient power.
- Neither theater is equipped to handle multi-media projection, which is a current significant trend in theatrical design. This fall the department will put on one production using projection, but they are doing so with borrowed equipment and with input from a Department of Art student who will handle projection design.

Hemsley
- No cue light systems
- Bays are too small to provide suitable lighting angles.
- Catwalks are narrow and have limited headroom, creating a difficult or dangerous work environment.
- Loading door is too small.
- Lobby space is small and does not visually announce the presence of the theatre.

Mitchell
- Insufficient wing space
- Ramped entrance stage right: this presents additional challenges for scene construction and handling.
- Limited headroom stage left
• Grid area is uncomfortable and risky, with only crawl room between the top side of the grid and the I-beam and overhead ducts
• Many productions use all of the winches for electrics, which limits their use for other purposes.
• The low clearance of the light grid (c. 25 ft), makes it difficult, if not impossible, to fly anything out of sightlines.
• The steep, narrow vom entrances prohibit use for anything except actors moving single file.
• The air handling system is noisy and creates both vocal and smoke/fog control problems

V. FUTURE PLANS

A. Are there any near-term (c. next five years) expected changes to use patterns for this space? Please describe.

No

B. Describe any near-term renovation/construction related to this space.

A recent proposal has suggested replacing the aging linoleum flooring of the Mitchell Theatre with a new vinyl surface.

Discussion of constructing a proscenium theatre in the footprint of the current Humanities building has come up several times. At this point, this project is at least 10 years off in the future and it will require significant fundraising.

C. Describe any known near-future (c. next five years) needs regarding technology for this space.

See above description of technological short-comings.

D. Other

• More space would necessitate more support, both personnel and financial.
• More space and support resources would also allow the department to do more work and more varied work.

VI. COLLABORATION

A. Do members of your department/unit use any other space or venue on campus for performances or related work? Please describe.

T&D students rarely present work in other campus spaces, in part because they are so often deeply involved in departmental productions.
Students in T&D occasionally participate in community theatrical performances at the Bartell Theater and other local spaces. This is technically extra-curricular work, although students frequently discuss their plans and designs with T&D faculty members.

B. Please describe any obstacles that prevent members of your department/unit from using other performance spaces on campus to meet your primary curricular needs.

The Department has historically had a relationship with the Union Theater, and until about 10 years ago the Department regularly produced plays there. In recent years, the cost of securing the space long enough for load in, scene set up, tech, rehearsals, and performances has generally become too prohibitive. Additionally, because the Union Theater was not designed for theatrical performances, it has less backstage, wing, and dressing room space than is ideal, and because it does not have a scene shop, repairs to scenery and costumes are more difficult. A further challenge is the size of the theater itself, which accommodates a 1300 people, a much larger audience than is typical for Departmental productions.

The Department would like to re-establish a relationship with the Union. A recent re-accreditation study indicated that presenting in the Union Theater is critical to the Department retaining its national reputation.

Despite these challenges, the Department will present one production at the Union Theater during each year of the 2010-11 and 2011-12 seasons. These productions are supported in part by a generous alumni grant.

More generally, the obstacle to inter-departmental collaboration on producing events lies in the challenge first of finding resources to support new work while maintaining existing work and second in the fragmentation of the arts across colleges within the university.

C. Do other departments/units use your performance space for curricular work? Please describe.

No.

D. Do other departments/units use your performance space for extra-curricular work (e.g. invited guest public lectures, film showings, etc.)? Please describe.

**Mitchell**
- **Historical:** University Theatre housed Madison Repertory Theatre for a few years when Overture was undergoing construction
- **American Folklore Theatre** occasionally rents Mitchell
- **WPR/Whad’Ya Know** frequently perform in Mitchell and store materials in support spaces
Hemsley
- French Department plays
- First Wave: would like to use more but often have to negotiate technical matters

E. Please describe any obstacles that make it difficult for members of other arts departments/campus units that make it difficult for them to use this space.

The primary issue is each department’s prioritization of student/programmatic needs, then political considerations about what to perform. Space limitations would be final/last consideration.

F. Please describe past examples of interdepartmental or cross-space use that worked well.

In recent years, the department has had relatively few collaborative projects. In the 2010-11 season, the department will be collaborating with the University Theater to produce *Rocky Horror Picture Show*.

G. Describe your response to the general idea of a shared pool of technical and operational staff for campus performing arts spaces. (For example, a person or small number of persons who oversee film projection for all campus venues that show films, or a pool of technical staff trained to present classical music in several different venues.)

No particular need or interest at this time. Current staff structure has staff specialists in each area who also train students, so all productions are currently covered in-house.

Also not at all interested in centralized booking system; importance of controlling own space.

VII. OTHER COMMENTS

**Departments and programs for comparison:**
Virtually all of the other Big 10 schools have at least one, and sometimes more than one, proscenium theater as well as a black box theater.

- The University of Michigan recently built two new theaters.
- University of Illinois Krannart Center for the Performing Arts
HEMSLEY EQUIPMENT LIST

- Seating risers and chairs
  - Stage right seating riser system capable of several arrangements for up to 150 seats (2000)
  - 175 Flex-back interlocking arm chairs (1997)
- Soft Goods
  - 8 black velour legs (16’8 high x 9’ wide)
  - 6 black velour legs (15’3” high x 11’ wide)
  - 6 black velour legs (12’6” high x 8’8” wide)
  - 2 black velour borders (4’ high x 42’ wide)
  - 2 black velour borders (2’ high x 42’ wide)
- Lighting
  - control:
    - 1 Expression 3 (chip for 800 channel)
    - 1 video node for Expression 3
    - 1 RFU for Impression
  - dimmers (96 total):
    - 2 ETC SRT48 dimmer rack with D20 2.4kW modules)
  - fixtures (175 total):
    - 12 Altman 1K AF Fresnel
    - 14 Altman PAR56 (for house lights)
    - 16 ETC Source Four Jr. Zoom 25-50 (375W)
    - 29 ETC Source Four PAR
    - 12 ETC Source Four 50 Degree
    - 52 ETC Source Four 36 Degree
    - 40 ETC Source Four 26 Degree
- Sound
  - mixer: Midas Venice Series 24016 Mixing Console: 16 balanced inputs; 4 submaster/Main LR/ 2 auxiliaries outputs
  - playback:
    - 1 PC computer, Windows XP with SFX 5.6 and Sonar 4
    - 1 MOTU 828MKII D/A Interface (16-bit/44kHz; 1 firewire input, 8 balanced TRS outputs); included is the 8 channel ¼” TRS to ¼” TRS snake
    - 2 CD players
  - amplifiers: 1 FA900 for lobby and dressing room monitors
  - speakers: 2 Mackie SRM450 Powered Speaker

MITCHELL EQUIPMENT LIST

- Soft Goods:
  - 4 black velour legs (20’ high x 81’-g” wide)
  - 10 black velour legs (20’ high x 11” wide)
  - 1 black border (10’ high x 40’ wide)
  - 2 black borders (6’ high x 30’ wide)
  - 2 black borders (6’ high x 25’ wide)
  - 1 black sharkstooth scrim (23’ 6” high x 72’ wide)
  - 1 leno white scrim (23’6” high x 72’ wide)
- 1 seamless muslin cyc (23’6” high x 72’ wide)

- Winches:
  - 5 fixed @ 1000#
  - 4 portable @ 350#
  - 3 direct lift portable @ 250#

- Lighting:
  - control:
    1 Ion w/ LCD touch screen and 20 x 2 sub wing
    1 video dongle for Ion client software
    1 WRFU for Ion
  - dimmers (120 total):
    2 ETC SR48 rack dimmers with D20 2.4kW modules
    1 ETC WR24 rack dimmers with D50 2.4kW modules (house lights)
  - fixtures (222 total):
    2 Altman 165 6” Fresnel
    27 Altman 1K AF Fresnel
    15 ETC Source Four Jr. Zoom 25-50 (375W)
    32 ETC Source Four PAR
    48 ETC Source Four 36 Degree
    69 ETC Source Four 26 Degree
    29 ETC Source Four 19 Degree

- Sound:
  - Mixer: 1 DDA Mixing Console: 16 inputs, 4 submasters/Main LR/6 auxiliaries
  - Playback:
    1 PC computer, windows SP with SFX 5.6
    1 M-Audio Firewire 410 D/A Interface (24-bit/44.1kHz; 1 firewire input, 8 balanced TS outputs); included is the 8 channel snake
    1 Tascam CD450 CD Player
    1 Tascam MD-350 Mini-disc recorder/player/editor
  - Amplifiers: 4 Crown K2 Power Amplifiers: 1 ¼” and 1 XLR input per channel; binding posts outputs
  - Processing: 1 dbx DriveRack PA 2x6 Digital Signal Processor
  - Speakers: 8 EV Sx300 Full Range Speakers (permanently rigged for distributed sound system; cannot be separated or removed)
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