

# ASSOCIATION FOR THEATRE IN HIGHER EDUCATION

Performance in Theory & Practice

**25<sup>TH</sup> ANNIVERSARY**  
**1986-2011**



**Performance Remains,  
Global Presence:  
Memory, Legacy and  
Imagined Futures**

***August 11-14, 2011***

**Palmer House  
Hilton Hotel  
Chicago, IL**

First Membership Brochure 1986



**[www.athe.org](http://www.athe.org)**

# ATHE AT 25

## FOUNDING PRESIDENT'S NOTE BEVERLEY BYERS- PEVITTS

Seeing a need for a national professional organization and with a commitment to the field of theatre, a group of theatre practitioners came together in Chicago in May, 1986. At that meeting they founded the Association for Theatre in Higher Education (ATHE) in order to give artists/teachers/scholars a professional association within the academy.

Evolving now for two and one-half decades, ATHE endures as a dynamic and diverse organization whose members strive to create ever better theatre for students and audiences. During these twenty-five years, ATHE has consistently presented outstanding programs and speakers, performers and performances at its annual conferences while giving its individual and organizational members a voice within the academic community for the profession of theatre as well as a gathering place for colleagues to interact and to form lasting friendships with their peers.

## TWENTY-FIFTH ANIVERSARY PRESIDENT'S NOTE STEVE PETERS

ATHE has become 25!

As it approached that milestone, the economic meltdown of 2008 sparked the rapid deterioration of traditional structures in higher education. All ATHE's constituents—teacher/artists; graduate students, administrators, and whole organizations—are affected. ATHE continues to provide leadership for its members in adjusting to the “new normal” of the 21<sup>st</sup> century college and university.

It promotes and provides a series of forums for frank discussion about scholarship as an integral part of teaching; 21st century models for curricula; changing student demographics; new technology, faculty loads, rhythms of contemporary life. It helps equip graduate students for both traditional and hybrid careers that link theatre training/scholarship with S.T.E.M. disciplines and alternative job markets. In a culture of data-based decision-making, metric measures of progress and success, it supports consideration of student achievement and retention; faculty productivity; external and internal funding. It fosters diversity and inclusion — “nothing about us without us.” It models strong management practices through strategic planning, financial innovation, and use of emerging technology. It continues to identify and reach those who need to be engaged with us in all these conversations.

ATHE has in the past and will continue to lead the way for its current and future members. That leadership requires continuing the “call to action,” combining effective practices of the past with innovative ones, and — COURAGE.

The work goes on for us to remember who and what ATHE has been, and to define what it will become as we embrace what's next.

**Editor's note:** Premise: ATHE is a living organism, spawned by a need, nurtured by scholarship, artistry, humor, and gritty slogging in the trenches. The invisible entity that is the organization is a composite of parts of every person who has ever served on a committee, gone to a meeting, been on a panel, written a report, an article or a letter or an email about it. This booklet is not a formal history of ATHE. That remains to be written. This merely records freeze frames of actions, some more significant, some less, but all cumulative. It records personal reminiscences. It is a spotty, incomplete documentation of 25 years of thousands of volunteers' arguably millions of hours' work, which IS ATHE. (Lila Wolff-Wilkinson)

## The Founding and First Year of ATHE: 1986

**24 May 1986: Chicago organizational meeting:** Beverley Byers-Pevitts convenes a group of concerned practitioners and scholars to a meeting at the O'Hare Hilton Hotel over Memorial Day weekend founds an organization for theatre in higher education (see appendix). An entity that becomes the Association for Theatre in Higher Education has been incorporated in IL the prior week. After a general session, small break-out groups suggest goals for the organization. A succinct operating manual is laid out. ATHE's first Board of Governors is elected: **President: Beverley Byers-Pevitts**; President-Elect: Harold Nichols; Vice-President for Conference (1987): Don Drapeau; Vice-President for Operations: Peter Sargent; Vice-President for Research and Publications: Robert Corrigan, succeeded by Julian Olf; Treasurer: Greg Kunesh; Secretary: Lila Wolff-Wilkinson; Immediate Past President: Roger Gross. The group also discusses the opportunity for participation and presentations by college and university theatre faculty and technicians at a National Education Theatre Conference to be held in New York in August 1986. Tice Miller, Program Chair for this meeting, has contacted theatre faculty and staff from across the country and invited them to present programs for this conference, hosted by The Program in Educational Theatre at NYU and co-sponsored by Montclair State College School of Fine and Performing Arts. Participating constituency "Programs" including Acting; Asian Theatre; Chief Administrators; Design/Technology; Design/Technical History; Directing, Playwriting; Theatre History; Theatre Movement; Theatre Programs of Limited Size; Theory and Criticism; Therapeutic Theatre; Two-Year College; Voice and Speech; Women's Theatre. Also Black Theatre Network, Professional Artists & Managers on Campus.

**August 1986:** National Educational Theatre Conference, at NYU. Information on ATHE is shared with the membership at this meeting, and its first business meeting is held. ATHE announces its 50 charter members, welcomes many new members, and announces its first conference to be held in August 1987.

**ATHE's Board of Governors meet during 1986-87** at UNLV and UMKC, creating a mission statement; delineating core values; and establishing a first strategic plan with goals and objectives; the basis for a set of By-Laws; nominating a By-Laws Committee, and planning a 1987 conference in Chicago at the Palmer House Hotel.

**October 1986**, Board meets at UMKC (meeting rooms provided courtesy of Felicia Hardison Londré) with Margot Murray Hicks, a professional organizational facilitator and relative of an ATHE charter member, who donates a weekend to help in the process of structuring the new organization.

### **First strategic plan is developed:**

Mission, values statements and goals are established as part of the plan. The Board identifies major **stakeholders** in ATHE and **values**, which provide a standard against which goals could be tested. A list of long term (10-year) goals is established, which the Board agrees needs to be reviewed annually. A list of strategies/tactics for achieving those goals and specific, measurable objectives for each strategy are established

The following **mission statement** evolves:

The Association for Theatre in Higher Education exists to create interaction and exchange of information among those engaged in all areas of theatre research, performance, scholarship and crafts.

This is accomplished through publications, conferences, advocacy and support services. ATHE establishes standards of excellence for organizations and individuals concerned with post-secondary theatre training, production and scholarship.

**Goals :** 1) Be a financially sound organization. [Get one year's operating funds in the bank.] 2) Provide publications appropriate to membership needs and available to the public. 3) Have effective internal communication and program systems. 4) Have membership conferences in centres of theatre activity. 5) Have a membership representing a majority of theatre practitioners and scholars in higher education. 6) Have nationally accepted standards and guidelines in all areas of post-secondary [theatre] education. 7) Maintain collaborative relationships with other theatre agencies and organizations. 8) Acknowledge annually individual and organizational achievement. 9) Have externally supported research and development projects. 10) Have administrative services to support members' needs. 11) Be part of an international alliance of theatre organizations.

**First ATHE Conference is planned**, with panels, presentations solicited nationally from constituency: professors of theatre in higher education.

Constituent programs – now called "Focus Groups," are identified. Acting; Asian Theatre; Council of Chairs & Deans; Design/Technology; Directing, Playwriting; Theatre Administration; Theatre History; Theatre Programs of Limited Size; Women & Theatre. In addition, other groups solicited and implemented panels for the first conference: American College Theatre Festival; Black Theatre Network; Chief Administrators; Movement; Professional Artists & Managers on Campus; Theory and Criticism; Therapeutic Theatre; Two Year College; Voice and Speech; Women and Theatre. Patricia Angotti is Administrator, holding membership lists and publishing the JOBLIST.

**Publications:** President Byers-Pevitts works with Johns Hopkins University Press to continue *Theatre Journal* under the auspices of ATHE. With advice from VP Publications Julian Olf, the Board appoints a new editor, Tim Murray. *Membership Brochure* is designed under the auspices of VP Operations Peter Sargent and sent to members and prospective members

*Theatre Journal* – editor, Tim Murray

**Annual dues**

Regular Individual - \$48.

Retired Member - \$30.

Student Member - \$30.

Organizational Member - \$75.

## 1987

**January:** Board meets in Kansas City.

**Publications and editors:**

*Theatre Journal* editor selected: Tim Murray

**Standards Committee** (Chair, Jim Symons) approves **White Paper** originally developed by UCTA:

*Guidelines for Evaluating Teacher/Artists for Promotion and Tenure* and issues a **Supplement** to that document.

**February: First ATHE Newsletter, THE, (Theatre in Higher Education)** is sent to members.

**ATHE NEWS** is published.

**THEatre CAPLIST is revised and expanded:** source of mailing labels for 1,650 university and college theatres, postsecondary professional training programs, and chief theatre administrators.

**Winter-spring:** The Founding Board (“Administrative Committee”) plans its own obsolescence, choosing a one-year term so ATHE can begin regular elections and rotation of elected officers. An **Interim Nominating Committee**, chaired by Vincent Angotti, assembles a **slate of officers for 1987-88**, to be voted on by a mail ballot, as provided in the Interim By-Laws. New Boards will take office at the end of each summer conference, in terms set by the By-Laws.

**April: Board meets at UNLV** to finalize plans for 1987 conference and plan for the organization to go forward.

**August 5-8: FIRST ATHE CONFERENCE, “THEATRE IN TRANSITION”** – Palmer House Hotel: **CHICAGO**

**President: outgoing at end of conference: BEVERLEY BYERS-PEVITTS**

**Incoming: HAROLD NICHOLS** becomes 2<sup>nd</sup> **ATHE President.**

**Vice-President for Conference:** Don Drapeau

**New officers elected.** Regular election protocol begins.

**Keynote speakers:** Herbert Blau & Peter Zeisler

**Awards:** First ATHE Career Achievement Award – Professional Theatre: Roger L. Stevens; Jane Chambers

Playwriting Award: Micki Goldthorpe

**Other featured speaker:** Futurist Jeanne Howard

**Conference features** in addition to panels: All-conference discussion sessions in which By-Laws are presented and voted upon by membership. Workshops by Kristin Linklater and Arthur Wagner.

Reading of Jane Chambers Playwriting Award-Winning play: *My Mothers*

**Other groups meeting at the conference:** American College Theatre Festival; Black Theatre Network; National Association of Dramatic and Speech Arts

**On-site Service: THEatre JOBLIST Employment Service**, run by ATHE Administrator Patricia Angotti

**President Byers-Pevitts reflects.** “ATHE’s founding Board of Governors developed By-Laws, a Strategic Plan with ten-year Goals; planned the first ATHE Conference for August, 1987, at the Palmer House, the site of this 25th Anniversary meeting. We had our first Business Meeting at the National Educational Theatre Conference, August 1986 (on the last day of which the ceiling in the Helen Hayes Suite in the Milford Plaza Hotel fell in). We affiliated with Johns Hopkins University Press, and *Theatre Journal* became part of ATHE; THEatre Joblist was developed. We adopted, added a Supplement to, and published ‘Guidelines for Evaluating Teacher/Artists for Promotion and Tenure’.

“My personal association with colleagues through ATHE is one of the most memorable, delightful and pure fun highlights of my career in higher education. I am deeply gratified to have a lifetime of abiding friendships with individuals who worked so very hard to create ATHE and bring it to fruition. For all—teachers, artists, scholars, students--involved, I believe it, indeed, was a labor of love. Happy 25th Anniversary, ATHE, and many more!”

## 1988

### **Publications and editors:**

*Theatre Journal* – editor, Sue-Ellen Case

**Directing Focus Group** issues its first newsletter.

**White paper:** First edition of ATHE's *Handbook for Theatre Department Chairs*

**August 3-6: SECOND ATHE CONFERENCE; "THEATRE BRIDGING" –**  
U.S. Grant Hotel and The Horton Grand Hotel, **San Diego**

**President: HAROLD NICHOLS**

**Vice-President for Conference:** Greg Kunesh

**Keynote:** Marsha Norman

**Featured speakers:** Des McAnuf (Artistic Director, La Jolla Playhouse); Jack O'Brien (Artistic Director, Old Globe Theatre); Jorge Huerte (Founder, El Teatro de la Esperanza); Phillip Esparza (Producer, El Teatro Campesino); John Simon, author and critic.

**Awards:** Career Achievement Award – Professional Theatre: Marsha Norman; First Career Achievement Award – Academic Theatre: Patricia McIlrath

**Services:** THEatre Conference Employment Service sponsors interviews.

**On-site performance:** Anna Deavere Smith

**Off-site performances:** Theatre trips each night to different San Diego theatres.

**Organizational changes:** First ATHE FORUM initiated, with representatives of 17 focus groups, **chair, Donna Aronson**. ATHE By-Laws changes approved by members at Annual Business Meeting, adding to Board membership the Chair of THEatre Forum and the Vice-Chair of the KC/ACTF National Committee.

**October: Mark Heckler becomes Forum chair.**

**Theatre and Social Change Focus Group** and **Intrernational Brecht Society** apply for Forum membership. **Black Theatre Association** becomes a Focus Group, and Black Theatre Network incorporates separately, remaining an affiliate. Forum approves change in title and mission of Programs of Limited Size to **Theatre as a Liberal Art**.

## 1989

### **Publications and editors:**

*Theatre Journal* – editor, Sue-Ellen Case

*Forum Membership Brochure* is completed.

*Forum Operating Manual* draft, delineating process of adding and deleting

Focus Groups, is completed.

**New journal proposed in March** by FORUM Publications Committee, Forum Chair, ATHE VP for Research & Publications, & Publications Committee: *Theatre Issues*, first publication to be in Fall '89, to be a "comprehensive journal of scholarship, pedagogy and opinion". **Founding editor:** Beverley Byers-Pevitts  
**VASTA** publishes its *Promotion and Tenure Guidelines* and *VASTA Bibliography*

**January:** Membership is at 1447. **Board and Forum meet** in New York at the Roosevelt at cost of approximately \$6,000. All Forum Focus Groups have submitted their By-Laws, list of officers and terms. Forum requests Board to provide \$4,500 for Forum grants to Focus Groups.

**July:** A week before conference begins, the **Roosevelt Hotel** informs **VP for Conference Donna Aronson** that its renovations aren't finished and its air conditioning system is non-functional. Bedrooms are turned into meeting rooms. Screenless windows are to be open.

**August 2-5, THIRD ATHE CONFERENCE, "CONNECTIONS" - Roosevelt Hotel, NEW YORK**

**President: outgoing: HAROLD NICHOLS**

**Incoming: JIM SYMONS** becomes **THIRD PRESIDENT OF ATHE**

**Vice-President for Conference:** Donna Aronson

**THEatre Forum Chair:** Mark Heckler.

**THEatre Forum** has 19 focus groups represented in conference panels: Acting, Association for Asian Performance, American Drama Society, Black Theatre Network, Council of Theatre Chairs and Deans, Design and Technology, Directing, Playwrights Program, Professional Artists and Managers on Campus, Religion and Theatre, Theatre and Social Change, Theatre History, Theatre as a Liberal Art, Theatre Management, Theatre Movement Specialists, Theory and Criticism, Two Year College Program, Voice and Speech Trainers Association (VASTA), Women and Theatre

**Keynote:** Ming Cho Lee

**Awards:** Achievement - Academic Theatre: Helen Krich Chinoy; Achievement - Professional Theatre: Ming Cho Lee

**Conference features:** Introduction of **Theme Programs:**

- 1) Connections: Resident Repertory Companies on Campus
  - 2) Connections: A Challenge to the Profession — The Relationship of Production to the Educational Mission
- THEatre Conference Employment Service
- Conference hospitality:** ATHE's opening reception and other hospitality; Theatre as a Liberal Art has its first hospitality open house.

**President Nichols reflects.** “The early years of ATHE were incredibly stimulating; we brainstormed, discussed, and debated about the most effective structure for getting grassroots involvement in a national organization. At the same time, we had to start from ground zero to create a financial structure that would make ATHE economically viable. The friendships that were made during that time ... continue to be important to me. It is a delight to see how ATHE has grown into the vital professional organization that it is today.”

## 1990

**Publications and editors:**

*Theatre Journal* – editor, Enoch Brater

First issue of *Theatre Topics*, editor, Beverley Byers-Pevitts, is being prepared.

*ATHE NEWS* – editor, Layne Ehlers

Theatre as a Liberal Art Focus Group publishes its first newsletter.

**January: ATHE Board and Forum** have mid-winter **meeting** at the Palmer House in Chicago. Membership has gone up to 1756.

**White paper: April: Task Force** publishes “ATHE Outcomes Assessment Guidelines for Theatre Programs in Higher Education”

**August 8-11: FOURTH ATHE CONFERENCE: “ISSUES OF THE ‘90S”** – Palmer House Hotel, **CHICAGO**

**President: JIM SYMONS**

**Vice-President for Conference:** Weldon Durham

**Forum Chair:** Patricia Blom takes over for Judith Royer.

**Speakers:** Jim Symons – “Order, Disorder: An address to the future of ATHE” and Jack Kukuk, head of Education Department, Kennedy Center for the Performing Arts — “Multiculturalism in Arts Education;” Alekzandr Galin – “Soviet Theatre in the Era of Gorbachov”

**Awards:** Career Achievement - Academic Theatre: Vera Mowry Roberts; Career Achievement – Professional Theatre: Frank Galati

**On-site performances:** Race and Labor Cabaret, co-sponsored by TASC and BTA

**Off-site performances:** *I Wayan Lendra* at Chicago Public Library Cultural Center; Free Street Theatre of Chicago; *Ugly's First World* at Goodman Studio Theatre

**Organizational changes:** THEatre Forum newly includes **Theatre Management Exchange** and **Society of Theatre Movement Specialists**.

## 1991

**January: Board and Forum meet in Chicago**

**Publications and editors:**

*Theatre Journal* – editor, William B. Worthen

First issue of *Theatre Topics* – founding editor, Beverley Byers-Pevitts

*THEatre JOBLIST*

*THEatre CAPLIST*

*ATHE Membership Directory 1991* lists Governing Council and two committees: Nominating and ACTF Committee, as well as **ATHE's GOALS:** “Have a membership representing a majority of theatre practitioners and scholars in higher education; Have effective internal communication and management systems; Assist academic units in higher education to maintain quality programs; Have membership conferences in centers of theatre activity; Acknowledge annually individual and organizational achievement; Provide publications appropriate to membership needs; Develop external funding sources for the organization; Be part of an international alliance of theatre organizations.”

**August 7-10: FIFTH ATHE CONFERENCE: “CELEBRATING MANY CULTURES”** - Sheraton Hotel and Washington State Convention & Trade Center, **SEATTLE**

**President: outgoing: JIM SYMONS**

**Incoming: GIL LAZIER becomes FOURTH PRESIDENT OF ATHE.**

**Vice-President for Conference:** Mark Heckler

**Forum Chair:** Patricia Blom

**Keynote Speaker:** Martha Coigney: "U.S. Theatre and the World: A Tale of Lost and Found"

**Featured Speakers:** Seattle Theatre: A Panel of Its Artistic Directors, including Kurt Beattie (Empty Space Theatre), Susan Finque (Alice B. Theatre), Linda Hartzell (Seattle Children's Theatre), Liz Huddle (Intiman Theatre), Bea Kiyohara (NW Asian-American Theatre), Bill Ontiveros (The Group Theatre), Jeff Steitzer (A Contemporary Theatre), Dan Sullivan (Seattle Rep), Arnie Sagloff (Bathhouse), Steve Snead (Langston Hughes Center Padrona Youth Theatre)

**Awards:** Career Achievement - Academic Theatre: Oscar Brockett; Career Achievement – Professional Theatre: Lloyd Richards

**Workshops:** All or half-day top of the conference **workshops** are introduced.

**On-site performances:** "A Conversation with Georgia O'Keefe" and Playwrights Program New Play Development; Eighth Jane Chambers Award winning play, staged reading: Wendy Kesselman, *The Butcher's Daughter*

**Off-site performances:** *Junebug Jack*, John O'Neill, Roadside Theatre; *Our Country's Good*, Seattle Group Theatre; *BLACKstage View*, Bathhouse Theatre Company; Production at Seattle Group Theatre; *Misalliance*, Intiman Theatre; *Halcyon Days*, A Contemporary Theatre

**All-conference hospitality** offered from 10 p.m.-1 a.m. in the Ballroom, including "*The Truly Regional Cabaret*"; and **Survivors' Hospitality** on Saturday evening.

**Special event:** **Trip** to Tillicum Village, Northwest Coast Indian Cultural Center, cruise, feast and performance in the longhouse of Northwest Coast Native American dancers

**ATHE Services:** **THEatre Conference Employment SERVICE; Membership & Management Services** for professional associations continue as association and conference services.

**Organizational Changes:** **Music Theatre/Dance** becomes a new focus group represented on THEatre Forum

**Plans announced for conference sites five years out:** Atlanta, Philadelphia, San Francisco, New York City, Chicago.

**President Symons reflects** on two major achievements during his term: Inauguration of ATHE's second journal, *Theatre Topics*, in 1990, and significant progress toward the goal of a \$100,000 "cushion" in the bank for the Association. His administration also produced a White Paper, ATHE's first *Guidelines for Promotion and Tenure of Directors*. "I am very grateful for the enrichment of my own career through my years of association with ATHE, and for the wonderful friendships made along the way."

## 1992

### Publications:

*Theatre Journal* – editor, William B. Worthen

*Theatre Topics* – founding editor, Beverley Byers-Pevitts

**Acting Focus Group's** official newsletter, *The Beat*. **Groundwork** is laid for "**Tenure and Promotions Guidelines for Acting Teachers**"

**Religion and Theatre** launches first issue of *Theatre and Religion Journal*, which later becomes *The Journal of Religion and Theatre*.

### August 1-5: SIXTH ATHE CONFERENCE: THEATRE AND CULTURAL PLURALISM"

- Omni Hotel and Convention Center, ATLANTA

**President:** GIL LAZIER

**Vice-President for Conference:** Doug Patterson

**Forum Chair:** Mark Weinberg

**Keynote speaker:** Augusto Boal

**Featured speakers:** Atlanta Theatre: A Panel of Its Artistic Directors" (Kathie di Nobriga (Alternate Roots), Del Hamilton (Seven Stages), Normado Ismay (Independent), Marsha Jackson (Jomandi Theatre), Kenny Leon (Alliance Theatre), Rebecca Ranson (S.A.M.E.)

**Awards:** Career Achievement – Academic Theatre – Burnet M. Hobgood; Career Achievement – Professional Theatre: Maria Irene Fornes

**Off-site performances:** Stone Circle, Center for Puppetry Arts and Cal. Polytechnic Institute presentation; *Vivisections from the Blown Mind*, Seven Stages/NBAF; *Sheila's Day*, Crossroads Theatre/NBAF at the Alliance Theatre

**Pre-conferences: Women & Theatre** expands its pre-conference to 3 days. ATHE Conference is simultaneous with Congress on Research in Dance's conference, "Dance Theatre in a Multicultural Context" and the organizations have reciprocal admission, reflecting not only cultural pluralism, but co-operation in conference planning. Following

discussion that **Black Theatre Network** conferences often overlap with Women & Theatre pre-conference or the ATHE conference, The Forum approves a motion to avoid this overlap in schedule.

**Conference features:**

A conference **Kick-off panel** includes representatives from across the country discussing teaching theatre and cultural pluralism.

**Top of the conference workshops** include one with Augusto Boal on Image Theatre; Boal also gives workshops during main conference on Forum Theatre and “The Rainbow of Desire and Cop-in-the-Head”. Rosalie M Jones of American Indian Arts; Feldenkrais technique; on chairing departments; “Pongsan, Korean Masked Dance Drama”; new acting techniques; and negotiation of theatrical contracts.

“**Blockbuster “ panels, double sessions and colloquia** highlight the conference theme.

**Hospitality:** All-conference late night hospitality with cash bar.

**Organizational changes:** **Lesbian and Gay Theatre** and **Senior Theatre in Renaissance** become focus groups represented on THE Forum. **Groundwork** is laid for the **future Performance Studies Focus Group**.

**Services:** Theatre Conference Employment Service continues.

## 1993

**Membership is above 2000** (individual and organizational). ATHE fund for student membership is begun.

**Dues for this year:**

Organizational	\$125	Joint Household	\$95
Individual Regular	\$65	Individual Retiree	\$35
Individual Full-time Student	\$35		

**Publications and editors:**

*Theatre Journal* – editor, William B. Worthen

*Theatre Topics* – editor, Suzanne Burgoyne

*ATHENEWS* – editor, Layne Ehlers

**Directing Focus Group** develops *Guidelines for Evaluating the Teacher/Director*

ATHE pedagogy text, *Perspectives on Teaching Theatre*, (editor, Bruce McConachie), the collected proceedings of the 1993 conference

**January:** A representative of **Kennedy Center/American College Theatre Festival** is added to the **Board of Governors**. **Board and Forum meet** in Philadelphia.

**President-Elect Mark Heckler** coordinates the work of eight “**Visionary Task Forces**”, whose reports will be given at the conference:

Requisite Preparation and Validation of Teachers of Theatre K-12;

21<sup>st</sup> Century Technology; Classroom Curriculum and Production;

External Program Review: Philosophy, Procedure and Implementation;

Promotion and Tenure for Theatre Educators: Standards, Procedures and Documentation;

Role of Theatre in Education;

Humanizing Alliances, Networking, Advocacy and Communication Cells at Home and Abroad;

Leadership Training for the Department/School Administrator; Survival: Short and Long Term

**August 4-7: SEVENTH ATHE CONFERENCE: “IMAGINE THE FUTURE — THEATRE EDUCATION IN THE ‘90s”** — Wyndham Franklin Plaza, **PHILADELPHIA**

**President: outgoing: GIL LAZIER**

**Incoming: CAROLE BRANDT** becomes ATHE’s **FIFTH PRESIDENT**.

**Vice-President for Conference:** Rhonda Blair

**Forum Chair:** Sam Abel

**Conference registration fees – early bird:**

Organizational member rep.	\$90.	Individual member	\$95.
Student member	\$50.	Retired member	\$50.
Non-ATHE member	\$150.		

**1170 registered**

ATHE co-sponsors events with **Movement Theatre International’s International Festival of New Mime**.

**Pre-Conference workshops**, sponsored by various focus groups, continue. Special workshops with **Billie**

**Whitelaw:** Performing Beckett II” and with **Alice Childress:** “On Becoming a Writer”; **Sonia Moore** and **Anatoly**

**Smeliansky:** “Stanislavski: A Master Class”. **Women and Theatre** continue their pre-conference workshop. **Theatre as a Liberal Art** holds its first two day pre-conference collegium on creativity.

**Keynote speaker:** Anna Deavere Smith

**Featured speakers:** Members of the College of Fellows of the American Theatre – Dr. Ralph Allen, Dr. Lorraine Brown, Dr. Gil Lazier; Philadelphia Theatre Artists: The Arts Education Development Project (funded by Pew Charitable Trust, PA Council on the Arts, and Arts Education Development Project)

**Awards:** Career Achievement – Professional Theatre: Alice Childress; Career Achievement – Academic Theatre: Winona Fletcher; ATHE Research Award for Outstanding Journal Article: Joseph Roach; ATHE Research Award for Outstanding Booklength Study in Theatre Practice and Pedagogy: Robert Barton; The Jane Chambers Playwriting Award: Christina de Lancie; ATME Award: Marjorie Barstow; ATHE Award for Excellence in Teaching Theatre: Grant McKearney; Special award to David Young, retiring from KC/ACTF.

**Conference features:** Double sessions, co-sponsored multi-part panels are featured. Informal “hot topics” sessions are sponsored by several focus groups. “Reality Check” sessions looking at issues in Theatre in Higher Education employment. An all-conference panel: “Imagining the Future: Theatre Education for the ‘90s”.

Presentation of USITT Promotion & Tenure Guidelines and consideration of submission to ATHE Documents Committee.

A **Dramaturgy Interest Group** meets to discuss dramaturgy and pedagogy.

**Hospitality:** A “cash bar” continental breakfast and lunch stand is available in the hotel lobby for those rushed meals. And a farewell “all-conference celebration and dance.” **Theatre as a Liberal Art** continues its tradition of hosting evening hospitality and introduces early morning breakfasts for informal networking.

**On-site performances:** **Tim Miller**, *My Queer Body*; **TASC’s “The Spirit of ’93 Cabaret”**; **Eugenio Barba** and **Julia Varley**, **International Festival of New Mime: The Echo of Silence**

**Off-site performances:** *Solos* by Pitt, Langfelder and Stein; MTI’s *Decroux: The Man Who Preferred to Stand*

**Organizational changes:** By-Laws are revised to “add a new officer [Vice-President for Planning and Projects] to the Board of Governors; to change the election calendar [to May from November] and terms of office for some positions; and to alter the job descriptions of some officers and committee listings to reflect actual practice.... [A Strategic Planning Committee and Documents Committee are added.] These revisions [are] published in the **May 1993 ATHE/News**” and are **voted on and passed by the membership at the annual business meeting**. The “primary charge...is ‘to supervise and coordinate the strategic planning process’” (Doug Patterson, Report from ATHE Vice-President for Planning & Projects, August 1996)

A new **Strategic Planning Standing Committee** is initiated. Work begins on “formulating a five-year plan for the association”. A special committee [had] considered adding a mid-winter symposium, which was rejected in this “uncertain economic climate.” (Mark Heckler, Report of the President-Elect to the Members, August 7, 1993)

The **Vice-President for Administration** is putting together a “**policies and procedures manual**” for new officers. “It will contain job descriptions, committee descriptions and charges, budgeting procedures, and appendices of essential and relevant documents.”

**ATHE e-mail** service begins in 1994.

A **lawyer** specializing in arts and non-profit organizations is consulted.

Insurance coverage for the convention and Board and publication of 1993 conference proceedings is secured. (Barbara O. Korner, Report of Vice-President for Administration to the Members” August 1993) **Music Theatre/Dance Focus Group** is established. The **Society of Theatre Movement Specialists** incorporates as the non-profit **Association of Theatre Movement Educators (ATME)**.

**President Lazier reflects.** “My major accomplishment ... was bringing an international component to ATHE. I was instrumental in developing liaisons with leading foreign theatre artists and teachers, especially from Russia, with the assistance of the International Theatre Institute and Martha Coigney, ITI President. During this time, Anatoly Smeliansky, Alexander Galin, Augusto Boal, and others provided keynote talks and workshops for ATHE. I’m happy to see this practice continuing over the years.

It was a dynamic, hectic time as ATHE grew and strengthened. Focus groups developed and reached out to members. Guidelines for promotion and tenure for theatre educators were created and disseminated to arts administrators in higher education. At the same time, we had great fun shaping and strengthening the Association.

## 1994

### Publications:

*Theatre Journal* – editor, Janelle Reinelt

*Theatre Topics* – editor, Suzanne Burgoyne

*ATHENEWS* – editor, Jeffrey Eric Jenkins

*Directory of Theatre Periodicals* – editor, Fredric Berg  
**Position Paper:** Joint ATHE/USITT – “**The Essential Relationship: Curriculum and Production**”,  
**Supplement to *Theatre Design and Technology***, Winter 1994.  
**July 27-31: EIGHTH ATHE CONFERENCE: “ATHE ’94”** – Palmer House Hotel, **CHICAGO**  
**President: CAROLE BRANDT**  
**Vice-President for Conference:** Robert Pevitts  
**Forum Chair:** Jill Dolan  
**Keynote:** José Quintero  
**Featured speakers:** **Kristin Linklater**; **College of Fellows Celebrities (José Quintero, Ming Cho Lee, Avery Brooks)**; **Herb Blau**; **Michael Maggio** (Goodman Theatre); **Sandy Shinner** (Victory Gardens Theatre); **Keryl McCord**, Director, Theatre Program, NEA  
**Awards:** Career Achievement – Professional: José Quintero; Career Achievement – Academic: Kristin Linklater; Outstanding Teacher of Theatre in Higher Education: James K. Brandon (U. HI); Outstanding Journal Article – Shearer West; Jane Chambers Playwriting Award – Lisa Loomer  
**Conference features: Symposia:** On Arts Advocacy in Higher Education; Research in Theatre in Higher Education; The Teaching of Theatre in Higher Education; The Practice of Theatre in Higher Education. **Theatre History** sponsors a debut panel for scholars in theatre history.  
**Visionary Task Force Report:** Ethics: *A Code for Teachers of Theatre in Higher Education*  
**Workshops** with Karim Alrawi; Patrick Tucker; Gennadi Bogdanov; Gately/Poole Acting Studio’s Meisner Workshop; Forum Theatre workshop – “ATHE as Anti-Model”; with Kristin Linklater  
**On-Site Performances:** The Second City; Paul Bonin-Rodriguez: *The Bible Belt and Other Accessories*; Chicago’s Angel Island Asian American Theatre Company; *The Fire and Flood Cabaret: Windy City Political Performance*; Reading of Jane Chambers Award-Winning Play; New Play Development Workshop Showcase  
**Off-Site Performances:** “On the Town: An Evening of Food, Drink and Theatre,” Jeffrey Gay Pride Theatre Series, Bailiwick Theatre; *Unbroken Heart*; *A Little Night Music*, Goodman Theatre  
**Hospitality events:** ATHE receptions; a closing day Conference Banquet  
**Women and Theatre** hosts a 20<sup>th</sup> anniversary reception. **Theatre as a Liberal Art** continues breakfast as well as evening hospitality. **VASTA** hosts joint evening hospitality and business meeting.  
**Organizational changes:** **Doug Patterson** is elected **first Vice-President for Planning and Projects**.  
**Dramaturgy Focus Group** is formed; **Performance Studies Focus Group** is officially recognized on the Forum.  
**Publicity:** Davi Napoleon in her column “Schoolbiz” in *TheaterWeek*, August 29-September 4, 1994, gave an extensive report of the conference, commenting that 24 focus groups participated.

## 1995

### Publications and editors:

*Theatre Journal* — editor, Janelle Reinelt  
*Theatre Topics* — editor, Suzanne Burgoyne  
**ATHE NEWS** — editor, Jeffrey Eric Jenkins  
**VASTA** publishes updated *Guidelines*

**Winter: Introduction of ATHEMOO**, “a virtual space existing online for real-time discussion and interaction between participants. Your computer and the Internet can take you there any time of day or night! The space is organized as a ‘real’ physical environment, complete with buildings, rooms, and outdoor areas, and provides the first and only virtual meeting place for ATHE members and others involved in theatre and performance.” (Program, 1995 ATHE Conference 16)

ATHE hires **association management company, BMAI**, based in Chicago. Nancy Erickson is account manager for ATHE. (ATHE Conference Program, 1995)

**March: Theatre as a Liberal Art Focus Group** holds its first off-season regional collegium at Kennesaw State University in Atlanta.

**August 9-12: NINTH ATHE CONFERENCE: “GATEWAYS TO THE NEXT MILLENNIUM”** - Fairmont Hotel, **SAN FRANCISCO**

**President: outgoing: CAROLE BRANDT**

**Incoming: MARK HECKLER** becomes **ATHE’s sixth President**

**Vice-President for Conference:** Juli Burk

**Forum Chair:** Jill Dolan

**Keynote speaker:** Joanne Akalaitis

**Awards:** Career Achievement Award – Professional: Ellen Stewart; Career Achievement – Academic: Marvin Carlson; Outstanding Teacher of Theatre in Higher Education: Stanley Kauffmann; Outstanding Journal Article: Coco Fusco; Outstanding Book: W.B. Worthen; Jane Chambers Playwriting Award: Rosemarie Caruso

**Workshops and other conference features:** Joanne Akalaitis – “The Body in Space”; Patrick Tucker and Neil Freeman on Shakespeare; on Writing in Theatre Classes; Eric Morris Master Class; Bella Itkin Master Class; “Leading Actors to the Lesbian and Gay “Window”; Cross Cultural Visions of Dance; Radio and TV Voice-Over Commercial Workshop; Acting in the Marketplace; Writing for Journals. **Poster sessions** are featured for first time.

**On-site performances:** El Teatro de la Esperanza; Jane Chambers Award Play Reading, *Shamanism in New Jersey*; Masked Dance of West Java; Split Britches; “Contact with America,” TASC Cabaret; Akira Kigeyama – Kyogen; Dell’Arte Players – *Slapstick*

**Celebration:** Closing night Banquet

**Organizational Changes:** Four **task forces** established: Survival; Expanding Roles; Certification and Educational Reform; Rationales.

**President Brandt reflects:** “...ATHE evolved into a complex, feisty, responsive, professional organization in immediate and almost constant touch with itself and its future. “ Major achievements: “Nine Visionary Task Forces shifted emphasis toward a...year-round agenda culminating in an annual conference.... [Appointment of a management company and later, administrative director, freed the volunteer infrastructure to do the important work of [ATHE’s] membership rather than day-to-day operational tasks.” We became “the voice of the profession” and “sought liaisons with other organizations.... Involvement in the national arts and education agenda through the US Dept. of Education focus on curricula, standards and certification resulted in 3 years of presidential invitations to the White House to celebrate ...recipients of National Medal of Arts....” Her administration produced white papers on curriculum-production relationship and the Ethics Task Force Report. “The most important memories...are...of generous, fun colleagues working together creatively toward shared values and problem-solving for the Good of the Order.”

## 1996

### ATHE’s 10<sup>th</sup> ANNIVERSARY

**Dues for the year:**

Individual - \$75; Retired - \$40; Student - \$40; Organizational - \$155

**Publications and editors:**

*Theatre Journal* – editor, John Rouse

*Theatre Topics* – editor, Suzanne Burgoyne

*ATHENEWS* – Jeffrey Eric Jenkins

*Directory of Theatre Periodicals, 2<sup>nd</sup> ed.* – editor, Fredric Berg

Issues of both journals appear online.

**ATHE Archives** are inventoried at **Bowling Green State University**.

A Forum grant enables the **Black Theatre Association** to publish **conference papers**

(Raynette Halvorsen Smith, Report of the Forum Chair, August 1996)

**White paper:** “Guidelines for Evaluating the Teacher/Performer for Promotion and Tenure”

**Ethics Task Force** creates “A Code for Teachers of Theatre in Higher Education”

**Electronic communication:**

**Electronic Technology Committee** works on **design for an ATHE Homepage**.

**ATHEBRD** – “a list for members of the board and their designees for discussion of policy and issues year-round” (Mark Weinberg, Secretary’s Report, August 1996)

**ATHEFRM** – “a list for Focus Group representatives and their designees for discussion of policy and operational issues and collaborative planning...” (ibid.)

**ATHECRP** – “a list for Focus Group Conference Planners and the Conference Committee for discussion and planning...” (ibid.)

**ATHENEWS (ATHE ONLINE)** – list open to anyone who wishes to join. Membership currently includes over 600 people from 22 countries. Content is moderated by ATHE Secretary.” (ibid.)

**ATHETALK:** for ATHE members only. “To be available soon and will not be moderated.” (ibid.)

**ATHEMOO**

**Directing Focus Group** begins its **listserv**.

**President Mark Heckler and President-Elect Jill Dolan** serve as “**liaison to ART NOW**, NYU’s initiative to heighten national visibility around the state of the arts in the U.S.” and in the Theatre Leadership Conference in Ft. Worth. (Jill Dolan, Selected Activities Report, President-Elect, August 1996)

**March: President Mark Heckler, Immediate Past President Carole Brandt and President-Elect Jill Dolan** serve on a panel on arts advocacy at the USITT conference in Ft. Worth (Jill Dolan, Selected Activities Report of President-Elect, August 1996)

**June: A special projects grant** from the Board to the Forum: **Directing, Acting, Dramaturgy and Playwriting Focus Groups** sponsor three-day **workshop, “Shatter the Mirror/Stage the Dream: Coming to Grips with Contemporary Nonrealism”** at SUNY/Stony Brook.

**August 7-10, TENTH ATHE CONFERENCE, CO-SPONSORED WITH AMERICAN ALLIANCE FOR THEATRE AND EDUCATION: “THEATRE GENERATIONS: CELEBRATING COLLABORATION”** - Marriott Marquis Hotel, **NEW YORK**

**President: MARK HECKLER**

**Vice-President for Conference(s):** Donna Aronson

**Forum Chair:** Raynette Halvorsen-Smith

**Keynote speaker:** Stephen Sondheim

**Featured speakers:** Charles Strouse; Dr. T. Garrott Benjamin, Jr., Senior Pastor, Light of the World Christian Church, Indianapolis: “Diversity” within the academic theatre department and the commercial theatre.

**ATHE Awards:** Career Achievement – Professional: Ossie Davis and Ruby Dee; Career Achievement – Academic: Margaret B. Wilkerson; Research Award for Outstanding Article: David Savran; Outstanding Book: Kathy A. Perkins and Roberta Uno; Outstanding Teacher of Theatre in Higher Education: Jonathan Levy; Jane Chambers Playwriting Award: Kathleen Cahill and Deborah Wicks LaPuma. (A Forum grant aids **Women & Theatre** to continue **sponsoring the Jane Chambers Playwriting Award.**)

**AATE Awards:** Tony Randall; Charles Strouse

**Workshops;** Theatre as a Liberal Art sponsors a pre-conference collegium; “Through the Lens of Dorothea Lange: Using Drama to Teach Social History”; “Creativity Exercises for Directing Class”; “Kun-pai (Xinti) Movement”; “Wellness for the Actor”; “Teaching Acting and Directing in Cyberspace: Issues of Online Education and Performance”; “Theatre as a Learning and Healing Tool”; “Role and Values of Theatre in Our Culture”; Boal Technique; Billie Whitelaw on Samuel Beckett.

**On-site performances:** Showcase of New Scripts from the New Play Development Workshop; Jane Chambers Award Play Reading; *The Fifth Season*

**Student scholarships** are available.

**Organizational changes: Development and Implementation of second ATHE Strategic Plan for 1996-2000. By-Laws: reorganized structure. Three new task forces are created:** Promotion & Tenure; Continuing and Life-Long Learning; Leadership Identification and Development. A fourth, Mentoring, is due to be formed in September.

**Establishment of a Conference Committee,** to be named by the President, to serve for 18 months.

## 1997

### Membership above 2000.

#### Publications & editors:

*Theatre Journal* – editor, John Rouse

*Theatre Topic* – editor, Jenny Spencer

*ATHENEWS Quarterly* - Jeffrey Eric Jenkins

*Membership Directory*

*Blackstream*, Black Theatre Association’s anthology of essays on African-American theatre  
“Learning for a Lifetime”

**Electronic publication:** Philip Zarrilli, “Acting at the Nerve Ends: Beckett, Blau, and the Necessary” on Project MUSE

#### Position papers:

**Ethics Task Force report:** “A Code for Teachers of Theatre in Higher Education”

**Rationales Task Force:** “Theatre Studies in Higher Education: Learning for a Lifetime”

**“The Essential Relationship: Curriculum and Production”**

**“Outcomes Assessment: Guidelines for Theatre Programs in Higher Education”**

**AUGUST 5-8: ELEVENTH ATHE CONFERENCE: “ATHE ’97: DRAMATIC INTERACTIONS” - Palmer House Hilton Hotel, CHICAGO**

**President: outgoing: MARK HECKLER**

**Incoming: JILL DOLAN becomes ATHE’s SEVENTH PRESIDENT**

**Conference Committee (Co)Chairs:** Tad Currie, Meg Swanson

**Keynote speaker:** Tony Kushner

**Awards:** Career Achievement – Professional: Augusto Boal; Career Achievement – Academic – James V. Hatch; Outstanding Teacher of Theatre in Higher Education: Leonard Pronko; Outstanding Article: Penny Farfan; Outstanding Book: Katherine E. Kelly; Jane Chambers Playwriting Award: Brighde Mullins

**Workshops** include: Augusto Boal; Second City: Improvisation; Racism with James Hatch; Ancient Mask Repertory Theatre: Mask work; Building Critical Skills in the Classroom; Cold Reading Techniques; Casting company and Steppenwolf Theatre representatives; Tour of Chicago’s major theatre facilities; Advocacy and Lobbying; Business of Playwriting; Lessac text analysis; strategies for dealing with alcohol and drug abuse; Uses of Chinese Theatre; Graduate student career workshop.

**Pre-conferences: Women and Theatre; and Theatre as a Liberal Art.**

**Conference features:** In addition to concurrent sessions and workshops, the conference features a series of “**Track Sessions**”, sponsored by the various ATHE committees, over the course of three days; provides continuity in discussions of Visionary Task Force topics such as Assessment, Survival, Advocacy; A **Town Hall meeting** on “Tenure, Adjunct Faculty and Graduate Students”.

**On-site performances:** Jane Chambers Award-Winning Play Reading: *Topographical Eden*; New Play Development Workshop Showcase; TASC Cabaret

**Off-site performances:** *A Fair Country* – Steppenwolf Theatre; *Forever Plaid* – Royal George Theatre

**Special celebrations: Dinner cruise** from the Navy Pier; **architectural river cruise**

**Organizational changes: “Board of Governors”** name has been changed to “**Governing Council**” with the following officers: President, President-Elect, Secretary, Treasurer, Immediate Past President, Research and Publications Committee Chair, Strategic Planning Committee Chair, Membership and Marketing Committee Chair, Conference Committee Co-Chairs, 8 Members-at-Large, and KC/ACTF representative. Each focus group continues to have a representative and a conference planner on the Council. **Committees** include Operations, Awards, Conference, Membership and Marketing, Nominations, Professional Development, Research and Publications

**President Heckler reflects.** He cites two of the major achievements of his term: restructuring the Governing Council/Focus Group model and ATHE/AATE collaboration in producing a joint conference, with Steven Sondheim as the Keynote speaker. “ATHE has been blessed by its grass-roots culture and its commitment to cultivating leadership from its participants. Without mentoring afforded by ATHE, support of colleagues, and learning opportunities, many of us would not have advanced into leadership roles on our campuses. For me, those relationships began in the “Theatre Programs of Limited Size” focus group (now TLA), where those from one- and two-person theatre programs gathered to commiserate. Some of my favorite ATHE memories remain with those TPLS colleagues and our efforts to gain some self-respect for our work. I am especially grateful for twenty-five years of friendships and collegial support, and will continue throughout my professional life to provide the same support to those who are entering the profession or advancing in campus leadership. Thank you, ATHE, and Happy Anniversary!

**1998**

**Publications and editors:**

*Theatre Journal* — Lauren Kruger

*Theatre Topics* — Jenny Spencer

*ATHENEWS, Quarterly* — Jay Plum (1998-99 *ATHE Membership Directory*)

*Membership Directory* (includes an “ATHE Listing of Theatre Periodicals”, editor, Erin Hurley)

**White paper:** Advocacy Committee’s Education Task Force on Education Reform publishes “Putting It Together: Seeking to Identify Major Trends in Theatre Certification Programs”

**August: TWELFTH ATHE CONFERENCE: “PERFORMANCE FRONTIERS AND CULTURAL CONNECTIONS” - Marriott River Walk, SAN ANTONIO**

**President: JILL DOLAN**

**Vice-President for Conference:** Meg Swanson

**Keynote Speaker:** Guillermo Gómez-Peña

**Featured session:** ATHE engages with issues of the San Antonio community by having a Plenary session on the loss of funding for the Esperanza Center.

**Awards:** Career Achievement – Professional Theatre: Zelda Fichandler; Career Achievement – Academic Theatre: Arthur Lessac. Outstanding Teacher of Theatre in Higher Education: Jewel Walker (Univ. of Delaware); Outstanding Article: Stanton B. Garner, Jr.; Outstanding Book – John D. Cox and David Kastan; Jane Chambers Playwriting Award – Elizabeth Wong

**Organizational Change:** ATHE contracts with Complete Conference Coordinators for conference planning and logistics and with Nancy Erickson as ½ time Administrator. (*ATHE Membership Directory, 1998-99*)

## 1999

### **Publications and editors:**

*Theatre Journal* – editor, Susan Bennett

*Theatre Topics* – editor, Harley Erdman

*ATHENEWS Quarterly* – editor, Judith Sebesta

### **ATHE's Internet Services:**

*ATHE ONLINE* – contact, Jeff Nyhoff

*ATHETALK*

*ATHE MOO* – contact, Juli Burk

*ATHE WEB PAGE*

**ATHE recognizes Affiliate Members:** American Association of Theatre Educators; Ibsen Society of America; New World Theatre; Australasian Drama Studies Association; International Theatre Institute; U/RTA.

**Focus groups** remain at 24.

**Membership is around 1500.**

**July 28-31: ATHE's Thirteenth Conference: "Crossing Borders",** Sheraton Centre Toronto Hotel, **TORONTO, CANADA**

**President: outgoing: JILL DOLAN**

**Incoming: DONNA ARONSON** becomes ATHE's **EIGHTH PRESIDENT**

**Chair, 1999 Conference Committee:** Jeffrey Elwell

**Keynote:** Emily Mann

**Awards:** Career Achievement – Professional: Anne Bogart; Career Achievement – Academic: Robert Cohen; Outstanding Teacher of Theatre in Higher Education: Edgardo de la Cruz; Outstanding Article: Marc Robinson; Outstanding Book – David Román; Jane Chambers Playwriting Award: Mindi Dickstein.

**Tributes to Theatre Artists and Educators:** Jacques Lecoq; Jerzy Grotowski; Gene Huber

**On-site performances – Exhibit Hall:** Swing Dancing participatory workshop; New Play Cabaret; One Woman Shows; Staged reading: "Life Versus the Paperback Romance" with discussion on arts censorship; New Play Development Workshop Showcase

**Pre-conference workshops: Women and Theatre; Theatre as a Liberal Art**

**Conference features:** The discussions in **Visionary Forums** provide information for the Strategic Planning Committee in creating a new plan. Two are: Refashioning Undergraduate Education; The Situation of Adjuncts. **Town Hall meetings** include one focused on "Shaping the Field of Theatre Education: Issues in Training, Employment, Teaching and Labor." A **follow-up to a roundtable** on race and gender at the 1998 conference, "Race, Gender and Class: Diversity's Impact on Theatre Programs in Higher Education and ATHE" provides continuity within the organization's ongoing dialogue. In a 3 ½ hour session, **Theatre History** presents a debate among teachers of theatre history on the merits of survey vs. "not survey." They also sponsor a Debut Panel. **Acting Program** sponsors adjudicated workshop of debut and adapted acting exercises. **Two Year College Program** sponsors a workshop on Shakespeare's First Folio Texts, with Neil Freeman.

**Special events:** Shaw Festival tour

**Organizational planning discussion:** At a meeting with focus group representatives, Complete Conference Coordinators representative discusses conference site selection. A hotel's ideal profile of an organization is that 50% of the cost will be for food/beverages/rooms and 50% for meeting room space. Hotel rates are based on the ratio. "ATHE is light on food, heavy on meeting room spaces." There was discussion that people don't go to meetings in "second tier cities," which are cheaper, but "first tier cities" are more expensive.

**Registration for this conference, as of July 23, is 742 (with 660 paid),** 33 below what the Association needs to break even.

There is concern about competition and/or duplication from a proliferation of associations and journals. Nancy Erickson moves to ¾ time as Administrative Director.

**President Dolan reflects** on a major achievement of her administration: Highlighting the field's commitment to advocacy in the academy and in the theatre profession, at a time when free speech rights were very much under attack. "The Advocacy Committee was just getting going, under Ann Marie Costa's wonderful leadership. We encouraged letter-writing campaigns of various sorts for initiatives around the country, including to support the Esperanza Center in San Antonio, Texas, whose funding had just been cut. I remember my years at ATHE as formative for me as someone committed to using theatre and performance to connect with a larger social realm. My colleagues and students were articulate, creative co-conspirators in our mutual work toward making theatre a vital part of the public sphere and using our thinking and practice toward social justice goals. My time with ATHE remains one of the personal highlights of my career."

## 2000

**ATHE Affiliate Members (new members in boldface):** American Alliance for Theatre Education; Australasian Drama Studies Association; Kennedy Center/American College Theatre Festival; Ibsen Society of America; International Theatre Institute; New World Theatre; University/Resident Theatre Association; **Literary Managers and Dramaturgs of the Americas; National Communications Association, Theatre Division; Korean Association of Women in Theatre; National Association of Schools of Theatre**

**Focus Groups:** 23. **Council of Theatre Chairs and Deans** is no longer represented.

**Membership includes U.S. and 14 other countries** (Australia, Belgium, Brazil, Canada, Egypt, Germany, Ireland, Israel, Japan, Republic of Korea, New Zealand, Philippines, Taiwan, U.K.)

**Publications:**

*Theatre Journal* - Susan Bennett

*Theatre Topics* – Harley Erdman

*ATHE NEWS* – Judith Sebasta

Playwrights' Focus Group publishes "*Bind Them Continually*"

and *Other Plays*" from The New Play Development Works. Editors, Franklin Ashley and James I. Schempp

VASTA publishes its serialized monograph, "*Voice and Speech Review*".

**ATHE Internet Services:**

**ATHE WEB Page** is added to **ATHE ONLINE**

**ATHE TALK** and **ATHE MOO** continue.

**Position papers:** Revision of ATHE's "Evaluating Teacher/Artists for Promotion and Tenure"

**White paper:** "Scholarship for the Discipline of Theatre"

**July: ATHE's third strategic plan (2000-2004), presented by Strategic Planning Subcommittee, is approved by the Governing Council.**

**Vision:** "The Association for Theatre in Higher Education represents the diverse interests of university and college theatre educators throughout the international academic community. ATHE is committed to articulating and facilitating the vital contributions that the theatre arts and their study make to American and global culture."

**Mission statement:** ATHE "is an organization of individuals and theatre departments that provides vision and leadership for the study of theatre and its practice. ATHE promotes theatre education of the highest quality by actively supporting theatre scholarship, research, teaching, practice, and production. It serves as a collective voice for its members through its publications, conferences, advocacy work, special projects, and collaborations with other organizations and institutions."

**Values:** Advocating for theatre; fostering diversity; supporting creative production and performance; nurturing an intellectual agenda; developing professionally; fostering effective leadership; serving members; communicating effectively; promoting fiscal responsibility and accessibility; programming the conference

**General Goals:** I) Connecting practice and theory II) Expanding affiliations III) Increasing diversity IV) Supporting professional development V) Fostering effective services (ATHE 2001-2002 *Membership Directory*, 61-64)

**August 2-5: FOURTEENTH ATHE CONFERENCE: "DREAMING THE CENTURY: ATHE 2000", J.W. Marriott Hotel, WASHINGTON, D.C.**

**President: DONNA ARONSON**

**Conference Committee Chair: Richard Runkel**

**First Leadership Institute**, created and led by **Barbara Korner** and **Mark Heckler**, is a “one-day professional development forum, provides a setting for the exploration of challenges and opportunities for higher education and for theatre departments within the higher education context during the next decade. Keynote speaker: Dr. Marlene Ross, Director of the ACE Fellows, a leadership program of the American Council on Education.... She will lead the participants and mentors in a morning discussion and workshop on ‘Challenges and Opportunities in Higher Education.’

Each institute participant will be matched with a mentor. The afternoon will consist of discussions and structured exercises looking at ways in which theatre departments can position themselves effectively within a university environment. Mentors and participants are encouraged to meet with one another during the ATHE conference and arrange to talk quarterly for at least one year after the workshop.” (“Dreaming the Century, ATHE 2000” Conference program, 41)

**Keynote speaker:** Paula Vogel, introduced by David Savran

**Awards:** Career Achievement – Professional: Robert Brustein; Career Achievement – Academic: M. Lin Wright; Outstanding Teacher of Theatre in Higher Education: Ronald A. Willis; Outstanding Article – Jennifer Harvie and Erin Hurley; Outstanding Book – Michal Kobialka; Jane Chambers Playwriting Award: Terry Lawrence; **First time award: David Mark Cohen Playwriting Award, sponsored by Kennedy Center/American College Theatre Festival and Dramatic Publishing:** Edward EmanuEl

**On-site performances:** Holly Hughes, *Preaching to the Perverted*; Jane Chambers Award Winning Play Reading; Staged presentation of David Mark Cohen Award winning play: *Sun Yat Sen in the Mouth of the Dragon*; New Play Development Workshop Showcase; **New Plays 2000: one-act winner:** Angelo Parra, *Casino* and full length – Daphne Hull, *Eulogy: or What I Would Have Said, Given the Gift of Articulation*; “Arts Education in Action;” *Memory in African Culture*; Dead Access Performing Troupe; “Shakespeare through the Eyes of High School Students”; “Imagination Quest Project: American University with the Bethesda Academy of Performing Arts;”

**Religion and Theatre Focus Group’s** one-act competition; “Focused Silliness: Improv in Performance;” Performing Senior Theatre

**Special conference features:** Arts Education Summit: “the synthesis of a five-year action plan of the Task Force focusing on the practice and development of a vision for arts education.” Workshop of Professional Development Committee: Theatre Departments Affiliated with Professional Companies

## 2001

### Publications and editors:

*Theatre Journal* – David Roman

*Theatre Topics* – Stacy Wolf

*ATHENEWS* – Judith Sebasta

*ATHECALL* – “Moderated discussion list for World-wide distribution of Theatre-related postings” – Wayne State Univ.

*ATHEWIRE* – “discussion list and file server with position papers for ATHE members only”

*ATHE MOO*

*ATHE WEB PAGE*

### August 2-5: ATHE’s FIFTEENTH CONFERENCE: “PRACTICE, THEORY, TECHNOLOGY AND THE NEW STUDENT”, Palmer House Hilton, CHICAGO

**President: outgoing: DONNA ARONSON**

**Incoming: KURT DAW** becomes ATHE’s NINTH PRESIDENT

**Conference Committee Chair:** Steve Peters

**Second ATHE Leadership Institutes**

**Leadership Development Program**

**Leadership Intensive on Technology** “delves more deeply into the issues concerning Technology and the Theatre: teaching methodologies,; assessing faculty work in technology areas for tenure and promotion; and dealing with the budget issues that weave through all technology questions. The day will include presentations, discussions and case studies led by administrators and experts in the field. Dear Jeffrey Huberman (Slane College of Communications and Fine Arts at Bradley University), Ed Lamoureux (Bradley) and Steve Barron of D’Ancona & Pflaum, will address Institute participants.” (ATHE 2001 conference program, 31)

**Keynote:** Martha Wadsworth Coigney and Donald B. Wilmeth

**Awards:** Career Achievement – Professional: Martha Wadsworth Coigney: “Theatre exists in the tomorrow of everybody’s brains.”; Career Achievement – Academic: Donald B. Wilmeth (speech given by Oskar Eustis); Outstanding Teacher of Theatre in Higher Education: Felicia Hardison Londré; Outstanding Article: Andrea Most; Outstanding Book: Freddie Rokem; Jane Chambers Playwriting Award: Bernadette Flagler; David Mark Cohen Playwriting Award: Elizabeth Wong; Kennedy Center/American College Theatre Festival Awards: Michael Kanin

National Student Playwriting Award: Wittenberg University - Daniel C. Stroeh; Lorraine Hansberry Playwriting Award: University of KS - Alan Newton; Jean Kennedy Smith Playwriting Award: William Carey College - Jonathan Pope Evans; Glendale Community College – Samuel Hayne Dyches; Long Island University; SW Missouri State University; Malcolm Ruhl; TX Women’s University – MT Group; University of Alaska, Anchorage – Amy Bridges and Erin Williams; University of Georgia – Catherine Trieschmann; University of New Mexico – Susan Erickson

**Special conference features:** Series of “four seminars based on the theme of the 2001 conference....[T]he panel of prominent experts in each area will speak briefly and informally on the seminar topic....[T]he floor will be opened to a discussion among seminar participants....The seminar chairs will serve as discussion facilitators and respondents.” (ATHE 2001 Conference Program, 32): **Practice** (“changing demands on theatre training and education”); **Theory** (“issues of intersection between theory and practice; theoretical issues surrounding the new technologies; and the place of theory in today’s theater curriculum”); **Technology** (“role of technology in theatre research, performance, teaching and production”); **The New Student** (Examines changing cultural, social and economic conditions affecting theatre students in higher education; and the impact of technology and media, costs of higher education, increasing diversity of ethnicity and class in student populations, and moves away from “liberal education” to “career preparation”) (All quotes from ATHE 2001 Conference Program, 32-35)

**Association for Theatre Movement Educators (ATME)** offers daily 7:15 a.m. warm-up sessions. **Acting Program** sponsors adjudicated workshop of debut and adapted acting exercises. **Dramaturgy Focus Group** sponsors a debut panel. **Playwrights’ Program** sponsors a panel of leading practitioners from Chicago theatres to “explore the ways in which theory, practice, and new technologies intersect in the city’s...new play development community.” (ATHE 2001 Conference Program 95)

**Advocacy Committee** hosts a seminar discussion on “The Power of Theatre in Education: Building Bridges through Community, Schools, Artists and Funding”.

**Professional Development Committee** presents **Carnegie Scholars in Theatre** discussing the scholarship of teaching and learning.

**Celebrations:** ATHE 15<sup>th</sup> Anniversary Birthday Party

**Some Workshops:** “Axiology and Post Traumatic Slave Syndrome;” “Singing and the Actor;” “Intuitive Composition” with Akiko Aizawa, SITI, and Leon Ingulsrud, Saratoga International Theatre Institute; Auditioning;” “Performative Activism” with members of Guerilla Girls and Spiderwoman Theatre

**Tour:** Goodman Theatre

**On-site performances:** Guerilla Girls; PlayWorks 2001 One-Act Performance and Full Length Performance; Second City Training Centre Troupe; staged presentation of the David Mark Cohen award winning play, *China Doll*; *Tanzanite: Ethnography and Desire*; Script Development piece; staged reading, **Religion and Theatre** one-act play winner, Nancy Wright’s *Remembering Day*; Jane Chambers Award Winning Play Reading: *Rise*; New Play Development Workshop Showcase. “Wearing the Secret Out: A Performance of Ethnographic Research”

**Off-site performances:** “Academic Road Show: Thinking Theory Doing Theatre” at Columbia College Dance Center; “Performing Senior Theatre: The Chicago Scene” at Chicago Cultural Center; *Hedda Gabler* at Steppenwolf Theatre

**Organizational structure:** Governing Council includes President; President-Elect; Treasurer; Secretary; 4 members-at-large; Vice-President, Advocacy; Vice-President, Membership and Marketing; Vice-President, Awards; Vice-President, Professional Development; Vice-President, Research and Publications; Vice-President, 2001 Conference; Vice-President-Elect, 2002 Conference; KC/ACTF representative.

**Committees** include, in addition to committees linked to each Vice-Presidency, Electronic Technology; Finance; Nominating; Operations; Strategic Planning; KC/ACTG Liaison; Archives.

**President Aronson reflects.** Having served ATHE twice as VP conferences, as Secretary, and as President, my memories blur. The Diversity Plenary sessions and the beginning of the Latina/o focus group were highlights of my term of office. During that time management of ATHE as an organization calmed and the organization began to run more smoothly. Bobbi Korner and Nancy Erickson assisted in the transition from the management company with Nancy becoming the Administrative Director. I am grateful for my longtime ATHE friends and colleagues. Happy 25th Year to ATHE!

## 2002

### Publications and editors:

*Theatre Journal* – editor, David Roman

*Theatre Topics* – editor, Stacy Wolf

*ATHENEWS* – Judith Sebesta

*ATHECALL*: Moderated discussion list for world-wide distribution of theatre-related postings – Wayne State

*ATHEWIRE* – Discussion list and file server with position Papers, for ATHE members only (Wayne State)

*ATHE MOO* - ATHE virtual space for real-time

**July 25-28: ATHE's SIXTEENTH CONFERENCE: "RE-IMAGINING OURSELVES: TEACHERS, LEARNERS, AND THEATRE IN THE 21<sup>ST</sup> CENTURY"** - Town and Country Resort, SAN DIEGO

**President: KURT DAW**

**Vice-President for Conference:** Sarah Rudolph

**Third Annual Leadership Institutes**

**Keynote:** Cherrie Moraga

**Awards:** Career Achievement – Professional: Edward Albee; Career Achievement – Academic: Sidney Berger; Outstanding Teacher of Theatre in Higher Education: Billy J. Harbin; Outstanding Article: Elin Diamond; Outstanding Book – Anthony Tatlow; Jane Chambers Playwriting Award: Deborah Brevort; David Mark Cohen Playwriting Award: Attilio Favorini and Lynne Conner; **First ATHE Award for Excellence in Editing:** University of MI Press; KC/ACTF Awards: Michael Kanin National Student Playwriting Award: Ronan Noone; Lorraine Hansberry Playwriting Award: Kirsten Greenidge; Jean Kennedy Smith Playwriting Award: Ian Finley, University of Utah; Loyola University, Chicago; IN State University Theatre; University of Indianapolis, Ron Popp; University of Memphis: Nate Eppler; University of MN, Duluth: Adam Hummel; University of CO, Denver: Laura Cuetara and UC-D Theatre students; TX Christian University: Kathleen Milne; University of WY: Todd McCullough; California State University, Fullerton: Kristina Leach.

**On-site performances:** Fringe Benefits Theatre: "Cootie Shots"; Tim Miller: "Glory Box;" Rhodessa Jones: "Hot Flashes;" Dell'Arte Company: "Second Skin"; Late Bloomers Improv Troupe; PlayWorks 2002 (One-Act); **Religion and Theatre's One –Act Play winner, staged reading;** Jane Chambers Award Winning Play Staged Reading; PlayWorks 2001 Full Length Performance; New Play Development Workshop Showcase

**Off-site performances:** Old Globe

**Special conference features:**

**Responses to 9/11: Advocacy Committee** sponsors a plenary, "Arts Advocacy during National Crisis: Can Arts Participation Bind a Nation?", followed by a roundtable and poster session on "performative and artistic responses to the 9/11 tragedies and events of the subsequent months," as well as **Plenary Breakout sessions.**

**Caucuses** for "cluster groups" – Performance.

**Multi-disciplinary panels** are featured every day.

ATME offers its morning warm-up sessions, among others. **Music Theatre/Dance** sponsors "America Re-Imagines Itself: Musicals at the Millenium". **Theatre Management Focus Group** sponsors a panel on "The Corporatization of Theatre Education Programs" and a debut panel (among others).

**Off-site** Globe Theatre Tour

## 2003

**Publications:**

*Theatre Journal* —

*Theatre Topics* —

*ATHE NEWS* —

ATHE Website —

**White paper:** "Scholarship for the Discipline of Theatre"

**July 31-August 3: ATHE's SEVENTEENTH CONFERENCES: "TOMORROW'S STAGES: BLUE PRINTS FOR TRANSFORMING THEATRE", CO-SPONSORED WITH AMERICAN ALLIANCE FOR THEATRE AND EDUCATION (AATE), NY Marriott Marquis Hotel, NEW YORK**

**President: outgoing: KURT DAW**

**Incoming: MARVIN SIMS** becomes ATHE's TENTH PRESIDENT

**AATE President:** Joseph Juliano

**ATHE Vice-President for Conference:** Marcia Morrison

**Fourth ATHE Leadership Institute and Leadership Development Program.**

**Keynote speakers:** Ben Cameron and Virginia Loulouides

**Featured speakers: Living Theatre artists Lois Mingus and Elizabeth Soyachak**

**Awards:** Career Achievement – Professional: Adrian Hall; Career Achievement – Academic: Vernell A.W. Lillie and Suzanne Burgoyne; Outstanding Article: Dwight Conquergood; Outstanding Book – Katrin Sieg; Jane Chambers Playwriting Award: Melody Cooper; David Mark Cohen Playwriting Award: Molly Smith Metzler.

**Workshops:** W.O.W. N.Y. Theatre Company – “Making Work”; “Women at arms: Transforming the Fight with the Lady Cavaliers”

**Conference features: AATE/ATHE Joint National Conference Breakout Day:** A day of performances and performance-based workshops at N.Y.U.

**Multi-disciplinary panel,** “Transforming Perceptions of Mental Illness: Building Understanding through Textual Analysis, Characterization and Production,” chaired by Sarah Rudolph, provides the basis for the book she subsequently edits. **Dramaturgy Focus Group** sponsors a panel on “Dramaturgy in Cyberspace”.

**Research and Publications Committee** sponsors a Graduate Student Debut Poster Panel Session and a roundtable on “Publication for First Time Authors”. **Theatre as a Liberal Art’s** pre-conference collegium is “Liberatory Theatre and the Liberal Arts”, using tools of Theatre of the Oppressed “to examine out present situations within our academic institutions and to re-envision a liberatory future for theatre as a liberal art.” (Laurie Mufson, TLA Collegium Report)

**On-site performances:** Norfolk Academy students; New Play Development Workshop Showcase; staged presentation of the David Mark Cohen Playwriting Award winning play, *Training Wisteria*

**Organizational Changes:** Governing Council now is comprised of the following officers: President; President-Elect; Secretary; Treasurer; Vice-President, Advocacy; Vice-President, Awards; Vice-President, Conference; Vice-President-Elect, Conference 2004; Vice-President, Membership and Marketing; Vice-President, Professional Development; Vice-President, Research and Publications; Members-at-large – Finance; Focus Groups; KC/ACTF; Operations; Administrative Director.

**Latina/Latino Focus Group** becomes official; Focus Group number back to 24.

**December: President Marvin Sims dies.**

## 2004

**Publications and editors:**

*Theatre Journal* – editor, Harry Elam

*Theatre Topics* – editor, Joan Herrington

*ATHENEWS* – editor, Shaun Sewell

*ATHE Website* – webmaster, Jeff Nyhoff

**July 29-August 1: ATHE’s EIGHTEENTH ANNUAL CONFERENCE: “INSPIRING THEATRE: NETWORKING OUR GLOBAL-LOCAL RESOURCES”, Sheraton Centre Toronto Hotel, TORONTO, CANADA**

**President: KURT DAW has agreed to remain as ACTING PRESIDENT AFTER THE DEATH OF TENTH ATHE PRESIDENT, MARVIN SIMS.**

**Vice-President 2004 Conference:** Julia Matthews

**Keynote speaker:** Ping Chong

**Awards:** Career Achievement – Professional: William Hutt; Career Achievement – Academic: Leon Katz; Outstanding Teacher of Theatre in Higher Education – James Symons; Outstanding Book: Diana Taylor; Outstanding Article: Susan Leigh Foster; Excellence in Editing: Robert A. Schanke; Jane Chambers Playwriting Award: Madeleine George; David Mark Cohen Playwriting Award: LeeAnne Hill Adams

**Fifth Leadership Institute,** presented by ATHE’s Development Committee, Barbara O. Korner and Mark Heckler

### ANNUAL MEMBERSHIP MEETING

#### TRIBUTE TO MARVIN SIMS

**REMARKS OF REMEMBRANCE: INCOMING PRESIDENT KAREN BERMAN, LANDON COLEMAN, EDGARDO DE LA CRUZ; BILL HARBIN; JULIA MATTHEWS, KATHRYN ERVIN, Consultant Past President, Black Theatre Network; DANIEL BANKS, Black Theatre Network member; DR. LUNDEANNA THOMAS, Past President, Black Theatre Network; CATHERINE NORGREN, Chair, KC/ACTF; DONNA ARONSON, Past President, ATHE. The special program note on President Sims says this about him:**

Marvin’s contributions to our organization have been legion. The first artist of color to lead ATHE, Marvin

was simultaneously president of the Black Theatre Network at his passing. He has been a major figure in our profession as a teacher, mentor, and visionary. Among the many things we thank Marvin for, [sic] is fine stewardship of ATHE, leaving it in healthy condition and with a firm course for the future. We shall all miss him terribly, but are grateful for our ability to carry out his vision because of the foundation he has laid for us to build upon. (Program, 2004 ATHE Annual Membership Meeting and Tribute to Marvin Sims, July 31, 2004.)

**Conference Features: Plenary Session: “New Identities: Global and Local”;** A multi-disciplinary session continues “a conversation begun at ATHE 20003: “Building Theories about Bodies Past.” Sessions on Applied Theatre are new features.

**Workshops:** “How to Have a Stress-Free Theatre Career” – Kathryn Blume; “multimedia on State: Puppetry Arts Workshop with the Puppetmongers Theatre of Toronto; “Playwriting with Sherri Shephard-Massat”; “Introduction to Autobiographical Writing and Performance”, Dan Kwong; “C+L+O+W+N=?”, Don Reider and Valerie Dean of Cirque du Soleil; “Writing the Mask”, Sheldon Rosen and Perry Schneiderman of Ryerson Theatre School.

**On-Site Performances:** Kathryn Blume: *The Accidental Anarchist*; Dan Kwong: *From Inner World to Outer Space: An Evening of Performance with Dan Kwong*; Bina Sharif: *Afghan Woman*; **Playwrights’ Program PlayWorks** sponsors a “Late Night Cabaret: Reading and Response Session for *Oregon Fever* by David Rush” at midnight on Thursday and the “2004 Performance and Demonstration: Conference Created Piece”. New Play Development Workshop’s Showcase. Staged reading of David Mark Cohen Award Winning play, *Archipelago*. An 11-member panel debates the “technologically enhanced classroom.”

**Hospitality: Vendors in Exhibit Hall** sponsor an author signing event, as they have done in the past, along with a raffle, prizes donated by Conference Exhibitors. ATHE hosts All-Conference Hospitality events.

## 2005

### Publications and editors:

*Theatre Journal* — editor, Harry Elam

*Theatre Topics* — editor, Joan Herrington

*ATHE NEWS* — Shaun Sewell

*ATHE WEBSITE* — webmaster, Jeff Nyhoff

**Position paper:** “Domestic Partner Benefits”

### July 28-31: ATHE’s NINETEENTH ANNUAL CONFERENCE:

“BRIDGING COMMUNITIES/ENGAGING CREATIVITY” -

Westin St. Francis Hotel, SAN FRANCISCO

**President: outgoing Acting President: KURT DAW**

**Incoming: KAREN BERMAN** becomes ATHE’S ELEVENTH PRESIDENT

**Vice-President for Conference:** Judith Sebesta

**Keynote speaker:** Anna Deavere Smith

**Awards:** Career Achievement – Academic: Robert Benedetti; Career Achievement – Professional: Jon Jory; Outstanding Teacher of Theatre in Higher Education: Vivian Fusillo; Outstanding Book: Shannon Jackson; Outstanding Article: Rustom Bharucha; Jane Chambers Playwriting Award: Nicola Pearson; David Mark Cohen Playwriting Award: Ed Stevens; Excellence in Editing: Samuel Leiter

### Sixth Annual Leadership Institute

**Workshops: Performance Studies** sponsors a pre-conference workshop. “Mind/Body/Time: Creating Interdisciplinary Performance;” “Physical Theatre with the San Francisco Mime Troupe;” “Creating Community: A Workshop with Anna Halprin;” Workshop with Michael Sakamoto

**Conference Features: Annual Meeting features Focus Group Showcase and Graduate Student Forum;**

**Association for Asian Performance** sponsors “Beyond Authenticity: Asian Theatre as Bridge”

**On-Site Performances: Plenary Performance Session:** “Mexterminator vs. the Global Predator.” A Solo Performance by Guillermo Gómez –Peña; New Play Development Workshop Showcase; PlayWorks Winner Staged Reading and Talk-Back: “Play on a Battleground”

**Theatre and Social Change** has a double session on prison theatre: “Breaking Free: Building Communities on Both Sides of the Prison Wall;” **Music Theatre/Dance, Association for Asian Performance, and Performance Studies** co-sponsor a double session on Bridging Cultures, Bridging Disciplines;” **Directing Program** conducts a roundtable.

**Off-Site Performances:** San Francisco Mime Troup at University of San Francisco

**Organizational notes:** **Governing Council** now includes editors of *Theatre Journal*, *Theatre Topics*, *ATHENEWS* and the *ATHE Webmaster*.

**Focus Groups are down to 23**, Council of Chairs and Deans is no longer represented.

**President Daw reflects on his term, which** ‘...moved the organization toward greater involvement in advocacy and...partnering with other ... groups to strengthen our voice nationally. [We] created a partnership with MERLOT...to [establish] online resource [database for] Theatre Arts, which peer reviews online scholarship.... ; furthered pedagogical research ...by partnering with the Carnegie Academy on the Scholarship of Teaching and Learning; completed the reciprocal agreement with BTN , ensuring the legacy of Marvin Sims.’ He chaired “the second summit of organizational presidents of theatre-based organizations, which tackled the financial and cultural pressures facing our field during the height of the ‘culture wars.’

“...I am proud to say that ATHE was an important player in defending the value of arts and education, and articulating the manner in which our members could help this national crisis come to conclusion. ...[O]ur organization became more dedicated to advocacy and participated more in the national conversation.”

## 2006

### ATHE’S TWENTIETH ANNIVERSARY

#### **Publications and editors:**

*Theatre Journal* — editor, Jean Graham-Jones

*Theatre Topics* — editor, Jonathan Chambers

*ATHENEWS* — editor, Shaun Sewell

*ATHE Website* — webmaster, Jeff Nyhoff

**20<sup>th</sup> Anniversary archival DVD**

**August 3-6: ATHE’S TWENTIETH CONFERENCE: “ATHE AT 20: THEATRICAL MILESTONES”** — Palmer House Hilton Hotel, **CHICAGO**

**President:** KAREN BERMAN

**Vice-President, Conference:** Michael Ellison

**Keynote speaker:** Moisés Kaufman

**Awards:** Career Achievement – Academic: Sue Ann Park; Career Achievement – Professional: Christopher Newton; Outstanding Teacher of Theatre in Higher Education: Diana Mady Kelly; Outstanding Book: Carrie Sandahl and Phil Auslander; Outstanding Article – Margaret Werry; Excellence in Editing: Harry J. Elam, Jr.; Jane Chambers Playwriting Award: No award given – Jane Chambers Retrospective; David Mark Cohen Playwriting Award: Romulus Linney

**Pre-Conference: ATHE SUMMIT** of “theatre-Related Organizations, to discuss collaboration and coordination of advocacy work on behalf of the arts and arts in education. List of participants in Appendix.

**Seventh Leadership Institute**, sponsored by **ATHE’s Professional Development Committee**, and co-directors Barbara O. Korner and Mark Heckler

**Special Conference Festures: SEMINARS: Diversity and the Musical; Producing Shakespeare in the Contemporary Academy; Theatre, Pedagogy and Student Learning in the Performing Arts.**

**PLENARY SESSION:** addressing the “hot button topics of economics, religion, politics, ethnicity, and gender. Theatre and ATHE’s past and future will be addressed by the participants. Participants will not only celebrate the great strides in Theatre and ATHE’s contributions, but will also address what trends will impact our collective futures and how we can best respond.” Participants from the ATHE Pre-Conference Summit (see Appendix)

**Latina/o Focus Group** sponsors a debut panel

**Pre-conferences: Women and Theatre; Theatre as a Liberal Art** sponsors a Pre-Conference Collegium on “The Process of Devising” at Elmurst College

**Workshops:** “The Lookingglass theatre Method”, David Kersnar; Alba Emoting: Techniques You Can Use Now, Dr. Susana Bloch; “Can’t We All Just Get Along? Strategies for Team Building and Conflict Resolution in the Theatre Program”, for alumni of ATHE’s Leadership Institute; “Redefining the Dream: Why Every Student Should Start His/Her Own Company, and How You Can Help Them”, Nathan Allen, House theatre, Chicago; “Institutionalizing an Interactive Theatre Program (or, Build It and They Will Come)”: University of Michigan’s CRLT Program; “A Day in the Life of a City” – A Living Theatre Workshop; “The Play’s the Thing to Catch the Dean: Preparing Actors and

Creating Interactive Scripts for Faculty Development – University of Michigan’s CRLT Program; “Goat Island Performance Group Workshop”

**On-Site Performances:** Michigan Interactive Theater Program; Jane Chambers Playwriting Performance: *Last Summer at Bluefish Cove*, About Face Theatre Company; *The Dreams of Laura Bush/The Passion of Terry Schiavo*, Karen Finley; “Mature Performers Take to the Stage,” sponsored by **Focus Group Senior Theatre Research and Performance**; staged reading of the David Mark Cohen Award-Winning Play, *Going After Cacciato*, Romulus Linney; New Play Development Workshop Showcase; (double session);

**Celebrations: ATHE’S 20<sup>th</sup> ANNIVERSARY CELEBRATION** featuring a video, champagne and cake, as well as a salute to past presidents Beverley Byers-Pevitts (founding President); Harold Nichols; Jim Symons; Gil Lazier; Carole Brandt; Mark Heckler; Jill Dolan; Donna Aronson; Kurt Daw; Marvin Sims (deceased).

**Hospitality:** All-conference receptions. Conference exhibitors donate raffle prizes

## 2007

### Publications and editors:

*Theatre Journal* — editor, Jean Graham-Jones

*Theatre Topics* — editor, Jonathan Chambers

*ATHENEWS* — editor, Shaun Sewell

E-Resources include the ATHE Website (Conference information, ATHENEWS, ATHE By-Laws, Strategic Plan, Operations Manual, Mission, Vision and Position, Minutes, Focus Groups and Governing Council, Affiliate members, ATHE fellowships and grants, awards, Advocacy InfoBank, List of journals which accept theatre- and performance-related articles.; Several LISTSERVS; ATHE Job Bank; Member Services, Johns Hopkins University Press; MERLOT, of which ATHE is an institutional partner; IN MEDIA RES, joint project of Theatre Library Association, ASTR, and ATHE, with support of the Yale University Library.

### ATHE membership increases.

**White papers:** *Freedom of Expression* produced by the Coalition of Theatre Education

**Position paper:** *Domestic Partner Benefits* disseminated nationally to universities.

**July 26-29: ATHE’S TWENTY-FIRST CONFERENCE: “REGENERATIONS: THEATRE AND PERFORMANCE AS A REGENERATIVE FORCE, WITH NEW ORLEANS AS THE REFERENCE POINT”** - Sheraton New Orleans Hotel, NEW ORLEANS

**President: outgoing: KAREN BERMAN**

**Incoming: SUZANNE BURGOYNE** becomes ATHE’S TWELFTH PRESIDENT

**Vice-President for Conference:** Michael Wright

**Keynote speaker:** Sister Helen Prejean

Video presentation by Tim Robbins

**Awards:** Career Achievement – Academic: Jorge Huerta; Career Achievement – Professional: Robert Woodruff; Outstanding Teacher of Theatre in Higher Education: Sandra L. Richards; Outstanding Book: Esther Kim Lee; Outstanding Article: Stacy Wolf; Excellence in Editing: Thomas Postlewait; Jane Chambers Playwriting Award: Christine Evans; David Mark Cohen Playwriting Award: Ben Clawson

**Conference Features: Plenary session “focused around New Orleans as city and arts center: ”**Regenerations: New Orleans: Re-generating performance, generations of performance traditions and regenerating performance after Katrina.” Participants included Ron Bechet (Xavier University, “HOME, New Orleans?”); Jan Cohen-Cruz (NYU, “HOME, New Orleans?”), John O’Neal (Junebug Productions); Kathy Randels (ArtSpot Productions); Richard Schechner (NYU, scenario originator and artistic consultant, “HOME, New Orleans?”); José Torres Tama (New Orleans based performance artist, Arte Futuro Productions) (Program, 2007 ATHE Conference, 17)

**Seminar:** “Puppets and Performing Objects in Contemporary Performance; **Multi-disciplinary panels** – Religion and Theatre, Theory and Criticism and Performance Studies offer “ Critical, Theoretical and Historical Approaches to Religion/Spirituality and Theatre/Performance; American Theatre and Drama Society, Black Theatre Association and Theatre and History: “Remembering Esther Merle Jackson (1922-2006); **Women and Theatre** sponsors a panel, “‘I got apocalypse survival skills’ – Ecologies of Performance in New Orleans” – a combination of papers, performances and roundtable discussion. **Performance Studies** leads a tour of New Orleans and “analysis of performative behaviors and spatial dynamics” “at a site within walking distance of the hotel. (Program, 2007 Conference, 90); Roundtable sponsored by **Two Year College Program**: “The Dead Man Walking School Theatre Project: Re-imagining the Boundaries of Theatre and Discourse”

**Workshops:** “Physical Training and Metaphor;” “Interacting Technologies;” “The Roy Hart Technique;” “Performance Art as a Tool for Social Change;” **Professional Development Committee** sponsors “Graduate Student Symposium: Preparing the Application Packet-Curriculum Vitae Workshop”

**On-Site Performances:** New Orleans Nightcrawlers Marching jazz Band leads conference “attendees through the third floor ballroom to the exhibit hall immediately following the Keynote address. ...Once in the exhibit hall, the New Orleans Nightcrawlers will entertain the attendees....during the opening reception.” (Program ATHE 2007 Conference 20);

“Actions” Cabaret: a collection of “independent pieces or excerpts from larger works that speak of New Orleans or Louisiana and some more specifically of the Katrina and post-Katrina experience” (ibid.); “The Cone of Uncertainty,” José Torres Tama; New Play Development Workshop Showcase; Staged reading of David Mark Cohen Award-Winning Play, *Spilling Stuff and Breaking Things*; Ben Clawson; **Conference Committee** sponsors “Sounds of Displacement: Regenerating the Streets, a Walking Performance: Re-Action Project” with five teams led by combinations of focus groups: ATME and LGBT and Theory and Criticism; Acting and Performance Studies and Religion and Theatre; Association for Asian Performance, Directing, Theatre as a Liberal Art; Playwright’s Program, Senior Theatre Research and Performance and Theatre and Social Change; Dramaturgy and Music Theatre/Dance and Theatre and History

**Hospitality:** ATHE’s post-Keynote reception in the exhibit hall with entertainment by the New Orleans Nightcrawlers Marching Jazz Band; Conference exhibitors sponsor meet-the-authors sessions and two raffles.

**Organizational changes:** Creation of a Task Force on Interactive Theatre.

**October:** Task Force on Interactive Theatre sponsors a symposium on interactive theatre at the University of Missouri, with additional funding from the University and The Thomas Jefferson Center for the Protection of Free Expression.

**President Berman reflects.** Her major achievements included affiliation with the Black Theatre Network, jointly creating with them The Katrina Project, which provided financial support and workshops to students and theatre programs damaged by natural disasters such as Hurricane Katrina. This Project continues in cities in which ATHE holds its national conferences. She organized a summit of theatre organizations to collaborate with ATHE for advocacy in arts and education, and co-founded with other organizations the Coalition for Theatre Education. CFTE sponsored a White Paper, *Freedom of Expression*. ATHE’s arts advocacy increased in coordination with Americans for the Arts.

She oversaw redesigns of ATHE’s logo and website, and enhanced communication between Focus Groups and the Governing Council.

“I was proud of communication to all parts of ATHE, increasing membership, support for advocacy for the arts and arts education and the founding of the Katrina Project.”

## 2008

### Publications and editors:

*Theatre Journal* — editor, David Z. Saltz

*Theatre Topics* — editor, Sandra G. Shannon

*ATHENEWS* — editor, Shaun Sewell

*Internet Services* –

ATHE Website

Playwrights Program publishes *The Hollow and Other Plays: A Collection of*

*Plays from the New Play Development Workshop, 2004-2007*, eds., M. Heather

Carver and Kevin McFillen

### July 31-August 3: ATHE’S TWENTY-SECOND CONFERENCE, “DIFFICULT DIALOGUES: THEATRE AND THE ART OF ENGAGEMENT” — Grand Hyatt Hotel, DENVER

“As Playwright Patrick Shanley ...said, ‘Theatre is a safe place to do unsafe things that need to be done.’ The ATHE 2008 conference is dedicated to this aspect of theatre’s nature.” (ATHE 2007 Conference Program 12)

### President: STEVE PETERS steps in as ACTING PRESIDENT

**Vice-President for Conference:** David Kaye

**Keynote speaker:** Augusto Boal

**Awards:** Career Achievement – Academic: Richard Schechner; Career Achievement – Professional: Bill Irwin;

Outstanding Teacher of Theatre in Higher Education: Judith Royer, CJS; Outstanding Book – Alicia Arrizon;

Outstanding Article – Elizabeth Colburn-Roxworthy; Excellence in Editing: John Gronbeck-Tedesco; Jane Chambers

Playwriting Award: Mary F. Casey; David Mark Cohen Playwriting Award; George Brandt

**Organizational changes:** Interactive Theatre Task Force becomes a standing sub-committee under Advocacy.

**On-site performances:** First Micro-Fringe Festival; Diana Milosevi and Helen Raffo.

**President Burgoyne reflects.** “I was unable to finish my term due to illness, and I greatly appreciate Steve Peters for taking on the ATHE leadership role in my stead, two years early! As President-Elect, one of my achievements was the founding of an Interactive Theatre Task Force, which eventually became a standing

sub-committee under Advocacy. The Task Force held a symposium on interactive theatre at the University of Missouri with funding from a variety of sources at Mizzou and The Thomas Jefferson Center for the Protection of Free Expression, as well as ATHE. [In 2010] the Task Force/Sub-committee developed a web page attached to the ATHE website, which includes information on interactive theatre and...fosters exchange of interactive scripts among producing groups in higher education. We encourage ATHE members to make use of this site.”

## 2009

### Publications:

*Theatre Journal* —

*Theatre Topics* —

*ATHE NEWS* — editor, Shaun Sewell

*Internet Services*

**August 8-11: TWENTY-THIRD ATHE CONFERENCE: “RISKING INNOVATION,” CO-SPONSORED WITH AMERICAN ALLIANCE FOR THEATRE AND EDUCATION (AATE) - New York Marriott Marquis, NEW YORK**

**President: STEVE PETERS** becomes ATHE’s THIRTEENTH PRESIDENT

**Vice-President for Conference:** Harvey Young

**Keynote speaker:** Howard Gardner: “Multiple Intelligences and the Arts: Past, Present and Future Perspectives”

**TENTH ANNUAL LEADERSHIP INSTITUTE**, presented by ATHE’s Professional Development Committee and Co-Directors Barbara O. Korner and Mark Heckler.

**Conference Innovations** (2009 Conference Program, 11): “**The collaboration of ATHE and AATE has inspired the creation of new formats and activities during the conference.**”

**Breaks at 1 and 3:15 p.m.** “for hallway conversations, to attend a raffle, get your book signed by an author, or whatever else you want to do.”

**Glass Proscenium:** “a special roundtable...on the persistent problem of the glass proscenium, limited production opportunities for female playwrights”

**Graduate Student Get-Togethers:** social hours at neighborhood pubs

**Internship Fair:** “...representatives of ...NY and national arts organizations” give information on possible internships for your students”

**Multidisciplinary Sessions:** panels co-sponsored by an ATHE focus group and an AATE network

**Playwright’s Slam:** ““open mic” setting” for playwrights to “share excerpts from scenes of their works-in-progress”

**Plenary:** All-conference session with AATE and ATHE presidents and “invited panelists [Jan Cohen-Cruz, Mark Heckler, Jane Jerardi Program Manager, Consulting Services for the Arts in Healthcare, Susan Lee of The Nederlander Producing Company of America] [to discuss]...the sustainability of innovative arts in educational and community- based programming” (2009 Conference Program 16)

**Conference features: ATHE Seminar series:** Applied Theatre Network Debut Panel; Graduate Student Symposium; Members of the Living Theatre discuss their work. ATHE continues its tradition of morning wake-up sessions

**Awards:** Career Achievement – Academic: John Emigh; Career Achievement – Professional: Judith Malina and Doric Wilson; Outstanding Teacher of Theatre in Higher Education: Milly Barranger; Outstanding Book: Geoffrey S. Proehl; Outstanding Article: Bratislav Jakovjevic and Shane Vogel; Excellence in Edition: Richard Knowles; Jane Chambers Playwriting Award: Meryl Cohen; David Mark Cohen Playwriting Award: Kamarie Chapman; **FIRST ATHE AWARD FOR LEADERSHIP IN COMMUNITY-BASED THEATRE AND CIVIC ENGAGEMENT:** Norma Bowles

**Workshops: Applied Theatre/TASC/ITT Pre-Conference;** “The New Somatics: Experiential Anatomy and Developmental Movement as a Basis of Movement Training for the Actor”, Wendell Beavers and Erica Berland; “Spoken Word, Self-Naming & Resistance”, Lenelle Moïse; “Making Theatre: a Workshop in Pig Iron’s Core Performance Principles”, Quinn Bauriedel; “Telling Your Unique Story through Solo Performance”, Nilaja Sun.

**On-Site Performances:** Staged reading of Jane Chambers Award-Winning Play, *The Siegels of Montauk*; staged reading of David Mark Cohen Award-Winning Play, *Deception Pass: An American Story*; New Play Development Showcase of New Plays; first ATHE Microfringe Festival

**Hospitality:** All-Conference opening reception; New Guard and Graduate Student reception; Exhibitors host authors signings and raffles

## 2010

### Publications and editors:

*Theatre Journal* — editor, Catherine A. Schuler  
*Theatre Topics* — editor, Kanta Kochhar-Lingren  
*ATHENEWS* —  
*Online services*  
*ATHE Website*

Addition of a web page on interactive theatre, developed by Task Force/Sub-committee on interactive theatre. In part, it “fosters exchange of interactive scripts among producing groups in higher education.” (Suzanne Burgoyne, email, 7/11/11)

**Strategic Plan 2011-2015:** Bill Doan chairs Strategic Planning Committee.

**August 3-6: TWENTY-FOURTH ATHE CONFERENCE: “THEATRE ALIVE: THEATRE, MEDIA AND SURVIVAL”**, Hyatt Regency Century Plaza Hotel, LOS ANGELES

**President:** STEVE PETERS

**Vice-President for Conference:** Nina LeNoir

**Keynote speaker:** Suzan-Lori Parks

**Conference features:** Tribute to Dr. Vera Mowry Roberts; **Advocacy** Committee sponsors “The Katrina Project: Opening Doors in LA;” ATHE seminar series: “Media Matters: Taxonomies of Multimedia Performance;” **Religion and Theatre** provides a labyrinth space in the hotel garden “Be Alive: Opportunity to Walk, Breathe and Meditate for Survival”

**Workshops:** “Body Wisdom, Vocal Life: Exploring Lessac Energies,” Arthur Lessac; “Ancient Greeks/Modern Lives – Freeing the Spirit of the Original Play,” Peter Meineck; “Modern Commedia dell’Arte,” Carlos Garcia Estevez and Katrien van Buerden; “NoPassport Theatre Alliance and Press: New Models for Old-Time Publishing,” Caridad Svich; “Recipes for Collaboration,” Dan Froot

**Awards:** Career Achievement – Academic: Gil Lazier; Career Achievement – Professional: Beth Henley; Outstanding Teacher of Theatre in Higher Education: Paula Vogel; Outstanding Book: Philip B. Zarrilli; Outstanding Article: Robin Bernstein; Excellence in Edition: Jim O’Quinn; Jane Chambers Playwriting Award: Maratha Jane Kaufman; Leadership in Community-Based Theatre and Civic Engagement: John O’Neal

**On-Site Performances:** Second ATHE Microfringe Festival; PlayWorks 2010: Dramatized Narratives: a Reading of *On the Front Line*; David Mark Cohen Award-Winning Play Reading: *The Power Behind the Palette*; New Play Development Workshop Showcase of New Plays

**Off-Site Performances:** *Thurgood*, Geffen Theatre

**Hospitality:** All-Conference Opening Reception; Exhibitors’ author signings

## 2011

### ATHE’S TWENTY-FIFTH ANNIVERSARY

**Mission Statement:** As a collective of individuals & theatre programs composed of artists, teachers, scholars, faculty & graduate students, our mission is: 1) to support & sustain a shaping presence on the expanding field of theatre & performance-related disciplines in higher education & K-12 educators, professional artists, & affiliated organizations; 2) to cultivate & disseminate new information, knowledge & critical thinking about theatre through member services, programming, publications & other media; 3) to celebrate & serve the scholarly & creative activities of a diverse membership; to generate the development of innovative pedagogies; 5) to assert our commitment to empowerment & engagement through advocacy work, professional development, diversity, publication of journals, collaborations with other organizations, meetings & conferences, and 6) to promote innovation & excellence in theatre in all its forms through our leadership in the interdisciplinary study of theatre within the academy & the world.

### Publications and editors:

*Theatre Journal* — editor, Catherine A. Schuler  
*Theatre Topics* — editor, Kanta Kochhar-Lingren  
*ATHENEWS* — editor, Shaun Frankin-Sewell

*ATHE Website* including information on careers (Job Bank, Tenure & Promotion Center), conferences, journals & publications, projects & programs, resources, members, focus groups, officers

**White paper:** *Guidelines for Tenure and Promotion* (Professional Development Committee Task Force revision)

**Organizational change:** Nancy Erickson become ¾ time Executive Director.

**August 11-14: ATHE'S TWENTY-FIFTH ANNUAL CONFERENCE: "PERFORMANCE REMAINS, GLOBAL PRESENCE: MEMORY, LEGACY, AND IMAGINED FUTURES",**  
Palmer House Hilton Hotel, CHICAGO

**PRESIDENT: outgoing: STEVE PETERS**

**Incoming: BILL DOAN becomes ATHE'S FOURTEENTH PRESIDENT**

**Co-Vice Presidents for Conference:** Josh Abrams and Gwendolyn Alker

**Keynote:** Split Britches performance: Lois Weaver and Peggy Shaw

**Conference features: Plenaries: "Elephant in the Room;" "ATHE at 25: What's Next?"** panel of ATHE's past presidents; "Interdisciplinarity in Global Contexts", Pascal Lecoq, Miguel Rubio, Mshai Mwangola, Marin Blazevic. All-conference **Break-outs** on Interdisciplinarity in Local Contexts.

**Awards:** Career Achievement – Academic: William Esper; Career Achievement – Professional – Dennis Zacek; Outstanding Teacher of Theatre in Higher Education – Jill Dolan.

**Performance:** Reverend Billy

**President Peters reflects.** My presidency has focused on innovation as a survival strategy in realizing ATHE's strategic goals, expanding its "footprint" and providing the highest quality organizational leadership and professional development possible. One priority has been to rethink and act on ATHE's role as a player among a constellation of other membership organizations. New coalitions and strategic partnerships of national significance produced advocacy initiatives with the Coalition for Theatre Education, BTN, KCACTF and affiliate groups. "ATHE Guidelines for Tenure and Promotion" were revised. An online resource center was initiated. We consolidated ATHE resources and maximized its efficiency through an expanded website and changes to conference management. We've positioned ATHE for its next 25 years!

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## MEMBERS – FOCUS GROUPS

**American Theatre and Drama Society (ATDS) (1987).** "...an incorporated organization dedicated to the study of US theatre & drama, its varied histories, traditions, literatures, & performances within its cultural contexts; encourages the evolving debate exploring national identities & experiences through research, pedagogy, & practice; recognizes that notions of America & the US encompass migrations of peoples & cultures that overlap & influence one another; welcomes scholars, teachers, and practitioners world-wide; offers annual awards for the best monograph & article published in *American Theatre and Drama*, & an award for outstanding college/university teacher of American theatre & drama." ATDS has collaborated with BTA and the Latino/a Focus Group on panels featuring emerging scholars & new works; co-hosted conferences on various topics or. ATDS regularly coordinates panels at ATHE, the American Literature Association conference, Comparative Drama Conference, & Modern Language Association conference. ATDS has participated in conferences at the University of Seville & at the British American Studies Association. (Heather Nathans, President, ATDS, Focus Group Rep)

**Association for Asian Performance (AAP)** (Asian Performance was represented at ATHE's founding in May 1986) **(March 1, 1987):** Most recent incarnation of an organization of scholars and practitioners, who have promoted the study & practice of Asian theatrical performance for over 45 years. Previous names: Afro-Asian Theatre Project (1965-69); Asian Theatre Project (1969-1971); Asian Theatre Program (1972-1986). "A forum for scholars & practitioners to exchange and augment information...AAP promotes...new scholarship...in print through the *Asian Theatre Journal* & orally at ATHE and at our own [pre-ATHE] conference. ...[W]e consider it essential to introduce & explain Asian performance forms to anyone interested in studying, teaching or viewing them." Contributions: 1) participation in ATHE since its inception; 2) *Asian Theatre Journal*, semi-annual, through University of Hawaii Press, since 1984; 3) AAP pre-ATHE conference since 2001; 4) Emerging Scholars Panel (née "Debut Panel") since 1993; 5) semi-annual *AAP Newsletter*, to all members; 6) *AAP Online website* & Asian theatre listserv, free. (John Weinstein, Focus Group Rep)

**Black Theatre Association (BTA)** (was represented at ATHE's founding in May 1986) "[BTAs] 'purpose is to promote the development of Black Theatre through scholarly research, panels, workshops, performance & criticism during the ATHE ...conferences.'" (Soyica Colbert, Focus Group Rep)

**Directing (DP)** (Was represented at ATHE's founding, May 1986). 'Mission: To serve, through seminars, workshops, panels, mentoring, networking & other activities, the professional development needs of ATHE members, whether as students, early career professionals, or veteran teachers & practitioners interested in pursuing knowledge about, academic and/or professional theatre directing.'" Contributions to the field: Development of

“best practices in both academic & professional theatre. ...[I]nstrumental in developing ATHE White Paper on RTP standards for academic directors & recommending standards for NAST accreditation in the area of directing. Created, partnered in & supported regional, national & international exchanges of ideas & practice within the field, such as the SITI Viewpoints workshops with the Univ. of Windsor, Ontario, Canada.” (R. Michael Gros, Focus Group Rep.)

**Lesbian, Gay, Bisexual and Transgendered (LGBT)** (1987 as “Lesbian & Gay Theatre; first unofficial meeting in ATHE/Seattle, 1991, first official in 1992 in Atlanta. 2001: “became LGBT Focus Group; December 2010: membership voted to add “Q” the name.”) It’s “an active network of professionals working collegially throughout the organization. Mission: “...committed to interdisciplinary praxis focusing on theatre, performance, sexuality, & gender. We promote perspectives of lesbian, gay, bisexual u& transgendered persons within ATHE; serve as a medium for the discussion of goals, issues & artistic expression related to gender & sexuality; monitor & counter material effects of homophobia in our profession; advise ATHE on guidelines & ethical standards & on retention, promotion, & tenure; foster research to include the perspectives of LGBTQ artists & scholars.” Sponsors annual pre-conference & panels at ATHE. Maintains a listserv. LGBTQ Focus Group has contributed significantly ...through scholarship & publications of essays, encyclopedia entries, books; encouraged reinvestment in ...forgotten plays with LGBTQ themes & by LGBTQ playwrights through readings & presentations at conference & pre-conference; [develops] new & established LGBTQ artists by sponsoring performances at main & pre-conferences.” (Christopher J. Krejci, Focus Group Rep.)

**Music Theatre/Dance (MTD)** (1993): MT/D “supports and produces collaborations of performance practice-scholarship in the field of Music Theatre; encompasses opera, operetta, musicals, dance theatre and performance art; encourages research in the field; helps with the curriculum development of new programs; has played a major role in legitimizing MT/D studies in academia by supporting performative and scholarly development; provides a place where teaching techniques can be shared, networking strategies can be reinforced, & connections between the professional world and various institutions can be established and solidified. [At conferences it] provides a forum for new scholars to develop their work in the competitive Bruce Kirlie Memorial Emerging Scholars Panel. Major MT/D books developed out of work from Focus Group sessions. Membership has increased exponentially, mirroring increase in interest & acceptance of the field. (Ron Gingerich, Focus Group Rep)

**Religion and Theatre (R & T)** : (was represented at ATHE’s founding in 1986). Mission statement: "R & T ... is an active forum for scholars & artists engaging with the discourses surrounding performative practices of spiritual belief. We advocate for serious & creative inquiry into points of intersection between religion/spirituality & theatre/performance; challenge preconceptions about the place of belief in theatre & performance studies, & champion uncensored, critical discussion of religion in the public sphere." (Jill Stevenson, Focus Group Rep)

**Theatre as a Liberal Art (TLA)** (was represented at ATHE’s founding in May 1986 as Theatre Programs of Limited Size.) Changed its name & mission in 1988, to Theatre as a Liberal Art). Mission statement: “TLA promotes theatre as an integral, interdisciplinary part of the higher educational experience; articulates the significance of theatre as a discipline in the arts and humanities that intentionally reflects the human experience...; supports members’ pedagogical and professional growth and development; fosters collegiality and facilitates exchange of ideas both pedagogical and practical among its members and the academic community....” Has published newsletters, sponsored online services; participates in ATHE conferences & governance, advocating for tla, the concept & practice (3 ATHE presidents & many other officers) have come from the ranks of TLA). TLA offers adjudication to its conference panelists, with written reports for their personal portfolios; has been sponsoring biennial pre-conference collegia ; collaborates with other disciplines in programming & advocating; supports networking by initiating focus group hospitality rooms at conference, sponsoring off-site hospitality breakfasts & evening get-togethers as well as think-tank idea-sharing meetings. TLA Archives.

**Theatre History (TH)** (was represented at ATHE’s founding in May, 1986). Mission: “promotes the study of theatre history within universities & colleges.” Goals include “encouraging & inspiring scholarly exchange & production; cultivating lively discussion of ideas pertaining to the discipline of theatre history; providing opportunities for members to communicate results of their research to one another & the larger theatre community; fostering dialogues with other areas of study.” “Principal activity is sponsoring panels at [ATHE’s] yearly conference.” Sponsor a listserv. In 2011, first pre-conference, on Historiography, with T & C. “ (Jim Peck, Focus Group Rep)

**Theory and Criticism** (was represented at ATHE’s founding in May 1986)

**Two-Year College Program**: (was represented at ATHE’s founding in 1986) “The mission of the Two-Year College Program Focus Group is to facilitate communication and interaction between theatre personnel in two-year college theatre programs; to provide means for collecting, interpreting, and disseminating information of particular importance to members; to serve as a forum for the discussion of basic issues, specific problems, and unique challenges relating to Theatre programs in two-year institutions; to promote standards and goal-achievement in curricula, degree programs, and productions with students at the beginning level of training; to encourage members to improve academic and artistic quality in all of their efforts.” (Chase Waites, Foruc Group Rep)

**Voice and Speech Trainers Association (VASTA)**: (A voice and speech program was represented at ATHE’s founding in May 1986) (VASTA: June 1987). “An international organization whose mission is to advance the art, research, & visibility of the voice & speech profession.” Goals: serve the needs of specialists, teachers & students in training and practice; advocate for workers & scholars in the field; promote the role of voice & speech specialists for all

professional voice users; broaden public understanding of ... voice and speech use & training; create opportunities for ongoing education & exchange of knowledge among professionals in the field; cultivate diversity within membership; encourage lively thought and opinion; uphold & advance highest standards of voice & speech work. VASTA publishes a quarterly newsletter, a juried biennial journal (*Voice & Speech Review*), maintains a comprehensive website (www.vasta.org), & a searchable professional index. Affiliated with ATHE, it also has "active & independent board of directors, officers & committees." It provides scholarships, grants & awards totaling \$8,000/year.

Sponsoring/participating in annual international & regional conferences, it provides ongoing support, engagement, & continuing education opportunities." (Patty Raun, Focus Group Rep.)

**Women and Theatre** (was represented at ATHE's founding in May 1986)

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### MEMBERS' REFLECTIONS

At ATHE's mid-1990s conference in New York City, [I attended] a session on writing for the profession. Entering the dissertation phase of my graduate studies, I was eager to receive feedback on a piece I was developing on the Hanlon Brothers. My ATHE-assigned mentor was Bob Schanke—THE Bob Schanke! After months of correspondence, we met for lunch in a West Village diner. Bob graciously read and commented on a draft of an essay I was developing. Over the next several years, he encouraged the publication of that piece for *Theatre History Studies* and pushed me to revise my manuscript for publication in the Theatre in the Americas Series at Southern Illinois University Press. Over the years, Bob has been a generous, supportive, and cherished mentor and friend to me. (Mark Cosdon, Ph.D., Department of Communication Arts and Theatre, Allegheny College)

Networking Works! I came to my first ATHE conference in 2010.... I worked the registration desk as a student and met Amanda Giguere who had written her dissertation on Yasmina Reza.... [W]hen I told her I was researching Rachilde she suggested we consider writing a book together. When I started my PhD program at the University of Missouri that fall I met a fellow student, Laura Nelson, who had done research on Olympia de Gouges. I suggested a panel these three women with a sample reading of their work for the next ATHE conference. (Teresa Stankiewicz )

It was the early 90s, when ATHE came to Chicago and I was a grad student at Northwestern. Nervous about venturing into a huge conference with so many strangers, I went to talk to Joe Roach. He gave me great advice. He said that when I heard anything that especially interested me, I should talk to the speaker afterward. That simple advice unlocked the wealth of people and ideas in the ATHE community. I left Chicago that year feeling part of the community, with a slew of conference buddies, including some I later presented with.

As a coda, sampling a wide variety of panels, I kept seeing Marvin Carlson. I knew of him as a respected scholar but encountering him at the same panels prompted me to approach him too. That began a conversation that has continued through the years, at the same wide variety of panels and, now in New York, at a wide variety of shows. (Dave Carlyon)

Long-time TLA buddies Duncan Smith and Paul Webb and I agreed to share a small two-bedroom/two bath/small living room suite so we could host TLA's first hospitality suite. It was 1989: ninth floor, Roosevelt Hotel, broken air conditioning system, people smoking. The place was packed every night; we managed not to have anyone fall out the screenless windows; some nights we had to kick people out so we could lock up—usually. I was the bouncer by default, then had to get up for TLA breakfasts at 7 the next a.m. Astonishing combination of glee & intellectualism. Ideas spawned, advice given & received, friendships made, lasting through today... (Lila Wolff-Wilkinson)

## APPENDICES

### I. Attendees May 1986, O'Hare Hilton meeting:

Rosemarie Bank (School of Theatre, Kent State Univ.)  
Martin J. Bennison (Center for Performing Arts, Miami University of Ohio)  
Linda Burson (Beloit, WI)  
Beverley Byers-Pevitts (Dept. of Theatre Arts, UNLV)  
Camdice Coleman (Dept. of Languages & Literature, Augusta College, GA)  
Lin Conaway (Miami Univ. of Ohio)  
Robert W. Corrigan (School of Arts & Humanities, UT, Dallas)  
John Countryman (Dept. of Theatre, U. of Richmond)  
John Emigh (Theatre Arts Dept., Brown Univ.)  
Lauren Friesen (Goshen College, IN)  
David Gooder (Downers Grove, IL)  
Anthony Graham-White (Dept. of Communication & Theatre, U IL, Chicago)  
Roger Gross (Dept. of Drama, U AK, Fayetteville)  
Burnet M. Hobgood (Dept. of Theatre, U IL)  
Jean Korf (Rio Hondo College, Whittier, CA)  
Lee Korf (retired, Cerritos College)  
Greg Kunesh (School of Drama, Univ. OK)  
William Lewis (Fine & Professional Arts, Cuyahoga Community College, OH)  
Tice L. Miller (U NE)  
James S. Moy (Dept. of Theatre & Drama, U WI)  
Kent Neely (Univ. of MN Theatre)  
Harold Nichols (Dept. of Speech, KS State Univ.)  
Rosary O'Neill (Dept. of Drama & Speech, Loyola Univ., New Orleans)  
Glenn Q. Pierce (Dept. of Theatre & Media Arts, U KS)  
Donald L. Rosenberg (Miami Univ. of OH)  
Judith Royer, C.S.J., (Loyola Marymount Univ., LA)  
Peter Sargent (Dept. of Theatre and Dance, Webster Univ.)  
Duncan Smith (Dept. of English & Theatre Arts, Hartwick College)  
Jim Spurrier (Vincennes Univ.)  
Wallace Sterling (Music/Theatre/Dance, Univ. of Akron)  
Ether Pitts Walker (San Francisco, CA)  
Weisfeld, Zelma H. (Dept. of Theatre & Drama, U. of MI)  
Jon Whitmore (Faculty of Arts & Letters, SUNY –Buffalo)  
Lila Wolff-Wilkinson (Theatre Dept., U. of New Haven)

### II. Participants in 2006 ATHE Summit of Theatre-Related Organizations Pre-Conference

Chair, ATHE President Karen Berman, Deborah Martin, Jim Hatfield, Suzanne Burgoyne, Gale Schaeffer (ATHE officers); Stacy Ballis (Goodman Theatre); Steve Barberio, (American Alliance for Theatre Education - AATE); Carole Brandt (National Association of Schools of Theatre - NAST); Gail Burns and Michael Peitz (Educational Theatre Association – EdTA); Chalotte Canning (American Society for Theatre Research – ASTR); Amy Dolan (Actors' Equity); Liz Engelman (Literary Managers and Dramaturgs of America – LMDA); Don Houghey (IL Theatre Association); Gregg Henry (Kennedy Center/American College Theatre Festival); Barbara Mujica (Association for Hispanic Classical Theatre); Sylvia Hillyard-Pannell (United Institute of Theatre Technology – USITT); Sandra Shannon (Black Theatre Network – BTN); a representative of Steppenwolf Theatre.

**III. Available on Website:** ATHE White Papers; Current Strategic Plan, Mission Statement and By-Laws.  
Complete list of officers

### **IV. Note**

The American Educational Theatre Association, which published *Educational Theatre Journal*, became the American Theatre Association, comprised of American Community Theatre Association, Army Theatre Arts Association, Secondary School Theatre Association, Children's Theatre Association of America, and University and College Theatre Association. April 1986: American Theatre Association disbands.



