

Syllabus Fall Semester 2020
Theatre Management and Entrepreneurship
80884/80885 – THR/ENT 486, UNC Greensboro
Online Instruction Method

Instructor Information:

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Lecturer/Theatre Manager
UNC Greensboro School of Theatre
Coleman Entrepreneurship Fellow
Bryan School of Business and Economics
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He/Him/His (*what is this?*)
Please address me as Mr. or Professor Ritter.

Office Hours:

By **appointment** via phone or Zoom. Please email me at jsritter@uncg.edu to propose a time that works for you.

Class Sessions:

Will be held synchronously or asynchronously (see course schedule) Mondays, Wednesdays, and Fridays, 2:00 p.m. to 2:50 p.m. Synchronous classes will be held via **Zoom**. The class runs from Aug 19, 2020, to Nov. 23, 2020. A Google calendar invitation will be distributed with a link to access synchronous Zoom class sessions. Please test your webcam and device audio to ensure that they are functioning before class begins. Attendance will be taken at all synchronous class sessions, and it can have a significant impact on your grade. For more information, please see the Class Attendance and Participation Policy section below.

Course Requirements:

You will need a computer that is hooked up to a webcam and an internet connection. If you do not have these resources, you will not be able to take this class. However, if this requirement will prevent you from taking this class, please contact me. I may be able to help in some way.

Course Description:

Learn how to develop and manage a theatre in the twenty-first century. This class provides the fundamental knowledge and critical thinking skills to prepare students for a career in theatre management. Students will actively engage with the most relevant challenges faced by leaders in contemporary theatre management and entrepreneurship. For example, how can an entrepreneur begin the process of starting a new theatre company? What business structure should he or she use? How should the organization be organized? How can the productions be marketed successfully? etc.

This class incorporates the case study method of teaching so students can learn to think like real-world theatre managers. Through the class, students will be introduced to industry professionals in a variety of areas. Students will also work on a semester-long project in teams to create a business model for their own theatre and will be expected to present it to the class as their final project.

Student Learning Objectives:

- 1) Demonstrate why and how theatres operate in the twenty-first century from both theoretical and practical perspectives
- 2) Demonstrate critical thinking skills related to making decisions like a successful theatre manager and entrepreneur
- 3) Demonstrate greater understanding of reality-based industry best practices through exposure to guest speaker presentations from leaders and entrepreneurs in the field
- 4) Evaluate the entrepreneurial skills needed to successfully launch a new theatre
- 5) Apply concepts of entrepreneurship to develop a business model for a theatre

Required Materials:

Rhine, A. (2018). *Theatre Management: Arts leadership for the 21st century*. London: Palgrave/Macmillan Education.

Additionally, a variety of articles, videos, and case studies will be provided by the instructor. The School of Theatre pays to license the case studies and compensates guest speakers for their time. **Please take full advantage of these valuable opportunities.**

(Reading assignments are on the course schedule. **You are expected to have read the chapter or assignment before the date that we will be covering it in class.**)

Class Attendance and Participation Policy:

(Meets Student Learning Objectives 1-4)

Synchronous attendance via Zoom is **required** to best achieve the student learning objectives of this course and because of the specific structure of the course. For example, this class includes a significant amount of classroom discussion and group work. **The instructor does not require quizzes (except for the Course Document Quiz) or exams in this class.** Instead, he will know if you are learning based on continuous formative assessments such as journal entries, in-class discussion participation, assignments, group work, case studies, observations of your participation during Zoom classes, etc. There will also be a summative assessment in the form of a group project and a midterm essay.

Therefore, please do your best to attend as many classes as possible. If you miss more than two scheduled classes, your grade will be reduced by one letter grade for every additional absence. If you must be absent for health reasons (documented by a medical professional), to attend a mandatory department related activity, death of a family member, fulfill religious obligations, care for a dependent, or

to work to feed your family or pay your tuition because times are hard, you must inform the instructor **before** the absence or it will count toward your unexcused absences.

Some leeway will be afforded for the reasons mentioned above with advance notice. That being said, if you know beforehand that life is going to get in the way of you attending class sessions via Zoom this semester, **this is not the best class to take because attendance is critical**. If you miss a class, a recording of the class may be made available if possible, upon request. **Three late arrivals equal one absence for the purposes of grading.**

It is to your benefit to attend all classes via Zoom as well as all the shows through our on-demand streaming platform, actively participate in class discussions, and complete assigned readings and other homework before class. Sometimes we will have online Canvas-based discussion assignments that will be graded. **Class participation is worth 10% of your overall grade.** You should try to involve yourself in Zoom based discussion at least once per class period. You can do this by asking a question of the class or your discussion group, responding to a comment or question, or by offering your thoughts on a specific topic that is being discussed. This will help ensure that you earn a high participation grade.

Please note that in general, there is a strong, positive correlation between attendance/participation and performance on assignments and exams. It is important to attend the shows listed in the syllabus particularly because understanding how to manage a theatre requires attendance at theatrical productions and some understanding of the artform.

Signing up for Zoom:

1. Start by going to <https://zoom.us/>
2. On the top right corner, click on the “Sign Up, It’s Free” button.
3. Enter your school email address and click “Sign Up”
4. Follow the directions on the website.

Best Zoom Practices while in a Class/Meeting:

- Sign into the Zoom desktop client and stay signed in.
- Check your internet speed. Try to move to a place where you have reliable internet.
- Turn your camera on and have your camera at eye level.
- Stay muted unless you're talking to reduce background noise.
- Make sure you sit in a well-lit and quiet place.
- Be mindful of what's going on behind you. Think about having a solid wall behind you or turning on the virtual background.

Class participation will be graded according to the following rubric:

1. Does the student regularly attend class via Zoom on time?
2. Does the student regularly contribute or actively listen during class discussions?
3. Does the student complete class assignments in a timely fashion?
4. Does the student demonstrate a professional attitude and conduct their self in a respectful manner during class sessions?

Land Acknowledgement:

UNC Greensboro is a community of learners situated within a network of historical and contemporary relationships with Native American tribes, communities, parents, students, and alumni. We acknowledge that the land we gather on has long served as the site of meeting and exchange amongst a number of Indigenous peoples, specifically the Keyauwee and Saura. Additionally, North Carolina has been home to many Indigenous peoples at various points in time, including the tribes/nations of: Bear River/Bay River, Cape Fear, Catawba, Chowanoke, Coree/Coranine, Creek, Croatan, Eno, Hatteras, Keyauwee, Machapunga, Moratoc, Natchez, Neusiok, Pamlico, Shakori, Sara/Cheraw, Sissipahaw, Sugeree, Wateree, Weapemeoc, Woccon, Yadkin, and Yeopim. Today, North Carolina recognizes 8 tribes: Coharie, Lumbee, Meherrin, Occaneechi Saponi, Haliwa Saponi, Waccamaw Siouan, Sappony, and the Eastern Band of Cherokee. We honor and respect the diverse Indigenous peoples connected to this territory on which we gather.

**UNCG School of Theatre
Fall 2020 Production Season**

Course Requirements related to attending productions:

Over the course of the semester, you are encouraged to watch the streaming productions listed below. Your overall grade will increase by one point for each show you watch from this list. To earn the credit, you need to forward the email purchase confirmation message to the instructor (**with your name on it**) that you receive when purchasing access to the on-demand streaming content. Attending productions can increase your overall grade by 2 points. **Following the directions above is the only way to receive credit.**

MARISOL

By José Rivera

Dates:

On-demand streaming Oct. 15-17

Tickets:

Call the UNCG Theatre Box Office at 336-334-4392 starting August 18 or visit www.UNCGTHEATRE.com

Summary:

Cosmic chaos erupts in this apocalyptic comedy of urban realities and guardian angels. Marisol Perez, a young single professional woman living in the asphalt jungle of the Bronx, finds herself sucked into a whirlpool of homelessness, violence and racism when her guardian angel deserts her to fight in what may be the final battle in heaven. — Playbill.com

“Winner of the 1993 Obie Award. An apocalyptic urban fantasy which urges society to ‘wake up’ and somehow find a way to recover the long-lost and much-needed compassion for our fellow man, as this is the only way to save our world.” —*Dramatists Play Service*

“...Rivera’s cruelly slanted world view...is fascinating.” —*NY Post*

"An urban nightmare that grows increasingly bleaker for its young heroine, “Marisol” is a dark fantasia that reflects a number of the social and spiritual troubles of the early 1990s." — *The New York Times*

Marisol is presented by special arrangement with Dramatists Play Service, Inc., New York.

SKELETON CREW

By Dominique Morisseau

Dates:

On-demand streaming Nov. 5-7

Tickets:

Call the UNCG Theatre Box Office at 336-334-4392 starting August 18 or visit www.UNCGTHEATRE.com

Summary:

At the start of the Great Recession, one of the last auto stamping plants in Detroit is on shaky ground. Each of the workers have to make choices on how to move forward if their plant goes under. Shanita has to decide how she'll support herself and her unborn child, Faye has to decide how and where she'll live, and Dez has to figure out how to make his ambitious dreams a reality. Power dynamics shift as their manager Reggie is torn between doing right by his work family, and by the red tape in his office. Powerful and tense, Skeleton Crew is the third of Dominique Morisseau's Detroit cycle trilogy. —Samuel French

"Ms. Morisseau works her big themes on a small, closely patterned canvas." — *The New York Times*

“In “Skeleton Crew,” the American worker, cranky, caring, overburdened and endangered, is given her 21st century dramatic due.” —*L.A. Times*
“Skeleton Crew” is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

Late Assignments:

If an assignment is handed in late, the grade for the assignment will be reduced by 10% for each day that passes after the deadline on the course schedule. **I will not accept any assignments that are more than three days late.**

Notes:

You are welcome to take notes during class.

Cell Phone Policy:

Cell phones are expected to be turned off or be on vibrate during Zoom based class periods. If you receive an emergency call or text during class, you are welcome to leave the room to respond, but please notify me via chat when you return.

Social Media and Games:

Please do not use your laptop or phones to communicate with people or play games during Zoom based class periods.

Evaluation/Grading:

Course Document Quiz 2%
Article Responses: 10%
Case Studies: 20%
Class Participation: 8%
Journal Entries: 15%
Midterm Exam: 15%
Final Team Project: 30%

Written Assignments:

All written assignments in this class must include the student’s **name** and the **date**. They should be typed on a computer in **Microsoft Word format**. Additionally, please use 12-point font, Times New Roman, normal margins, and submit the document digitally via Canvas. Handwritten assignments will not be accepted. Assignments that do not adhere to these guidelines will be returned to the student and marked late until a corrected copy has been submitted.

Introduction Discussion Assignment:

Please introduce yourself to your classmates by answering the questions below. This will count as Journal 1. You can post a video, audio clip, or write your answers to the questions. **This assignment is due no later than 11:59 p.m. on Aug. 19.**

1. What is your preferred name?
2. What are your pronouns?
3. Tell us something most people don't know about you.

4. Why are you taking this class and what do you hope to learn?
5. What do you like to do in your free time?
6. Please provide one class code of conduct policy that would make this class a more comfortable place for you to learn. For example, students must click the "Raise Hand" button in Zoom during synchronous online classes.

Case Studies:

(Meets Student Learning Objectives 1-2 & 4-5)

The cases used in this class are documents that present mostly unresolved and provocative issues or questions facing real theatres. As a class, we will engage in a discussion to improve our analysis, critical thinking, communication, and group dynamics skills. The case discussions are considered formative assessments that will help students prepare for summative assessments that require the skills mentioned above later in the class. The case method of teaching is a type of problem-based learning that is used mostly in the professional schools of medicine, law, and business. Much like in real life, cases are written so that there is no correct solution – you will find that you and your classmates may have radically different ideas about the nature of the described situation and the best way to resolve it. These differences in perspectives are expected and are one of the main catalysts for learning.

We will be using two case studies throughout the class. Students will complete case study assignments online. A typical case has 10-20 pages plus exhibits, so set aside several hours of preparation per case. You are expected to read the case study carefully and completely at least once before you respond to the case study questions and engage in the online discussion.

Your assignment is to answer the questions below in writing before we begin the online discussion for each case. These responses will count toward the case study portion of your grade. **The length of the response to each question should be at least 200 words.**

For the written assignment that is due prior to the discussion, you **MUST** justify your answers to the statements below citing specific information from the case study.

1. Explain the problem or decision that needs to be made by the organization.
2. Evaluate what caused the problem or issue faced by the organization.
3. Describe some of the underlying assumptions that the organization is making related to this problem or decision.
4. Propose one alternative response or solution that the organization could consider and justify why it could be viable.

Peer Review:

After your written assignment is submitted, you will be randomly assigned a peer review partner through Canvas. Please analyze your partner's responses based on the rubric in Canvas. Did they answer the questions appropriately? Can you help correct any spelling or grammatical errors? Please offer suggestions and edits to improve their work. If you

do not provide feedback to your partner, you will automatically lose 20 points from your overall case study grade.

Online Discussion:

For the online discussion portion, you will be required to answer a new question related to the case. Then, you must reply to at least two posts.

Case Study 1:

The questions for the Case 1 written assignment are due on Sept. 18. Your peer-review partner should be automatically assigned by Canvas on Sept. 19.

Peer review feedback is due back by Sept. 23. If you do not provide feedback to your partner, you will automatically lose 20 points from your overall Case Study 1 grade.

For the online discussion portion, you will be required to answer a new question related to the case by Sept. 25. Then, you must reply to at least two discussion posts by Sept. 30.

Case Study 2:

The questions for the Case 2 written assignment are due on Oct. 12. Your peer-review partner should be automatically assigned by Canvas on Oct. 13.

Peer review feedback is due back by Oct. 16. If you do not provide feedback to your partner, you will automatically lose 20 points from your overall Case Study 2 grade.

For the online discussion portion, you will be required to answer a new question related to the case by Oct. 19. Then, you must reply to at least two discussion posts by Oct. 26.

Case study grading:

Case study work is 20% of your overall grade in the class. Each of the three case studies will be graded as follows:

50% Written Assignment

50% Online Discussion

Case Study Class Discussion is Evaluated Based on the Following Criteria:

1. Did the student participate in the discussion according to the assigned deadlines outlined above? 25%
2. Is the student prepared with accurate knowledge of the case and do they have a good understanding of the case? 25%
3. Has the student generated alternative solutions to problems, and can they make reasonable arguments for them? 25%
4. Can the student respond to other students' contributions and constructively critique or support them? 25%

Articles:

(Meets Student Learning Objectives 1-2 & 4-5)

Article responses are 10% of your overall grade in the class. The instructor will distribute articles to read as an assignment throughout the semester. **The length of the response to each question should be at least 200 words.** Please answer the following questions and justify your answers:

1. Evaluate the importance and value of the information in the article to the theatre industry. Do you think the arguments made in the article are justified? Why or why not?
2. Explain how this article influences your thinking related to the topic it covers. Does it make you think about the topic differently? Why or why not?

Guest Speakers:

(Meets Student Learning Objective 3)

You will prepare at least 4 questions that may be asked of the speaker due on each day that we have a guest speaker. Everyone should be prepared to ask their written questions if called on during the Q&A session. These questions will be part of your journal grade and they should be included in your journal. (Questions should **NOT** elicit simple yes or no responses from the speaker.)

Journal Entries:

(Meets Student Learning Objectives 1-2 & 4-5)

Student responses will need to be compiled in a journal that is to be used just for this class. Journals will be turned in twice during the semester for feedback and evaluation. The first set of journals are due on Monday, September 28. The second set of journals are due on Monday, November 23.

The final copy of a student's journal must be submitted in Microsoft Word format via Canvas. If students want to keep a handwritten journal during the Zoom class sessions, that is fine, **but the final submitted journal must be typed on a computer and submitted via Canvas**. Students will be expected to have the relevant journal entry with them during Zoom class sessions so they can refer to it as needed.

Journal entries are 15% of your overall grade in the class. Journal entries are all in written form, but they can be based on various kinds of questions listed below depending on the assignment.

- 1) responses to personal questions in the textbook
- 2) prepared questions for guest speakers
- 3) questions about videos that the instructor has posted on Canvas
- 4) chapter reflection questions

Journal Response Length: At least **200 words** for each question.

Video Journal Questions:

Course videos can be found on Canvas on the videos **page**. When asked to complete a video journal, please answer the two questions listed below. You **MUST** justify your answers using specific information from the video.

If more than one video is listed in the assignment, you only have to answer questions 1 and 2 below **once** based on all the videos you watched. For example, if I am assigned videos #4-6, I should watch videos 4-6 and only answer questions 1 and 2 **once** with all those videos in mind. If you are asked to **choose** one or more videos to watch, **you must indicate which video you chose to watch** with your questions.

Question 1: Evaluate the information provided in this video. For example, what impact could the information in the video have on the theatre industry? Explain why you either agree or disagree with what is stated in the video. Explain your take on whether you think the information is important or not.

Question 2: Analyze the impact the video has on you personally. For example, does it change the way think in some way? Did something in the video resonate with you? Did it spark any new ideas? How did the video make you feel and why?

Chapter Reflection Journal Questions:

When asked to complete a chapter reflection journal, please answer the following questions. You **MUST** justify your answers using specific information from the video.

Question 1: Identify and evaluate the most important piece of information or idea from the chapter that would help a theatre company or commercial producer achieve their mission or a return on investment respectively.

Question 2: Use the information in the chapter to imagine an idea for the UNC Greensboro School of Theatre. Why would this be an idea worth implementing?

Build Your Own Theatre Business Model Final Project

(Team Assignment)

(Meets Student Learning Objective 5)

Students are expected to work in teams to create a business model for their own theatre which will occur in class and as an ongoing homework assignment. Team groups should plan so they can use class time productively by bringing computers, research, etc., to class as needed. You will present your business model as a team to the class as your final project. Student teams will be evaluated based on the rubric distributed in class. Team members will also evaluate each other, and this will influence individual team member project grades.

The instructor will assign “Build Your Own Theatre” teams completely randomly via Canvas. You will be expected to hand in drafts of your milestones periodically throughout the class via Canvas. This helps the instructor check that you are on the right track. The milestones that you hand in throughout the class will not be graded. The final

written version of your business model and your presentation will be graded.

However, if your group does not hand in milestones when they are due throughout the class, **5 points will be deducted** from the group's overall grade for each infraction. Please see the course schedule for more information.

Your Team Task:

You are presenting to a group of donors or investors depending on the business structure of your theatre. **The presentations will be via Zoom.** Each of you has the same objective:

1. Your intention is to persuade the group of investors or donors that you have a great business idea that they **MUST** invest in or fund.
2. You will have 35 minutes for your presentation where you explain your business model based on the milestones you completed in the book. You will have an additional 15 minutes for Q & A. Total time for each group is 50 minutes.
3. Be well organized (you have plenty of time) and you **MUST** be **PROFESSIONAL** and include all team members as substantively as possible in your delivery.

Some key questions to focus on **in addition to information related to all the milestones:**

- a. What makes your theatre unique and why is it needed?
- b. Who are the customers or people you serve?
- c. Why will your theatre succeed? What is your competitive advantage?
- d. Where will it work? Describe the demographics of your proposed location(s).
- e. What will you do with the funding? How will it be repaid if it is an investment?

Upon completion of your presentation, you will answer pertinent questions and accept constructive criticism. You must hand in a written version of your business model on the day that you present to the class. **It should contain copies of all the milestones you have completed during the class. Each milestone should be identified by its title in the book and the corresponding chapter number.**

Academic Responsibility:

I keep copies of assignments and tests submitted by past students, so please do not try to submit someone else's work. Plagiarism and other forms of cheating and dishonest academic behavior will not be tolerated. Cheating or taking credit for someone else's work will result in a "zero" for the assignment. The UNCG community subscribes to the following fundamental principles of academic integrity: honesty; trust; fairness; respect; responsibility. All violations of the Policy are violations of the principle of honesty but may also create questions related to trust, fairness, respect, and responsibility. The below listed violations of the Academic Integrity Policy are typical, but not exhaustive, examples of the acts that constitute breaches of the policy.

Cheating

Intentionally using or attempting to use unauthorized materials, information, or study aids in any academic exercise.

Plagiarism

Intentionally or knowingly representing the words of another, as one's own in any academic exercise.

Misuse of Academic Resources

The intentional use, misuse or alterations of University materials or resources so as to make them inaccessible to other users.

Falsification

The intentional and unauthorized falsification or invention of any information or citation in an academic exercise.

Facilitation Academic Dishonesty

Intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty.

Grading Scale:

A 100% to 91.5%

A- < 91.4% to 89.5%

B+ < 89.4% to 87.5%

B < 87.4% to 81.5%

B- < 81.4% to 79.5%

C+ < 79.4% to 77.5%

C < 77.4% to 71.5%

C- < 71.4% to 69.5%

D+ < 69.4% to 67.5%

D < 67.4% to 61.5%

D- < 61.4% to 59.5%

F < 59.4 to 0%

An “incomplete” is defined as those extraordinary situations relating to sudden adverse student health, death of a close family member, or a compelling and documented situation preventing students from completing their work in a timely manner within four weeks of the end of the semester. Such events will be confirmed by the Dean of Students Office.

Disability Accommodations:

Any student needing to arrange a reasonable accommodation for a documented disability should contact <http://ods.uncg.edu/student-services/>.

Academic Resources:

Writing Center:

3211 Moore Humanitarian Research, 3rd floor

Phone: 334-3125

Website: <https://writingcenter.uncg.edu/>

Prepare your papers for final submission with one-on-one help offered by a consultant.

Speaking Center:

3211 Moore Humanitarian Research, 3rd floor

Phone: 336-256-1346

Website: <https://speakingcenter.uncg.edu/>

They provide consultation support and instructional workshop services for UNCG students, faculty, employees, and members of the Greensboro community.

Mental Health Resources:

Life at college can become complicated. Students sometimes feel overwhelmed, lost, experience anxiety or depression, struggle with relationship difficulties or diminished self-esteem. However, many of these issues can be effectively addressed with a little help. The Counseling Center helps students cope with difficult emotions and life stressors. The Counseling Center is staffed by professional psychologists and counselors attuned to the needs of college students. The services are confidential. For more information go to: <https://shs.uncg.edu/cc> or call [336-334-5340](tel:336-334-5340).

Spartan Open Pantry:

The Spartan Open Pantry is UNCG's food pantry for students and staff in need of assistance. The SOP is located in the fellowship hall of College Place UMC at 509 Tate St., on the corner of Tate and Spring Garden Street.

- All UNC Greensboro students, staff, faculty, and recent alumni (1 year) are served by the SOP.
- Distribution Hours:
 - o Tuesdays and Wednesdays, 5 - 9 p.m.
 - o Hot to-go meals are served Wednesdays at 6 p.m.
- Please do not come to the pantry if you have been in contact with an individual with COVID-19 or have any flu-like symptoms.
- If you have been exposed to or diagnosed with COVID-19, please request a food delivery and assistance from the Spartan Open Pantry and the Dean of Students Office by filling out this [Google Form](#).

Need technical help? 6-TECH

- call: 336.256.TECH (8324)
- walk-in: [6-TECH Service Center](#)
- self-serve: [6-TECH Online](#)
- email: 6-TECH@uncg.edu

Instructor Bio:

Joshua S. Ritter, MFA, brings 15 years of experience in arts leadership and education to UNC Greensboro School of Theatre. His responsibilities include managing marketing, front of house operations including ticket services, development, and the financial aspects of a complex academic theatre program. Josh directs and mentors thirty plus students on the undergraduate and graduate levels as well as teaches theatre management related classes or Drama Appreciation each semester. Additionally, Josh is proud to be a Coleman Entrepreneurship Fellow for the Bryan School of Business and Economics.

Before coming to UNCG, Josh served for nine years as the Education Manager & Library Director for Goodspeed Musicals in East Haddam, CT. In this position, he established and vastly expanded Goodspeed's Musical Theatre Institute, wrote the Program Notes for Goodspeed Opera House productions, and worked with a team to create Goodspeed's educational documents and multi-level lesson plans based on state and national standards for each show. He also served as the Director of the Scherer Library of Musical Theatre at Goodspeed, the only library in the world dedicated solely to musical theatre. In this position, he managed an array of educational programs for Goodspeed and regularly taught arts-integrated workshops to elementary, middle, and high school students throughout CT. While at Goodspeed, his other accomplishments include helping secure and administering funding for their Arts Education Collaboration, expanding the program from approximately 50 students in 2009 to more than 800 in 2018. This program continues to provide theatre access to underserved students throughout CT.

Josh also worked with a team to plan and implement Goodspeed's Festival of New Musicals and sensory-friendly performances. In his earlier career, Josh worked for WICKED on Broadway, was the box office manager for the Dorset Theatre Festival in VT, and served as a drama director and English teacher in Madrid, Spain. Josh holds an M.F.A. in Theatre Management and a B.A. in Theatre and Arts Administration with a minor in Philosophy. Joshua has also created a series of unique presentations on Musical Theatre's greatest composers such as Irving Berlin and Richard Rodgers using resources from the Scherer Library of Musical Theatre that he enjoys sharing on a regular basis. Additionally, Josh has presented at several national conferences on the subject of developing and managing educational programs for arts organizations. Josh offered an experimental course on this topic in 2020.

Guest Speaker Bios in Order of Appearance:

(This information is subject to change based on class needs.)

Richard Whittington has served as Managing Director of Triad Stage since its inception. Rich earned an MFA in Theatre Management from the Yale School of Drama and has a BFA in Acting and Directing from Marymount Manhattan College. In 2007, Rich was appointed by the Governor to serve on the board of the NC Arts Council, where he is currently a member of the Executive Committee. He has previously served on the

boards of ArtsNC and Downtown Greensboro, Inc. and has served on numerous grant panels throughout the state as well as for the Florida Division of Cultural Affairs and the National Endowment for the Arts. Rich has taught Theatre Management at Greensboro College and NC A&T University and has guest lectured at UNC Chapel Hill, UNC School of the Arts, Wake Forest University and UNCG. A native of Dallas, Texas, Rich served as Artistic Administrator for the Dallas Theater Center and Associate Producer of Dallas' *The Big D Festival of the Unexpected*. Experience also includes work at the Roundabout Theatre in New York and StageWest in Springfield, Massachusetts. In 2010, Preston and Rich were honored with Downtown Greensboro, Inc.'s J. Edward Kitchen Leadership Award. In 2013, they received the Adelaide F. Holderness/H. Michael Weaver Award from UNCG for distinguished public service. Rich is a 2016 Artist in Residence at UNCG.

DONNA LYNN COOPER HILTON (Producer) manages artistic efforts at the two-time Tony Award-winning theatre, where she's been a creative force since 1988. She guides Goodspeed's Festival of New Musicals, led the creation of the Johnny Mercer Writers Colony, and has impacted the development of new musicals seen at Goodspeed, on Broadway, and in regional theatres across the country. Donna Lynn is a past president of the National Alliance for Musical Theatre and serves on the East Haddam Democratic Town Committee. She and her husband Jay make their home in Hadlyme with Cookie and Macy.

Amber Flores (Director of Development and Foundation & Annual Giving) was the Gallo Center for the Arts intern in 2008, and officially started working for the Center two years later as its Development Manager. Flores and Whitehurst work together to manage the fundraising activities at the Center, and similarly, her proudest act is raising funds to support the arts education program. It's a matter that's very personal for Flores, who was born and raised in Turlock and always had a love for the arts. She couldn't see a play until her teen years, however, and this is not something she wants other children in the county to suffer. She made it a personal mission to find her way back to Stanislaus County to increase accessibility to the arts in her community, and as fate would have it, the Gallo Center was being built at the exact same time. It was a serendipitous and proud moment for Flores, who has been working there ever since.

KELVIN DINKINS, JR. is the Assistant Dean and Lecturer in Theater Management for Yale School of Drama and the General Manager of Yale Repertory Theatre. Kelvin joins Yale from Two River Theater in Red Bank, New Jersey where he spent four years as General Manager where he helped to produce over 25 productions and 2 original cast albums, including *Be More Chill*. Kelvin's career in theatre has brought him a range of experiences from producing on Broadway at the National Artists Management Company to non-profit theatre management including his roles as Communications & Development Manager at The Civilians, Development Fellow at the National Corporate Theatre Fund (a.k.a Theatre Forward), and Associate General Manager at Intiman Theatre in Seattle.

Kelvin currently serves on the Board of Directors for the League of Resident Theatres (LORT) and the Board of Trustees for the Theatre Communications Group (TCG), the

Yale Cabaret, and the Princeton University Triangle Club. Kelvin is currently the Chair of the LORT Equity, Diversity, and Inclusion (EDI) Committee and has developed initiatives to raise the representation of women of all races and men of color in executive leadership in LORT theatres. Kelvin was an inaugural member of the TCG SPARK Leadership Program for the professional development of leaders of color and was awarded TCG's Leadership(U): Continuing Ed grant to study new producing models, institutional leadership transition and inclusion in art and community. Kelvin was selected to join the Banff Centre for Creative Leadership's cohort in 2016 for the "New Fundamentals: Leadership in the Creative Ecology" program for leaders committed to creating the future of their sector by drawing on the strengths and unique qualities of creative work. Kelvin has also served as a co-facilitator of the LORT-Kennedy Center American College Theatre Festival ASPIRE Arts Leadership fellows program. Kelvin has been invited to be a Guest Lecturer in topics of theater management and producing for Brown University, New York University, and Princeton University. Kelvin has served as a grant panelist for the National Endowment for the Arts, the National Alliance for Musical Theatre, and Theatre Forward. Kelvin has participated in field-wide issues of EDI, curriculum development, and arts management as a panelist for conferences at LORT, TCG, Americans for the Arts, and the Association for Theatre in Higher Education.

Kelvin developed his passion for theater management and producing while an undergraduate at Princeton University where he received his A.B. degree in English and received a Certificate in Theatre & Dance from the Lewis Center for the Arts. He earned his M.F.A. in Theatre Management & Producing from Columbia University's School of the Arts.

Kelvin believes in the values of equity, diversity, and inclusion in all the theatre industry's practices and aspires to build a network of leadership collectives and initiatives devoted to making positive change through the collective action of proactive individuals and promote a greater awareness of the need to make our field more innovative and inclusive. Kelvin loves musicals and Greek plays and got into this business to bring theatre where it is not and into the lives of those who don't know they need it.

Laura Pappano is an award-winning journalist, community leader and author of *Inside School Turnarounds* (2010), co-author of *Playing With the Boys* (2008) and author of *The Connection Gap* (2001). Laura is a frequent contributor to *The New York Times*, *The Hechinger Report* and *The Women's Review of Books*.

A former education columnist for *The Boston Globe* and *Harvard Education Letter* contributor, her work has appeared in *The New York Times Magazine*, *The Atlantic*, *The Christian Science Monitor*, *The Washington Post*, *The Huffington Post*, *The Boston Globe Magazine* and elsewhere. Her piece, "How Big Time Sports Ate College Life," originally published in the NY Times, is included in *The Norton Sampler: Short Essays for Composition* (8th edition, 2013; 9th edition, 2017).

Laura moderates education forums. (SXSW.edu, MSNBC's "Education Nation" town hall, and the 92nd Street Y, among others). She has been a TV and radio guest, including on *The Diane Rehm Show* on NPR.

She is founder of The New Haven Student Journalism Project, which operates through Yale University's Office of New Haven and State Affairs. Yale undergrads mentor New Haven Public School students in grades 3-8 to produce *The East Rock Record*, distributed throughout the city and to state legislators.

Laura is a 2018-2019 Poynter Fellow at Yale. She is writer-in-residence at the Wellesley Centers for Women at Wellesley College. Laura formerly edited the FairGameNews blog, now an archive. She is the board chair of Long Wharf Theatre and serves on the board of the Yale Field Hockey Association. A 1984 Yale grad, Laura was goalkeeper for the 1980 Ivy League Championship Field Hockey team. She bikes, runs and plays USTA tennis. She lives in New Haven, CT.

Betty Siegel has specialized in arts and disability issues for over 30 years starting at Arena Stage in Washington, D.C. and now as Director of VSA and Accessibility at the John F. Kennedy Center for the Performing Arts. She oversees national and international disability, arts and education programs including the VSA Network of organizations engaging in disability arts and education and the LEAD (Leadership Exchange in Arts and Disability) network of cultural arts administrators addressing access to cultural experiences. She is a respected expert and speaker on topics related to disability rights, compliance with disability laws and regulations, the arts and disability, and to accessibility to cultural programs and venues for individuals of all ages with disabilities. Ms. Siegel obtained her JD in 2009 from the Columbus School of Law at Catholic University and is licensed to practice law in the Commonwealth of Virginia.