

27 February 2020

Robert Long, FASTC
ASTC Fellows Committee
c/o Theatre Consultants Collaborative
6600 Manor Hill Court
Chapel Hill, N 27516

Re: Todd Hensley Nomination for ASTC Fellowship

Robert,

I am honored to nominate Todd Hensley as a Fellow of the American Society of Theatre Consultants. In Todd's 32-year tenure as a theatre consultant and his 22 continuous years as a member of the ASTC, he has shown exceptional leadership in promoting excellence in our field, encouraging socially conscious design thinking and forwarding the mission of the ASTC. I have enclosed Todd's biographical information, as well as letters of support written by you, Peter Scheu, ASTC and Robert Shook, FASTC.

Since 1988, when Todd joined Schuler Shook, he has ascended to the leadership of this respected firm and has contributed to the careers of many theatre consultants, including 12 current members of the ASTC. He has supported the ASTC at all levels, including serving for 5 years on the Board of Directors, 2 as President of the Board, serving on the Membership Committee for the last 15 years, and co-creating and serving as chair of the ASTC Fellows program since its inception in 2011.

PARTNERS

Michael DiBlasi
Todd Hensley
Jim Baney
Jack Hagler
Michael Burgoyne
Emily Klingensmith
Giulio Pedota
Joshua Grossman

DIRECTORS

Duane Schuler
Robert Shook

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Todd has consulted on more than 400 projects with Schuler Shook. His significant projects include the Pritzker Pavilion in Millennium Park, the Harris Theater for Music & Dance and the Lookingglass Theater in Chicago, the Wallis Annenberg Center for the Performing Arts in Beverly Hills, renovations of the Terrace Theater at the Kennedy Center, the Sarasota (FL) Opera House and Marion Oliver McCaw Hall in Seattle, among many others.

Todd has served as a thought leader for our industry in chairing and participating in dozens of presentations and panel discussions across North America on far-reaching topics such as gender identity accommodation, measuring the value of flexible theatres, creative rehearsal rooms, collaboration with acousticians, career building and other timely professional subjects.

Todd has made significant contributions to other organizations whose missions interact with the mission of the ASTC, including the United States



Institute for Theatre Technology, the Society for College and University Planning, the League of Historic American Theatres and the International and North American Theatre Engineering and Architecture Conferences.

Todd is also an educator, as a mentor for teams competing in the ASTC/USITT Renovation Challenge and as an adjunct faculty member teaching lighting at DePaul University.

Todd is an accomplished theatrical lighting designer who has designed for The Goodman, Victory Gardens, and Northlight Theatres in Chicago, and opera companies in Chicago; Miami, San Diego, Washington, D.C. Minnesota; Cleveland; Milwaukee; Indiana; Tulsa ; and Virginia. He continues to design significant productions each year to maintain his skills and a contemporary perspective on the needs of theatre users.

Thank you for this opportunity to present Todd Hensley's credentials for your consideration. I hope you will agree that he is well qualified for the title of Fellow of the American Society of Theatre Consultants.

Schuler Shook

A handwritten signature in black ink that reads "Heather McAvoy". The signature is fluid and cursive.

Heather McAvoy, ASTC
Principal

Todd Hensley, ASTC

Biography 2020

Education

1982 – Morehead State University, KY – AB in Communications, emphasis in Theatre

1985 – University of Minnesota, Twin Cities – MFA in Theatrical Design, emphasis in Stage Lighting

Work History

1985-1988: Lyric Opera of Chicago - Assistant Lighting Designer

1988-present: Schuler Shook Theatre Planners:

1988: Theatre Consultant

1998: promoted to Principal

2001: joined as a Partner

1985-present: Freelance Stage Lighting Design

1993-2000: Resident Lighting Designer, Victory Gardens Theater

1987-91: Company member, Chicago Children's Theatre

2010 to present: DePaul University, The Theatre School – Adjunct Professor in Stage Lighting Design

ASTC Membership

1995: Accepted as Associate Member

1998: Accepted as Full Member

Service to ASTC

1999-2004: Member of Board of Directors

2002-2004: President, Board of Directors

2005-present: Membership Committee member

2011: Co-created the Fellows Program with Mike McMackin

2011-present: Chair of the Fellows Review Committee

2017, 2019: Mentor, ASTC Renovation Challenge

I have also advocated for theatre tours during our meetings, starting at the Forum held in Quebec. I'm pleased to note that many of our Forums now include venue tours.

Representative Theatre Projects

Civic and Performing Arts Centers

Kennedy Center, Terrace Theater renovation, Washington, DC
Wallis Annenberg Center for the Performing Arts, Beverly Hills, CA
Crystal Bridges Museum of American Art - The Momentary, Bentonville, AR
Harris Theater for Music and Dance, Chicago, IL
Pritzker Music Pavilion, Chicago, IL
Devon Lakeshore Amphitheatre, Decatur, IL
The Prizery, South Boston, VA
Ft. Smith Convention Center, Ft. Smith, AR

Professional

Lookingglass Theatre, Chicago, IL
Victory Gardens Theater, Chicago, IL
Cincinnati Shakespeare Company, Otto M. Budig Theater, Cincinnati, OH
Old Town School of Folk Music, Chicago, IL
Peninsula Players, Fish Creek, WI
Playhouse on the Square, Memphis, TN
Meijer Majestic Theatre, Grand Rapids, MI

Opera Houses

Marion Oliver McCaw Hall, Seattle, WA
Sarasota Opera House, Sarasota, FL

Educational

University of Wyoming, Buchanan Center for the Performing Arts – Laramie, WY
Northwestern University, Ryan Music Center – Evanston, IL
Earlham College, Center for Visual and Performing Arts – Richmond, IN
Eastern Illinois University – Doudna Fine Arts Center, Charleston, IL
Indiana University-Purdue University Fort Wayne – Rhinehart Music Center, IN
North Central College Wentz Concert Hall and Fine Arts Center, Naperville, IL
Pacific Lutheran University – Eastvold Hall, Tacoma, WA
University of Wisconsin-Madison – Lathrop Hall, Madison, WI
University of Wisconsin-Milwaukee – Zelazo Center for Performing Arts
Francis W. Parker School, Chicago, IL
Thomas Jefferson Independent Day School, Joplin, MO
Rochester High Schools, Rochester, MI
New Trier High School – Wilmette, IL
Forest Hills Fine Arts Center – Grand Rapids, MI
International School of Beijing, Beijing, China
New Songdo City International School, Seoul, Korea
Shanghai American School, Pudong Campus – Shanghai, China

Corporate

Bank of America – Charlotte, NC

Amazon Campus Meeting Center– Seattle, WA

Capital One Corporate Meeting Auditorium, McLean, VA

Awards

USITT Honor Award – Lookingglass Theatre, Chicago – 2005

USITT Merit Award – Schauer Arts and Activities Center, Hartford, WI – 2005

USITT Merit Award – Skyline Stage, Chicago, 1998

USITT Merit Award – Murray Theater Renovation, Ravinia Festival, 1994

IESNA Award of Merit – Pritzker Music Pavilion, Chicago - 2005

IESNA Award of Merit – Wallis Annenberg Center for Performing Arts, Beverly Hills, CA - 2015

AIA Chicago Interior Architecture Award – S.N. Shure Theater, Niles, IL – 2012

University of Minnesota: *Alumnus of Notable Achievement*, 2015

Regional Tony® Award to Victory Gardens Theater, 2000

Presentations and Panels

North American Engineering and Architecture Conference

“The Joy of Flex: Measuring the Value of Flexible Theatres” - 2016

“Gender Identity Accommodations in Performing Arts Facility Planning” - 2016

Theatre Engineering and Architecture Conference

“Flexible Theatres: Opportunities, Challenges, Feedback” - 2014

US Institute for Theatre Technology

“Keys to Great Systems Integration” - 2016

“Getting to the Core – Footsteps to Becoming a Theatre Designer” – 2015

“One Roof, Many Theatres: Nurturing Various Theatre Companies Within One Building” – 2014

“Daylighting in Performance Spaces” – 2006

“Challenges of Outdoor Performances” - 2003

Acoustical Society of America

“Putting it Together: Materials and Machines,” Concert Hall Research Group - 2014

“Acoustics and Theatre Consulting: A Special Relationship,” National Conference - 2009

Entech Connect, Melbourne, Australia

Lighting Systems: Where are We Going? – 2014

LDI Conference

“How to Beat the Budget: When Value Engineering is Not Just Cost-Cutting” – 2010

“Temples of the Future” – 2007

“Getting Started in the Business” - 2003

Theatre Communications Group

“The Creative Rehearsal Room” – 2010

“Buildings for Tomorrow’s Audience: What do our Theatres Need?” - 2006

“Opera and Theatre” – 2005

“Top 10 Blunders in Theatre Planning – and How to Fix ‘em” - 2005

Opera America Conference

“All the World’s a Stage” – 2018

“The Renovation of MOM Hall” - 2006

College Building Expo

“Transforming a University Arts Building for 21st Century Practice” - 2010

IAAM PAFAS Conference

“‘Green’ Strategies for Performing Arts Facilities” - 2004

League of Historic American Theatres

“What Does the Lion King Want?” - 2004

University of Minnesota, College of Liberal Arts, Department of Theatre and Dance

“Meet the Artist” - 2015

Representative Stage Lighting Design credits

PARSIFAL, AHKNATEN, LA RONDINE, MASS: Jacobs School of Music, Indiana University

BORIS GODUNOV, FLORENCIA EN AL AMAZONAS: San Diego Opera

HAUPTMANN, JELLY BELLY, THE ROMANCE OF MAGNO RUBIO: Victory Gardens Theater

SENSE AND SENSIBILITY, THE GOOD WAR: Northlight Theatre

THE GIFT OF THE MAGI: Ballet Chicago

FOR THE GLORY, HEADIN’ WEST, CHRISTMAS CAROL, IT’S A WONDERFUL LIFE: Silver Dollar City

EVITA, THE MOST HAPPY FELLA, AIN’T MISBEHAVIN’: Drury Lane Theatres, Chicago

A MARVELOUS PARTY: GeVa Theatre, Laguna Playhouse, Florida Stage, KC Rep, Northlight

Representative Publications

Design Guide for Color and Illumination, Livingston *et al*, Illuminating Engineering Society, 2016

“A Theatre Consultant’s View of Working with Architectural Acoustics Consultants,” forward to *Acoustical Design of Theatre for Drama Performance*, Bradley, Ryherd and Vigeant, Acoustic Society of America, 2010

“Gender Identity and its Accommodation in the Performing Arts”, *Facility Manager*, February 2017

Other Associations and Affiliations

American Institute of Architects – Professional Affiliate Member

International Society of Performing Arts

League of Historic American Theatres

Society for College and University Planning

United States Institute of Theatre Technology

United Scenic Artists



MARION OLIVER MCCAW HALL SEATTLE, WA

The former Seattle Opera House defines the urban edge of the Seattle Center; a civic, cultural, and entertainment precinct originally built to accommodate the 1962 World's Fair. A complete refurbishment with significant rebuilding was required to properly support the needs of its resident companies – Seattle Opera, Pacific Northwest Ballet, and Seattle Center. The renovation included a 12,000 SF, five-story serpentine glass wall lobby with four reception areas; rebuilt stage house/performers wing; 2,900-seat theatre; audience amenities; 400-seat lecture hall; and new loading docks. Sustainable design concepts were applied throughout, and we helped integrate an efficient air delivery system without compromising production function.

Schuler Shook participated in the project's Action Plan for this ambitious project. We led the user interview process, meeting with various departments within each company multiple times to determine needs in all areas. We worked closely with the technical staffs to become familiar with the existing backstage production systems, and to design and specify equipment upgrades.



SCOPE OF WORK: Planning, design, and full consulting services for addition and renovation of 2,900-seat theatre.

COST: \$127 million

OWNER: City of Seattle,
Seattle Center Foundation
Jill Crary, Project Manager, 206-684-7107

ARCHITECT: LMN Architects
Mark Reddington, FAIA, 206-682-3460

COMPLETED: 2003



JOHN F. KENNEDY CENTER - TERRACE THEATER
WASHINGTON, DC

Schuler Shook provided theatre planning and design services for the renovation of the 490-seat Terrace Theater to support theatre, music, ballet and contemporary dance, and family performances. The theatre hosts over 150 performances per year, making it one of the busiest performance spaces in the Kennedy Center. Half the performances are Kennedy Center presentations, and the remainder are by companies that rent the space.

Schuler Shook's theatre planners worked closely with Quinn Evans to determine seating layout and optimal sightlines for the multitude of uses planned for the space, as well as a redesign for greater accessibility.



SCOPE OF WORK: Theatre planning and seating layout design.

COST: \$21.8 million

OWNER: John F. Kennedy Center for the Performing Arts

ARCHITECT: Quinn Evans Architects
Leora Mirvish, Principal, 202-591-2530

COMPLETED: 2017



**WALLIS ANNENBERG CENTER FOR THE
PERFORMING ARTS**
BEVERLY HILLS, CA

This restoration and adaptive reuse of a landmark Beverly Hills Italian Renaissance Revival building includes a 150-seat flexible studio space, a donor lounge, production support services, three classrooms, and administrative offices. A new 500-seat theatre is sited adjacent to the landmark.

Schuler Shook provided theatre consulting for the full project, including seating and sightlines, stage equipment systems (excluding audio/video), architectural lighting design for the two theatres, and general planning for all public and staff spaces.



SCOPE OF WORK: Theatre consulting, planning and equipment design.

COST: \$45 million

OWNER: Wallis Annenberg Center
Jim d'Asaro, Director of Production,
424-284-4720

ARCHITECT: Studio Pali Fekete architects

COMPLETED: 2013



LOOKINGGLASS THEATRE CHICAGO, IL

Lookingglass Theatre Company is known for high-energy productions that often rely on circus arts. Working with Morris Architects/Planners, Schuler Shook planned the theatre as an extremely modular black box space. The performance space is also an adaptive reuse of existing space within Chicago's landmark Pumping Station, one of the few buildings that survived the Great Chicago Fire of 1871.

The seating and staging can be arranged in many combinations up to 270 seats, and the four-sided surround gallery can be completely or partially removed. Lookingglass Theatre Company can completely remove all seating, including the second level, to create any type of space desired.

Very capable lighting catwalks, rigging support steel and power, and a trapped stage area complete the support for the artists producing "Theatre That Moves."



SCOPE OF WORK: Theatre planning and systems design for flexible theatre.

BUDGET: \$8 million

OWNER: Lookingglass Theatre Company

ARCHITECT: Morris Architects/Planners
John Morris, 312-942-0500

COMPLETED: 2003



**CINCINNATI SHAKESPEARE COMPANY,
OTTO M. BUDIG THEATER
CINCINNATI, OH**

Cincinnati Shakespeare Company was experiencing enviable growth, and they needed a plan to physically keep up with audience and artistic demands. Schuler Shook responded with a design study completed in 2015. Out of this study, our theatre consultants moved forward with full services for a new facility that supports artists and audiences while encouraging interaction between the theatre company and the neighborhood.

The new 250-seat thrust stage theatre provides an inviting setting for patrons with all seats excitingly close to the stage. The backstage areas are a significant upgrade, including a scene shop on site, storage, ceiling heights that allow for multi-level sets, efficient paths to the stage from the dock, trap space and wing space.

The theatre is sited on the southwest corner of Washington Park, near Music Hall. The street-level lobby is in full view of passersby, welcoming interaction. Rehearsal space can also be made visible to the public.



SCOPE OF WORK: Theatre consulting, planning and equipment design for Otto M. Budig Theater.

COST: \$17 million (estimated)

OWNER: Cincinnati Shakespeare Company
Jay Woffington, Executive Director,
513-381-2273

ARCHITECT: GBBN Architects

COMPLETED: 2017



**UNIVERSITY OF WYOMING BUCHANAN CENTER
FOR THE PERFORMING ARTS**
LARAMIE, WY

Schuler Shook provided theatre consulting services as part of the renovation of the existing Fine Arts Center and the new Buchanan Center for the Performing Arts at the University of Wyoming. The scope included a new 200-seat thrust theatre, a new 100-seat recital hall, the adaptation of former spaces to new dance and theatre studios, and general improvements to the existing spaces.

Schuler Shook assisted in the design of new choral rehearsal and band rehearsal rooms as well as dressing rooms and green rooms for the theatre and dance department. And, a former sculpture court was enclosed and converted into a dance studio.



SCOPE OF WORK: Theatre consulting, planning and equipment design.

BUDGET: \$26.4 million

OWNER: University of Wyoming
Roger Baalman, Director of Facilities and Planning, 307-766-2250

ARCHITECT: Tobin & Associates

COMPLETED: 2015



EARLHAM COLLEGE RICHMOND, IN

In 2012, Schuler Shook completed studies for Earlham College's noted programs in Art, Music and Theatre. We examined new construction options for multiple performance and rehearsal spaces as well as adaptive re-use of a choral rehearsal room into a studio theatre.

The College selected the best model to support its programs, and design moved forward. Schuler Shook provided theatre consulting services and technical systems design for the newly constructed Center for Visual and Performing Arts, including visual art studios and classrooms, faculty offices for the Art, Music and Theatre facilities, music practice rooms, ensemble rehearsal rooms, a 250-seat music hall that serves as both a rehearsal hall and performance hall for the music program, and a 120-seat studio theatre. The project achieved LEED Gold certification.



SCOPE OF WORK: Multiple studies; programming; theatre planning and design; lighting, seating, rigging, dimming systems design.

BUDGET: \$17.6 million

OWNER: Earlham College
Ian Smith, Director of Facilities,
765-983-1200

ARCHITECT: Bora

COMPLETED: 2014

ROBERT LONG

6600 Manor Hill Court
Chapel Hill, NC 27516

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**Theatre Consultants
Collaborative**

February 27, 2020

Peter Rosenbaum, President, ASTC
Fisher Dachs Associates
22 West 19th Street
New York, NY 10011

RE ASTC – FELLOWSHIP REVIEW

Dear Peter:

I am writing in support of the nomination of Todd Hensley for ASTC Fellow. Todd has been a loyal and engaged member of the American Society of Theatre Consultants since he joined the organization in 1998.

Todd meets all the criteria for this acknowledgement. His service and dedication to the ASTC organization is obvious, through his many involvements and the exercise of his even-handed and well considered judgment.

Todd Hensley exemplifies the character and contributions to which all ASTC members should aspire.

Sincerely,

ROBERT LONG

Robert Long
Principal Consultant



SCHEU CONSULTING SERVICES, INC.

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February 17, 2020

Robert Long, FASTC
Theatre Consultants Collaborative
6600 Manor Hill Court
Chapel Hill, NC 27516

RE: Elevation of Todd Hensley to ASTC Fellow

Dear Robert,

I am writing in support of the nomination of Todd Hensley, ASTC, to that of a Fellow of the American Society of Theatre Consultants.

I had known Todd to be an excellent Theatre Consultant even before I joined the Society in 2009. Having worked on some of Todd's projects while a Systems Designer and Project Manager at JR Clancy, I always found Todd extremely thorough and clear, with an innate ability to clearly communicate with all members of a project team. In addition, he always remained in good humor and retained his passion for the project as a whole, and displayed an enormous amount of knowledge about any given subject or issue.

Since joining the Society, I have gotten to know Todd better, and have seen his invaluable contributions to the Society not only as a Member, but as a Past President. I also have had the distinct pleasure of working with Todd on developing a very popular series of sessions on Gender Accommodation in Performing Arts Venues for NATEAC and USITT. Time and again, I found Todd to be passionate about his subject, detailed in his presentation, always in good humor no matter what, and constantly wanting to learn more. I have always appreciated his unselfish willingness to share his knowledge on subjects important to our industry, and have learned things from Todd that have made me a better Theatre Consultant.

Todd easily exemplifies the qualities, knowledge, contributions to the Society, and personal character we should recognize with an elevation of a Member to that of a Fellow. I wholeheartedly support his nomination and elevation.

Sincerely,



Peter Scheu ASTC
Scheu Consulting Services, Inc.



17 February 2020

I fully and enthusiastically support the nomination of Todd Hensley, ASTC, to Fellow of the society. I have worked alongside Todd for over 25 years and can testify to Todd's extraordinary skills as a theatre planner, his tireless work on behalf of the ASTC, and his dedication to – and promotion of – the profession.

Schuler Shook



Robert Shook, FASTC
Director

PARTNERS

Michael DiBlasi
Todd Hensley
Jim Baney
Jack Hagler
Michael Burgoyne
Emily Klingensmith
Giulio Pedota
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DIRECTORS

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