

UC Santa Cruz

UC Santa Cruz Electronic Theses and Dissertations

Title

Consistently Connected: Inspiring the Future of Barnstorm Theatre Company

Permalink

<https://escholarship.org/uc/item/25f5n0b8>

Author

Frisenda, Veronica

Publication Date

2020

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA
SANTA CRUZ

**Consistently Connected:
Inspiring the Future of Barnstorm Theatre Company**

A thesis submitted in partial satisfaction
of the requirements for the degree of

MASTER OF ARTS

in

THEATRE ARTS

by

Veronica Frisenda

June 2020

The Thesis of Veronica Frisenda
is approved:

Professor David Lee Cuthbert, Chair

Dr. Michael M. Chemers, PhD

Professor Marianne Weems

Quentin Williams
Acting Vice Provost and Dean of Graduate Studies

TABLE OF CONTENTS

LIST OF FIGURES	iv
ABSTRACT	v
ACKNOWLEDGEMENTS	vii
INTRODUCTION	1
PRIOR MANAGEMENT	4
INTERVIEWS	9
SURVEY/QUESTIONNAIRE	14
FURTHER RESEARCH	21
IDEAS TO EXPERIMENT WITH	21
CONNECTED AND ORGANIZED	23
CONCLUSION	25
APPENDIX A - Barnstorm Syllabus, Fall 2019	28
APPENDIX B - Barnstorm Syllabus, Winter 2020	32
APPENDIX C - Interview Questions	37
APPENDIX D - Interview Transcriptions	40
APPENDIX E - Survey Questions	92
APPENDIX F - Survey Results	95
APPENDIX G - Barnstorm Handbook 2020	97
FIGURES 1-6	122
BIBLIOGRAPHY	125

LIST OF FIGURES

Figure 1: The Barn Theater (2020), located at the base of the UC Santa Cruz campus.

Photo by Veronica Frisenda.

Figure 2: Main entrance to The Barn Theater (2019). Photo by Veronica Frisenda.

Figure 3: Inside The Barn Theater - the house (2020). Photo by Veronica Frisenda.

Figure 4: Xochitl Rios-Ellis's production of Henrik Ibsen's *A Doll's House*, performed at Barnstorm Theater (Fall 2019). Actors from left to right: Maria Veronica Farrell, Amanda Ceballos, Andrea Pastor, Jackson Brivic. Photo by Stephen Louis Marino.

Figure 5: *Stupid Show*, performance group from Los Angeles, CA, performed at Barnstorm Theater (Winter 2020). Artists from left to right: Dajin Yoon, Bristol Hayward-Hughes, Anna Tregurtha, M. James Becker. Photo by Stephen Louis Marino.

Figure 6: *No Connection*, from Digital Chautauqua at Barnstorm Theater (Spring 2020). Actors from top left to bottom right: Sequoia Schirmer, Carl Erez, Serena Jones, Victoria Hedgeberry, Seraphim Fuhrer. Joel Moore. Production directed and production photo by Amber Gebert-Goldsmith.

ABSTRACT

Consistently Connected:

Inspiring the Future of Barnstorm Theatre Company

by Veronica Frisenda

One company, one program, one class, one barn, has been such a huge inspiration to many students at the University of California, Santa Cruz, and continues to be a focal point for projects and performances. Despite being the subject of multiple individual research projects, the Barn Theater endures an evident lack of consistency in leadership execution and vision. The Barnstorm Directors sign on for one year and one year only. Although this salutes new visions and skill sets each year, it can contribute to the inconsistency. As a Barnstorm Director, I asked myself, “what can I achieve in a timely manner that will leave a lasting, beneficial impact on Barnstorm that will aid both the future barn directors and the undergraduate students enrolled?” By analyzing previous Barnstorm theses, including Leah Gardner (2004), Paul Rossi (2015), and Benjamin Chau-Chiu (2019), I synthesized their conclusions and put together an updated Barnstorm handbook that can be accessed digitally by future directors. Updating and adding new information to the handbook gives the next Barn directors a tangible tool to help guide them on their journey in this student-ran theatre company. As the final for the 2020 winter quarter of Barnstorm, I re-administered a refined version of the survey that Chau-Chiu created for the 2019 winter quarter; I was able to compare my results with Chau-Chiu’s and see where the

consistencies and inconsistencies lie just one year later. This survey gathered input from the students involved in Barnstorm about their experience and personal development as theatrical practitioners. The idea is to maintain the educational aspect of Barnstorm and to use past Barnstorm programs and features to shape future ones. This included changing the syllabus from fall quarter to winter quarter to better reflect our current goals. Two changes we implemented were bringing back workshops and slightly adjusting the requirements, which tied into my goal of making the Barn more organized and manageable. I conducted separate interviews with three local, professional theatre arts practitioners to explore possibilities of managing a theatre company and maintaining a strong sense of connection and organization. By continuing this research, implementing some changes, and aiding with the consistency of policy and programming, I discovered manageable ways to maintain communication and organization. A stronger sense of past, present, and future communication, and organization for the sake of time, energy, and overall performance satisfaction will aid in the growth of Barnstorm.

ACKNOWLEDGEMENTS

Thank you to all of my friends, family, loved ones and co-workers for your endless support and kindness.

Thank you to my professors and advisors who helped guide me to where I am today.

To the Barnstorm students and to my co-director, thank you for your passion, your dedication, and your creativity. This is an incredible community to be a part of and I am excited to see what the future holds for this valuable, free-spirited theatre company.

INTRODUCTION:

Barnstorm Theatre Company and My Breakthrough

“It had an impact on each and every person that stepped into that theater. Everyone takes a piece of the Barn with them, even if they are just there to watch. The morals that we promote are that of equality and justice and that's the most important thing we can do for the world.”

-Anonymous survey result from a Barnstorm student, Winter Quarter 2020

Barnstorm is a student-run theatre company located at the University of California, Santa Cruz. It is a space where all works are executed by students, establishing the value of collaboration and community amongst all who are involved. Beginning in 2004, graduate students from the MA Theatre Arts program would be selected to be the managers of this theatre company for the entire school year. The Barnstorm managers work with each other and their peers to create the seasons that they want to see for the Fall, Winter, and Spring quarters, with the Spring Quarter being Chautauqua; Chautauqua is the new-works festival where every show that is produced is purely original student work.

Even early on when I was envisioning a potential thesis performance, I envisioned it in the Barn Theater. The fact that it's a Barn that has been converted into a theater is intriguing on its own. It's got the stage, audience seating, a stage manager's booth, a green room, dressing rooms, restrooms, a ticket booth, and a catwalk. With all of this, it still maintains the rustic charm of being a Barn. Upon beginning my MA journey, I was assigned the role of being a Barnstorm Director,

alongside Rey Cordova, an MFA student in the DANM¹ program². While he received his BA from UC Santa Cruz and was involved in Barnstorm all throughout his undergraduate career, this was my first and only year at this school. For me, deciding on what to do for my thesis project was a constant roller coaster ride in my mind. I had several ideas that I would bounce back and forth with and discuss with my professors and colleagues. I'd even started to envision the project and process itself and how certain parts of it might pan out. However, I knew that my focus would be Barnstorm and what I could achieve that would benefit this program. Eventually, it boiled down to continuing the research of an already existing thesis. The process began when I was scrolling through past MA Theses from UCSC; while I did look through several of them, my focus landed on the ones who were Barnstorm Directors and made the Barnstorm Theatre Company the focus of their thesis. I wanted to create a lasting impact on the Barn, even if it ended up just being a minor change. The smallest changes can sometimes leave the biggest impacts. So, I began to rack my brain with different ideas. Ideally, I would love to make Barnstorm more organized and consistent. But how do I ensure that, or at least get it started, when I'm signed on as a director for one year and one year only? I saw what an inspiration this place was for so many students, and I got a glimpse of that from the past as well. Barn directors from the past did tremendous work and found unique ways to make this the focal point for their respective theses. I was curious as to what topics past director's

¹ DANM - Digital Arts and New Media, Masters program at UC Santa Cruz

² Rey Cordova is the first non-MA Theatre Arts student to be a Barnstorm director.

explored for each of their theses, so I began browsing through them. I feel like their work is important to look back on because not only does it show how certain aspects of the Barn operated during that time, but it can also be an inspiration for the future.

As the 2019 Barnstorm Artistic Director, Benjamin Chau-Chiu advised in his thesis:

“In the future, I encourage managers to continue referring back to past years for inspiration. I do not mean to strictly follow tradition, but rather use the tradition as a foundation for the new year. It is important that we realize our shortcomings and use that evidence to further expand the potential of Barnstorm (Chau-Chiu 2019).”

In line with making the Barn more consistent and organized, I decided to revise and re-administer the survey that Chau-Chiu administered during his winter quarter as a Barn Director. This way, I could see what the similarities and differences were, and also make edits of my own to best fit the current Barnstorm season. Along with Chau-Chiu’s, I honed in on Artistic Director Leah Gardner (2004) and Production Manager Paul Rossi’s (2015) theses since they are two past Barnstorm Directors who focused on creating a handbook for Barnstorm management. This ties into Chau-Chiu’s philosophy of referring to past Barnstorm seasons to aid in shaping current and future ones. I also interviewed three professional career-theatre artists to learn more from the management perspective of a non-profit organization and how those ideas could be implemented in Barnstorm Management and potentially inspire future models.

PRIOR MANAGEMENT:

Looking at the Work of Gardner, Rossi, and Chau-Chiu

Benjamin Chau-Chiu used *Your Opinion, Please!*³ by James Cox and Keni Brayton Cox as a tool to formulate and structure his survey for Barnstorm. For me, it was an excellent reference of types of questions to include and thinking carefully about how you word them. One of the individuals I interviewed, Executive Director of the American Society for Theatre Research Aimee Zygmanski whom I had the pleasure of working with during my administrative internship with Santa Cruz Shakespeare,⁴ gave me excellent feedback on a rough draft of my survey, advising me on specific questions that sounded repetitive, praise on great questions, and also the adding of the “does not apply” option on the survey’s multiple-choice response. Ben focused on the Barnstorm theses of Managing Director Adrian Centeno (2016) and Production Manager Alyssa Glenn (2017), which is how he tied in his theory of looking at the history of Barnstorm and using that as a foundation for the future. Chau-Chiu administered a questionnaire, which was divided into three parts, to his Winter 2019 Barnstorm class. While he made part two optional to the students, the entire survey amounted to eighty-one questions. While working on the survey I intended to administer to my Winter 2020 Barnstorm class as their final, two of the things I kept in mind were: 1 - I wanted the survey to be organized in a way that was

³ *Your Opinion, Please!* - the second edition - is a guide on how to build questionnaires in the educational field.

⁴ Santa Cruz Shakespeare - a professional theatre company located in Santa Cruz, California.

easily accessible to the students and read clearly, listing at the beginning the reasoning behind the survey and how the results would be used; 2 - I wanted to significantly shorten/consolidate the length of the survey, but not so much that it lost its value as continued research. In the end, I managed to make the survey forty-four questions total, which is just slightly over half the length of the previous year's. This was for the sake of time for both the students and myself, and also with the hopes that the students would take the time to give honest and detailed feedback. As one student mentioned in Ben Chau-Chiu's Self-Assessment:

“I am really grateful for this chance to reflect on my experience in Barnstorm this quarter. The papers provide an opportunity to process my actions and set goals. While they could be seen as incongruent to the practical application in Barnstorm, I believe required papers persuade theater practitioners, for the better, to truly stop and think about the process and their placement in it.”

This stood out to me because it's evidence that Chau-Chiu's efforts to enhance and focus on the educational aspect of Barnstorm were working. It displays a value in taking a moment with yourself to reflect on your personal goals and skills, and how you can achieve those goals and enhance/expand that skill set. As Ben Chau-Chiu concluded in his thesis, a Barnstorm education is also applicable and beneficial to the managers as well. The changes and adjustments we made as the 2019-2020 Barnstorm Directors felt like stepping stones in the right direction. During fall quarter, we were adapting and getting situated in our roles and trying to learn as much

as we could to be prepared for the season ahead. We did not have a sufficient amount of time to plan far ahead, but we managed to put together and announce a season in roughly two weeks. After fall quarter had ended and it was time to prepare for winter quarter, we definitely felt like we had a stronger sense of the program's structure and functionality and were able to use that experience to help shape the season and class for winter quarter. We moved forward with a variety of performance proposals for the winter quarter, mapped everything out on a calendar, held meetings with each of the director's involved in each respective show, and updated the syllabus to best reflect our plans and goals for the season ahead.

While there were several theses that I read through, Artistic Director Leah Gardner (2004) and Production Manager Paul Rossi (2015) were the only two I came across that had put together a handbook⁵ for Barnstorm. I was excited when I finally found Leah Gardner's thesis, as she was the first Artistic Director for the Barnstorm program. Gardner mentions in the introduction of her thesis that that handbook is a "work-in-progress and will evolve, as Barnstorm does (Gardner 2004)." Leah Gardner had excellent ideas for education and outreach, suggesting that Barn Managers communicate with both the theatre arts department and departments across campus to learn how the Barn can be an outlet for various students and the projects that they are working on that school year, based on course material. It seems that Gardner kickstarted the idea of having workshops in Barnstorm and having them

⁵ This is based on what was available in the Barnstorm Managers Google Drive and in the Barnstorm office.

focus on various areas of theatre, aiding with the students preparation for work beyond the university (Gardner, 2004). Paul Rossi discussed manager communication in high-turnover theaters, mentioning that "...there is a primary focus on theater as art, and many forget that it is a business as well (Rossi 2015)." The Barn has new management every year, so this is a key element in helping with problem solving and organization. Rossi discusses the importance of the managers being able to easily and swiftly inherit information about Barnstorm that will put them on the path to success and allow them to dedicate more time to the Barn's productions and events, without feeling like too much energy is being exerted on searching for what they're expected to know (Rossi 2015). On the subject of having and maintaining a Barnstorm handbook, Rossi mentioned the following in his thesis:

"...it is imperative that the distinct methods of the Barn are properly, and concisely, recorded, in a manner such that anyone who has need of the information can find it easily and understand it quickly, so work can continue with as little interruption as possible (Rossi 2015)."

With that said, I think it's important to note that each new manager is likely to learn and discover new aspects of the Barnstorm program and the theater itself and adjust accordingly in relation to their own managerial style. For me, it was a "learn as you go" process. But having the basics at your fingertips upon assuming the role is definitely beneficial, essential and valuable. This handbook would be most accessible if it were kept as a living document, perhaps in the Barnstorm Google Drive account,

which already holds a large quantity of archives, that the directors are given access to every year. This way the current Barnstorm managers may edit it as they progress through their journey, and future managers will always see it in its most updated form. A connection I made between Rossi's and Chau-Chiu's theses was upon reading the following statement from Rossi's thesis:

“Just as actors use implications of what happened before the play began to inform their acting, so too must managers use what happened before they took charge to inform their managerial decisions (Rossi 2015).”

This links two separate Barnstorm managers ideas together in the sense that you can learn from the past to better understand the present and plan accordingly for the future; having guidance along the way proves to be appreciated.

INTERVIEWS:

Three Conversations with Career Theatre Artists in Santa Cruz

As part of my research, I held three separate interviews with three professional, well-rounded theatre arts practitioners, whom I personally knew:

Artistic Director of Jewel Theatre Company Julie James, Executive Director of the American Society for Theatre Research and former Managing Director of Santa Cruz Shakespeare Aimee Zygmanski, and Theatre Arts Department Chair and Faculty Advisor for Barnstorm David Lee Cuthbert. I asked each of them questions specific to their past and current professions and questions that could be applied to any person in a management position. A few of these were:

- What are the best practices for a non-profit or educational company? How do you begin to build the company/continue the work of an existing company, and what are the organizational dynamics?
- What are your strategies for when a situation arises that negatively affects your model for running the company (In relation to crisis management)?

Due to their respective positions and contact with past Barnstorm Directors, Zygmanski and Cuthbert gave the most insightful information related directly to the Barnstorm Program. With that said, James gave insightful information that can be transferred to any Artistic/Management position in a theatre arts setting.

Julie James stated that her main job as an Artistic Director is to make sure that everybody who is involved in Jewel Theatre Company⁶ has the tools necessary to complete their jobs. She states the importance of being flexible and being aware of what's going on around you.

“...you're gonna avoid getting too far down some bad rabbit hole if you're more aware of things beforehand...”

“...you can't not look at all aspects of the business when you're at the artistic level or managing director level.”

“...it really makes you stop and look at what you're doing, why you're doing it, who you're responsible for, who you're responsible to artistically, financially, in every way.”

We discussed the importance of being self-aware, especially in a management position. You have got to have eyes on so many different things and also be conscious about how you are representing the company. People may often go to you with hard-hitting questions that you may not always know the immediate answer to. Since I've been a Barn Director, I find myself getting better at responding to those kinds of questions. If unsure, be honest and maintain communication. Let them know that you will find out more information and follow up. In response to James' statement of ensuring those around her have the tools to do their jobs: as managers, we try to ensure that the Barnstorm students have what they need to succeed in their respective performances, whether that be securing a rehearsal space, having additional team

⁶ JTC is a professional, non-profit year-round theatre company located in Santa Cruz, CA.

members, sufficient advertisement, and just simply letting them know that we are available for them to reach out to with any questions at any time.

In response to “best practices and organizational dynamics,” Aimee Zygmanski stressed the importance of not feeling like you’re obligated to follow a certain pattern just because your predecessors did. If you aren’t getting the results you desire, it’s okay to adjust accordingly in order to achieve positive results. She stated the importance of knowing your audience and knowing your collaborators as well.

“That’s kind of a maxim I’ve always learned as ‘what is something we can do really well,’ and focus on that, as opposed to ‘what are six things we can do sort of okay and mediocre’? . . . What are the things we can do to kinda make this our unique season, but not have to completely reinvent the wheel, and also be attuned to, you know, ‘just cause it was done that way for the last five years, doesn’t mean that that’s the right way to do it. It’s just what people ended up doing.’”

I believe this is great advice not only for managers in general, but for those specifically running the Barn Theater. Because it is a high-turnover theater, new management, perhaps especially those who are new to Barnstorm entirely, will seek out the information on how this theater is usually run and what the basic protocols are. But when we delve deeper and really take a look at the history of Barnstorm management, we can observe for ourselves what seemed to be consistently in play and have positive outcomes, what needed adjustments and updates, or even what

needed to just be omitted completely in order to aid that positive growth of Barnstorm. Just because something did work well in the past, does not mean it's going to work the same way or have the same outcomes in the future. With that said, that does not mean that it was at all a bad idea. Because certain aspects of the Barn are constantly changing and evolving, it may simply outgrow something that was once a great strategic plan for it.

The Barn Theater serves as a vital creative outlet where students can learn about almost any area of theatre, from acting and stage management to poster design and ushering. Professor David Lee Cuthbert, Theatre Arts Department Chair, called the Barn Theater a student safe-space. It's where the students literally run the show. He mentioned how it has even served as what seemed like a cathartic outlet for the community, particularly after the 2016 presidential elections. People wanted a safe space to gather and share their stories with one another and the Barn was that space for them.

“How do we ensure that the students feel empowered, that they feel a sense of ownership, but that there's also that sort of safety net that they can fall back on if things begin to become problematic or something, that there's something they can fall back on?” ...

“Student engagement runs the place; Barnstorm is learning by doing and you get out what you put in.”

Barnstorm Theatre Company's foundation was based on the "Poor Theatre"⁷ model, which is something that still illuminates from the theater as of today. Though I have seen some interesting costumes and extravagant lighting design, our Barn shows have had a fair share of minimal, cardboard, and completely bare sets. I believe this is an important model for people to know because it pulls a deeper level of creativity out of an artist. You think of new ways, or even multiple ways, to use what you might have just had nearby at the time in a way that communicates and demonstrates to audiences a unique way of looking at, approaching, and interpreting ideas and how they can be brought to life.

⁷ According to Jerzy Grotowski and the Laboratory Theatre, this model stems from using what you have on hand or what's most readily available to create theatre. This means no extravagant costumes or set pieces. The focus is on the actors and their voices.
<https://www.dramaonlinelibrary.com/genres/poor-theatre-ijd-21665>

SURVEY/QUESTIONNAIRE:

The Research Continues

In order to compare and contrast the consistencies and organization of Barnstorm, I put together a survey/questionnaire which I directly modeled after Benjamin Chau-Chiu's survey from the 2019 winter quarter. Continuing his research allows me to locate any patterns in the students' responses and analyze what information was collected over the past two consecutive winter quarters. I wanted to maintain the consistency of the research, but not administer the survey exactly as it had been the previous year; I wanted to condense and consolidate the survey so that it was more efficient for the students to complete and for me to analyze. Chau-Chiu's survey was broken down into three parts: part one had seven main questions, which had a total of 37 sub-questions. Part two was optional and gave the opportunity to elaborate on any responses given in part one. Part three consisted of seven short-answer questions. This amounted to 81 questions total. I had many discussions and did several read-throughs of the survey, deciding on what the best edits would be in order to not only shorten its length while still holding its value, but ultimately that it was relevant to the current Barnstorm season. For example, a section I omitted from my survey was one about Canvas and the Barnstorm website. The website was not up to date and our main communication with the class had been via email through our Barnstorm Director's accounts, not the course's Canvas. With that, I felt like I could accurately predict what those responses would be.

My final version was in two sections, amounting to 44 questions total. Section one was broken up into six parts and consisted of 20 multiple-choice questions with the following six options: Strongly Agree, Agree, Neutral-neither agree nor disagree, Disagree, Strongly Disagree, Does Not Apply. During our interview, Aimee Zygmanski offered to share her perspective with me on my survey, which was immensely helpful in shaping the final version. She advised having the “elaborate on your response” portion directly follow each of the multiple-choice questions, rather than having that be a separate section later on in the survey. With this rearrangement, the students can answer that question in its entirety and move on from it. Section two consisted of four questions that were write-in responses.. Prior to releasing the survey, I informed the Barnstorm students that the survey results were for research purposes and would remain confidential. The survey itself began with a short introduction on what the purpose of the survey was and how the results would be used. In reality, the results turned out to be completely anonymous; I used Google Forms, for the first time, as my survey platform. It was both simple for me to create and easily accessible for those taking the survey. I received 62 survey submissions total. In both surveys/questionnaires, the majority of the students selected *strongly agree* and *agree* combined for the questions “It is important to be a well-rounded theatre arts practitioner” and “I am aware of my current learning habits and my current skill level.” The question I asked that had the most *strongly agree* responses in the entire survey (47) was 16A: “Barnstorm provides a safe, encouraging and

welcoming learning environment and community.” Interestingly enough, in both of our survey results, the question answered with *disagree* the most was “I chose/attended workshops that were outside my field of focus (acting/directing/design/writing/etc.)” Since the majority of workshops this quarter were led by fellow Barnstorm students, those students fulfilled that requirement by hosting. Other students commented on attending the workshop that their performance group led, or attending any one they could for the sake of going, due to scheduling conflicts. Upon reading this, I am convinced that having more workshops scheduled throughout the quarter would be beneficial all around. While I know this may be a challenge at times, as I am glad that we got to put on seven different workshops throughout winter quarter, even having the same ones done twice gives more opportunities for people to attend. In Ben’s results, keeping in mind that not every student submitted comments in this section, some mentioned that they had either yet to complete their workshop requirement, or they requested that there be even more opportunities in the future to attend workshops. One student mentioned that workshops and support calls did not seem very useful to them and having them be production focused would turn that around. Others did mention that the workshops were enjoyable and helpful.⁸ For questions 21-24 of my survey, the students were prompted to answer each question thoroughly and honestly. Without surprise, there

⁸ It was a little tricky, at times, comparing my results to Ben’s only in the sense that since my survey was so revised, I couldn’t do a direct compare and contrast from last year’s results to this year’s. I could with some of the questions, but not all. But I am pleased with my final survey and stand by the revisions. Another note is that Ben had around 40 students take the survey and I had 62.

were some aspects of the quarter and the program that received critique. I wanted everyone to give their honest opinions so that we would of course have accurate data but also know what can be improved and adjusted to enhance the Barnstorm experience. But overall, the responses were overwhelmingly positive. A few highlighted responses are as follows:

Q 21: Skills that students have learned from Barnstorm that they apply in other areas of life include communication skills, collaboration, self-confidence, commitment, leadership skills, and social interactions.

“I have learned how to communicate with others and how to be unapologetically myself. I think being a part of the Barn community has helped me to be more confident in other aspects of my life.”

Q 22: When asked what future Barnstorm management could do to improve the Barnstorm education, the responses included:

- The continuation of workshops, with more focused on the technical aspects of theatre.

“I would say more tech workshops. There were only a couple on lights and sound, but they were at a time I couldn't take them, I would love to have those workshops repeated throughout the quarter.”

- Having more activities to do when we have our three Barnstorm meetings throughout the quarter would not only make the meetings more entertaining, but also allows the different productions to interact more with each other in a

meaningful way. This could be an opportunity to have a master workshop day, where there are several going on at once in the Barn and students can cycle through them.

- Have a written explanation of each of the main and supporting roles for Barnstorm productions provided. This is not a new concept, but it is something that we did not include in any of our syllabi this year; I noticed in Chau-Chiu's thesis that the syllabi from that year included role descriptions. With this response, I would advise future managers to include this information in the best way they see fit in order to assure the students have a written reference of specific role requirements.
- Add watching other Barnstorm productions to the course requirements and follow up with post-show discussions. In a way, this would be like having a post-mortem, but other Barnstorm students who were audience members can share their insights.
- Be as mindful as possible of scheduling and time management.

“I liked the changes that were made to the grade requirements, but I hope that future seasons could be less packed. There were many instances in which different show schedules clashed on production aspects of different shows stepped on each others toes, but I am glad that all of the shows that were put on still went up.” [sic]

As managers, we wanted to put on as many productions as reasonably possible. We took on a lot this winter quarter, and it did come with time conflicts and tough decision making. Overall, we are proud of all the Barnstorm productions from this year.

Q 23: When asked if the Barn Theater has an impact beyond the community and the university, the responses were mixed. Some said yes because of the students involved and how they take the skills that they have learned and their experiences from Barnstorm and apply and share them outside of the community. Some commented on Barnstorm's accepting nature and how it is a vital part of the theatre community. Other responses said that the Barn did not have much of an outside impact, but that it could expand more. One aspect from this past winter quarter that several students talked about in the survey was how the original creators of *The Most Popular Girls in School* came up from Los Angeles to watch the Barnstorm production of *The Most Popular Girls on Stage*, directed by UCSC students Kudra Wagner and August Pearson, and participated in a talk-back after the show. The show itself was filmed and uploaded to YouTube and, up to this point, has over 88,000 views. This is just one example of what the Barnstorm program is capable of and the impact it has on its students.

“I think that giving people a space to be heard, learn confidence, and have a community improves their lives, thus improving the lives of everyone they touch.”

“Yes, I feel like the strong community extends past just the people currently in Barn, into the lives of those past. I think that it is something people will remember and look at fondly, knowing they will always have a place in the Barn.”

Q 24: The students had even more free reign with their responses to this final question of the survey. They could comment on the Barnstorm class itself, management, or anything Barnstorm related from this past quarter or any previous quarters. These responses also varied, with many saying thank you to Rey and I for all that we did as Barn Directors from our dedication and support to the noticeable efforts and improvement we made from the start of the school year to now. Many responses expressed their love and support for the program and their excitement to participate again in the future. Students were appreciative of Barnstorm continuing to persevere through stressful and uncertain times throughout the winter quarter. Some expressed difficulties that occurred, which reminds me to encourage strong communication as much as possible. But some students mentioned that despite all of the challenges faced, they still enjoyed their time in the Barn. And, understandably so, some students did not have any more to say at that final point in the survey.

“I loved working in the Barn so much this quarter that I regret not working in it sooner. Its such a lovely place, full of lovely passionate people who care so much about the projects they do and one another. A lovely community that I hope flourishes as it continues on its way to greatness.” [sic]

“Thank you so much. Barnstorm gives me so much and I can't imagine school without it. I feel incredibly lucky to be able to perform in that space and see my creative desires come to fruition. This program provides me with so much that I wouldn't be able to get anywhere else. I never thought I would be able to do the things that I am doing. Thank you so much. Thank you for all your hard work. It is appreciated.” [sic]

FURTHER RESEARCH: If this survey/questionnaire were to be administered again, one modification I would suggest would be to ask how much Barnstorm experience the students have; is this their first year/quarter in the class? Are they a 4th year student who has worked in the Barn every quarter since the start of their UCSC career? Knowing if and how much time they've spent with Barnstorm may help better understand some of the survey responses. Regarding improving the Barnstorm education, a suggestion that one student mentioned in their survey response was to ask the Barnstorm students what kind of workshops they would be interested in and try to plan on making those available. While we did receive a lot of positive feedback from the workshops, having those people who will be participating in them share their ideas is a great way to further support the Barnstorm community.

IDEAS TO EXPERIMENT WITH: One idea I had that is being implemented in the current season of Chautauqua is a sort of modification of the time sheet requirement. Instead of having to log every hour of their work put into Barnstorm, the students are being asked to just keep a log, or a journal if you will, of

their progress throughout the quarter without tracking hours. This log is due at the end of the season, along with their final video. With this modification, the students are able to look back at a written document of the work they have accomplished with the added task of remembering how long it took to complete those projects. As managers, we know that our students are putting their time, energy, and creativity into Barnstorm, and we also know that not everybody works at the same pace. Another idea my co-direct and I had, and planned on executing but unfortunately fell through this school year, was to have one or two undergraduate students assist with Barnstorm programming as an independent study. This would not only give students the opportunity to experience some of the management side of Barnstorm, but to help the work environment feel more manageable and have more energy assembled towards any shelved aspects of the Barn. They could manage upkeep of the Barnstorm handbook, schedule and/or host maintenance hours, assist with publicity, etc.

CONNECTED AND ORGANIZED:

The Prospective Barnstorm Program

What is the best future for the Barn? This is a question that I was asked and one that can be answered in various ways. One thing that would be beneficial is for the new managers to have meetings at the end of spring quarter and the beginning of fall quarter with faculty and staff that mentor and assist them during their time as Barn Directors. This includes the Department Chair and Faculty Advisor for Barnstorm, David Cuthbert; Electrics and Sound Supervisor Eric Mack; Operations Director Joe Weiss; Production Manager D Stone; etc. Scheduling these meetings at the beginning of the season would aid managers in getting off to a strong start by connecting with people within the department and knowing where to direct certain questions, comments, or concerns. Another option is to take a look at past Barn Directors' theses, which I highly recommend. It's an excellent way to see where the Barn has been and where it could potentially go. Ideas and inspiration for projects, syllabi, and show productions are some of what can result from taking a look at these past works. One of the consistencies that I have come across is that people agree that the Barn is a unique and safe space for the students to be creative and to explore their ideas, build new relationships and strengthen existing ones, make mistakes, learn, and have fun. At the end of each spring quarter, when the current Barnstorm director's are preparing to transition out of their roles as the new directors transition in and prep for fall quarter, I thought it would be beneficial for them to all meet, if they haven't

already and either in person or over video chat, and have discussions about Barnstorm and what it means to be a Barn Director. I think this would be an excellent opportunity because the new managers will receive information directly from their predecessors, and they can ask questions and have detailed conversations. Personally, I think this would be especially beneficial for someone who is attending UC Santa Cruz for the first time and this is their one and only year with the Barn. Not only could they cover the basics of what Barnstorm is, but can talk about their personal experiences with management, any obstacles they came across and how they went about resolving them, any helpful tips and tricks, the productions that they put on, etc. If the new Barnstorm directors have ideas for a season or class requirements, they also have this opportunity to discuss it with the departing directors, who may then give them advice and resources to help them execute their plans. I would be more than happy to have these conversations with students.

CONCLUSION:

Here and Now

I have learned and experienced so much in the one-year MA program and one year with the Barn just does not seem like quite enough time. I feel there is so much more to explore and more tasks to accomplish. I imagine that in cases such as this, you are always going to feel like you could have learned or accomplished more than you ended up doing. At the end of the day though, things seem to pan out the way they were supposed to all along, even if it does not feel that way while you are living through it. But with that said, I know that my Barn co-director and I learned and accomplished a great deal during our time as Artistic and Managing Directors. I've learned that having more workshops scheduled throughout the quarter, or repeating workshops, would be beneficial; it provides additional opportunities for students to attend. Administering a survey/questionnaire for the students to complete provides direct feedback to the Barn Directors. Right now, I suspect that part of me will always feel like I could have accomplished more; that there is this sense of "unfinished business" lingering over me for a theater that I had only known for a short while but became quite fond of and inspired by. But a part of me will also keep a constant reminder of what I did accomplish and to be proud of that. I can understand why the Barn means so much to people. A program like Barnstorm allows students to initially be fearless and creative in their artistic journeys. The fact alone that I feel I am able to see and understand that, after only being part of it for one year, is itself truly

powerful. As unprepared as I may have felt when it all began, I am truly grateful for having had this opportunity and to have been a part of this amazing community. This experience is something that I will carry with me to future professional endeavors.

However, there were two factors that greatly affected the winter and spring quarters of 2020 that were not discussed in this thesis: the COLA⁹ strike and a global pandemic¹⁰. While the details of these events may be discussed further in a future project, I believe it's vital to mention them in this thesis, at the very least. The COLA strike was supported by and consisted of students, faculty, staff, and townspeople at and beyond UC Santa Cruz. It altered much of the "business as usual" on campus, including Barnstrom, considering that the theater itself is located at the base of campus where the strikers, my fellow barn director and myself included, predominantly marched. Towards the end of spring quarter, things were changing on campus due to COVID-19, including the cancellation of previously scheduled events. In relation to Barnstorm, one of those events was our final performance for the quarter, Musical Theatre Scenes. While this was a difficult and distressing choice to make, it was necessary to help ensure the safety of our students and our audiences. Due to this pandemic, the entire spring quarter went remote, resulting in a digital Chautauqua season, which is currently underway. This is definitely a new experience for us, but I feel that we are learning a lot from it and are making some worthwhile

⁹ Cost of Living Adjustment - graduate students initiating a demand for a \$1,412 per month wage increase in order to ease rent burden and have enough funds for basic necessities.

¹⁰ COVID-19, also known as the Coronavirus - events towards the end of winter quarter were being cancelled and rescheduled and the entire spring quarter became completely remote.

discoveries. Despite not being on a physical stage with our peers, in front of an in-the-flesh audience, we are managing to create and learn together through a digital Chautauqua. I think this is a prime example of what the Barnstorm Program and its students are capable of. We persisted in a time of crisis, uncertainty and drastic change and I hope that those involved in helping us make this festival possible are proud of its endeavours and experiential nature. I know I am.

APPENDIX A - Barnstorm Syllabus, Fall 2019

Fall 2019- THEA 55A and THEA 55B

Barnstorm

Student Production Company and Class

Faculty Advisor: David Cuthbert cuthbert@ucsc.edu

<p>Artistic Director: Rey Cordova ad.barnstorm@gmail.com cell: (951) 581-0734 Office Hours: Tuesdays 1pm -2:30pm or by appointment Theater Arts C206</p>	<p>Managing Director: Veronica Frisenda md.barnstorm@gmail.com cell: (209) 262-0662 Office Hours: Wednesdays 12pm - 1:30pm or by appointment Theater Arts C204/6</p>
---	---

Please note that as your TAs we are a private but not confidential resource; we are legally mandated to report instances that threaten the safety of our students.

Our Mission Statement:

Barnstorm creates opportunities for the developing artist to reclaim theatre and the theatrical process. Our aim is to integrate our perspectives into the political, social, cultural and academic climate of the UCSC campus and community. We are devoted to fostering new works of art and giving artists and audiences alike opportunities for exchange through a theatrical setting.

The purpose of this class is to provide a space for students to gain practical, intensive experience working in a theatre company. We welcome artists of all kinds, at all levels of experience: performers, directors, writers, designers, technicians, and all who desire to learn, grow, and to build a strong community through working in the theatre. We strive to produce stimulating and fulfilling professional-level work in a supportive yet challenging academic environment. Our hope is that here, students will be supported with the resources to create art about which they are passionate, and thus will be motivated and armed with the tools to continue their craft beyond The Barn.

Texts/Scripts

There is no course textbook. Scripts are provided for you, however, if you lose your original copy you are responsible for replacing it.

Class Expectations

We expect that you show up to your required Barn events fully prepared and ready to work. This includes wearing the appropriate attire (closed toed shoes, etc.) and sobriety in the theater. Barnstorm is not an "Easy A" class; you need to put in the hours and dedication to your projects.

List of Shows and Jobs Available

<p>A Doll's House Directed by: Xochtil Rios-Ellis Tech: November 2-3 Dress Rehearsal: November 5 - 7 Performances: November 8 - 10 @ 8 pm</p> <ul style="list-style-type: none"> • <i>Stage Manager</i> • <i>Lighting Designer</i> • <i>Sound Designer</i> • <i>Props Master</i> • <i>Scenic Designer</i> • <i>Dramaturg</i> • 1-3 Ushers per show, Light Board Op, Sound Board Op <p>Musical Theater Scenes Directed by: Taylor Northcut, Olivia Bailey, Robert Martinez-Morales Tech: December 7th, 9am - 4pm Performance: December 7th @ 8pm, December 8th @ 6pm & 8pm</p> <ul style="list-style-type: none"> • <i>Lighting Designer</i> • 1-3 Ushers per show, Light Board Op, Sound Board Op <p>SheBAM! Performance: November 22nd @ 8pm</p> <ul style="list-style-type: none"> • <i>Lighting Designer</i> • 1-3 Ushers per show, Light Board Op, Sound Board Op <p>Secret Family Performance: December 6th @ 8pm</p> <ul style="list-style-type: none"> • <i>Lighting Designer</i> • 1-3 Ushers per show, Light Board Op, Sound Board Op <p>The Most Popular Girls On Stage Adapted by: Kudra Wagner and Justin Hammer Performance: November 18th @ 7:30 PM</p> <ul style="list-style-type: none"> • 1-3 Ushers per show 	<p style="text-align: center;">The Following Performances require 1-3 ushers per show</p> <p>Poetically POC October 26th @ 7:30pm November 23rd @ 7:30pm</p> <p>Humor Force Five Performances: October 11 @ 8pm October 25 @ 8pm</p> <p>Someone Always Dies October 18th @ 8pm November 1st @ 8pm</p> <p>Buttprov Performance: November 15 @ 8pm</p>
---	---

Course Requirements: 55A

(a minimum of 150 hours of work produced during the quarter)

1 Main Job

Main Job: Director, Assistant Director, Performer, Stage Manager, Assistant Stage Manager, Designer, Assistant Designer, Dramaturg, etc.

Strike: Attendance of Strike for your Main Job is mandatory for this course. Failure to attend will result in loss of Main Job points.

3 Support Calls:

Participation in another show, Usher, Publicity, Sound/Light/Media Board Operator, or equivalent job discussed with Barn Management. Any design/SM positions that aren't a main job count for 2 calls.

POINT BREAKDOWN: 55A

(100 possible points)

Main Job: 25 points

Support Call 1: 10 points

Support Call 2: 10 points

Support Call 3: 10 points

Maintenance Call: 10 points (2 hours)

Midterm: 15 pts

(5 attendance, 10 paper)

Final: 15 pts

(5 attendance, 10 paper)

Time Sheet: 5 points

Maintenance Call

Complete at least **TWO** hours of maintenance; may be completed in two or more calls; Minimum time is 30 minutes per call.

Do not wait until the last minute and lose out on a whole letter grade!

Required attendance to midterm and final meeting:

Midterm: Monday, October 28th @ 7pm **Final:** Monday, December 2nd @ 7pm

2 Papers: Papers should be formal, typed, double spaced, college-level papers

1 Midterm Paper: Due Friday, November 1st before midnight

A "processes paper" **2 pages**. A description of the work you have done thus far, or physical representation of it (a plot, drawings, model...) If you choose to submit a project, include a one paragraph description of what you are handing in/how it represents your process.

1 Final Paper: Due Monday, December 2nd before midnight

A more formal representation of your Barn experience, **3 pages**. How do you feel you contributed to the Barnstorm community? What did you learn? What worked/ did not work? Feel free to include feedback about your experience with the class.

1 Timesheet: Due Monday, December 2nd @ 7 PM with your final paper.

The 150 hour requirement must be met with legitimate Barnstorm related hours.

If you cannot attend the Midterm/Final meetings, your paper and timesheet are due to the Barnstorm mailbox in the J Building by 7 PM the day of the Meeting.

POINTS WILL BE DEDUCTED FOR LATE PAPERS

Course Requirements: 55B

(a minimum of 50 hours of work produced during the quarter)

1 Main Job

Main Job: Director, Assistant Director, Performer, Stage Manager, Assistant Stage Manager, Designer, Assistant Designer,, Dramaturg, etc.

Strike: Attendance of Strike for your Main Job is mandatory for this course. Failure to attend will result in loss of Main Job points.

2 Support Calls:

Participation in another show, Usher, Publicity, Sound/Light/Media Board Operator, or equivalent job discussed with Barn Management. Any design/SM positions that aren't a main job count for 2 calls.

Maintenance Call

Complete at least **TWO** hours of maintenance; may be completed in two or more calls; Minimum time is 30 minutes per call.

Do not wait until the last minute and lose out on a whole letter grade!

Required attendance to midterm and final meeting:

Midterm: Monday, October 28th @ 7 PM **Final:** Monday, December 2nd @ 7 PM

2 Papers:

Papers should be formal, typed, double spaced, college-level papers

1 Midterm Paper:

Due Friday, November 1st before midnight

A "processes paper" **1-2 pages**. A description of the work you have done thus far, or physical representation of it (a plot, drawings, model...) If you choose to submit a project, include a one paragraph description of what you are handing in/how it represents your process.

1 Final Paper:

Due Monday, December 2nd before midnight

A more formal representation of your Barn experience, **2-3 pages**. How do you feel you contributed to the Barnstorm community? What did you learn? What worked/ did not work? Feel free to include feedback about your experience with the class.

1 Timesheet:

Due Monday, December 2nd @ 7 PM with your final paper.

The 50 hour requirement must be met with legitimate Barnstorm related hours.

If you cannot attend the Midterm/Final meetings, your paper and timesheet are due to the Barnstorm mailbox in the J Building by 7 PM the day of the Meeting.

POINTS WILL BE DEDUCTED FOR LATE PAPERS

POINT BREAKDOWN: 55B

(90 possible points)

Main Job: 25 points

Support Call 1: 10 points

Support Call 2: 10 points

Maintenance Call: 10 points (2 hours)

Midterm: 15 pts

(5 attendance, 10 paper)

Final: 15 pts

(5 attendance, 10 paper)

Time Sheet: 5 points

APPENDIX B - Barnstorm Syllabus, Winter 2020

Winter 2020- THEA 55A and THEA 55B

Barnstorm

Student Production Company and Class

Faculty Advisor: David Lee Cuthbert - cuthbert@ucsc.edu

<p>Artistic Director: Rey Cordova ad.barnstorm@gmail.com cell: (951) 581-0734 Office Hours: Tuesday 12 - 1 PM or by appointment Theater Arts C206</p>	<p>Managing Director: Veronica (Vern) Frisenda md.barnstorm@gmail.com cell: (209) 262-0662 Office Hours: Wednesday 12 - 1:30 PM or by appointment Theater Arts C204 or C206</p>
--	---

**Please note that as your TAs we are a private but not confidential resource;
We are legally mandated to report instances that threaten the safety of our students.**

Our Mission Statement:

Barnstorm creates opportunities for the developing artist to reclaim theatre and the theatrical process. Our aim is to integrate our perspectives into the political, social, cultural and academic climate of the UCSC campus and community. We are devoted to fostering new works of art and giving artists and audiences alike opportunities for exchange through a theatrical setting.

The purpose of this class is to provide a space for students to gain practical, intensive experience working in a theatre company. We welcome artists of all kinds, at all levels of experience: performers, directors, writers, designers, technicians, and all who desire to learn, grow, and to build a strong community through working in the theatre. We strive to produce stimulating and fulfilling professional-level work in a supportive yet challenging academic environment. Our hope is that here, students will be supported with the resources to create art about which they are passionate, and thus will be motivated and armed with the tools to continue their craft beyond The Barn.

Texts/Scripts

There is no course textbook. Scripts are provided for you, however, if you lose your original copy you are responsible for replacing it.

Class Expectations

We expect that you show up to your required Barn events fully prepared and ready to work. This includes wearing the appropriate attire (closed toed shoes, etc.) and sobriety in the theater. Barnstorm is not an “Easy A” class; you need to put in the hours and dedication to your projects.

List of Shows and Jobs Available

<p><u>The Most Popular Girls on Stage</u> Directed by: Kudra Wagner and August Pearson Tech: February 8th & 9th Dress Rehearsal: February 11th-13th Performances: February 14th-16th, 8:00 PM</p> <ul style="list-style-type: none"> ● <i>Costume Designer</i> ● <i>Props Master</i> ● <i>Run Crew (2)</i> ● 2 Ushers per show, Light Board Op, Sound Board Op <p><u>The Fifth Dimension: A Theatrical Experience Inspired by The Twilight Zone</u> Directed by: Sequoia Schirmer and Gwyn Foley Tech: February 29th and March 1st Dress Rehearsal: March 3rd-5th Performances: March 6th-8th, 8:00 PM</p> <ul style="list-style-type: none"> ● <i>Set Designer</i> ● <i>Props Master</i> ● <i>Run Crew (2) Costume Crew (2)</i> ● 2 Ushers per show, Light Board Op, Sound Board Op <p><u>Musical Theater Scenes</u> Directed by: Jordan Christian, Robert Martinez-Morales and Taylor Northcutt Tech: TBA Performances: March 14th @ 8:00 PM, March 15th @ 6:00 PM & 8:00 PM</p> <ul style="list-style-type: none"> ● <i>Lighting Designer</i> ● <i>Sound Designer</i> ● <i>Run Crew</i> ● 2 Ushers per show, Light Board Op, Sound Board Op <p><u>SheBAM!</u> Performances: January 17th @ 8:00 PM February 28th @ 8:00 PM</p> <ul style="list-style-type: none"> ● <i>1st show: 2 Ushers per show, Light Board Op, Sound Board Op</i> ● <i>2nd show:</i> <ul style="list-style-type: none"> ○ <i>Show Caller</i> ○ <i>Lighting Designer</i> ○ <i>Sound Designer</i> ○ 2 Ushers per show, Light Board Op, Sound Board Op <p><u>Secret Family</u> Performance: March 13th @ 8 PM</p> <ul style="list-style-type: none"> ● <i>Show Caller</i> ● <i>Sound Designer</i> ● <i>Lighting Designer</i> ● 2 Ushers, Light Board Op, Sound Board Op 	<p><u>The Form</u> Directed by: Makayla Johnson and Sidney Brown Show: Rescheduled for February 27th @ 8:00 PM</p> <ul style="list-style-type: none"> ● <i>Stage Manager</i> ● <i>Lighting Designer</i> ● <i>Sound Designer</i> ● 2 Ushers, Light Board Op, Sound Board Op <p><u>Poetically POC</u> Directed by: Sage Alucero Tech: February 22nd, 4:30-6 PM Performance: February 22nd @ 7:30 PM</p> <ul style="list-style-type: none"> ● <i>Show Caller</i> ● <i>Lighting Designer</i> ● <i>Set Designer</i> ● 2 Ushers, Light Board Op, Sound Board Op <p style="text-align: center;">The Following Performances require 2 ushers per show</p> <p><u>24-Hour Theatre</u> Directed by Asta Baker and August Pearson January 18th @ 8:00 PM</p> <p><u>Someone Always Dies</u> January 24th @ 8:00 PM</p> <p><u>Barn Stand Up</u> Directed by: Makayla Johnson February 23rd @ 7:30 PM -Light Board Op</p> <p><u>Stupid Show - performance group from Los Angeles</u> February 1st, 8:00 PM</p> <p style="font-size: small;">*We ask that ushers dress in business casual attire. Please let us know if you have any questions.</p>
---	---

Course Requirements: 55A

(a minimum of 150 hours of work produced during the quarter)

1 Main Job

Main Job: Director, Assistant Director, Performer, Stage Manager, Assistant Stage Manager, Designer, Dramaturg, etc.

Strike: Attendance of Strike for your Main Job is mandatory for this course. Failure to attend will result in loss of Main Job points.

POINT BREAKDOWN: 55A

(110 possible points)

Main Job: 25 points
Support Call 1: 10 points
Support Call 2: 10 points
Support Call 3: 10 points
Workshop: 10 points
Maintenance Call: 10 points
Midterm: 15 points (5-attendance, 10-paper)
Final: 15 points (5-attendance, 10-paper)
Timesheet: 5 points

3 Support Calls:

Participation in another show, Usher, Publicity, Sound/Light/Media Board Operator, or equivalent job discussed with Barn Management. Any design/SM positions that aren't a main job count for 2 calls. **Note: being a light or sound board op for a full weekend show will count for **TWO** support calls.*

1 Workshop

All workshops are given a 2 hour time slot. It is up to the workshop host if they want to use the entire time slot. You must stay for the duration of the workshop to receive full credit. Any workshops attended, or hosted, in addition to the one required will go towards your support call requirements.

Maintenance Call

Complete at least **TWO** hours of maintenance; may be completed in two or more calls. The minimum time is 30 minutes per call. Do not wait until the last minute!

Required attendance to midterm and final meeting:

Midterm: Monday, February 3rd @ 7 PM **Final:** Monday, March 9th @ 7 PM

Midterm and Final: *Papers should be formal, typed, double spaced, college-level papers.*

1 Midterm Paper: Due Friday, February 7th before midnight.

A processes paper (**2-3 pages**) that describes the work you have done thus far, or a physical representation of it (plot, drawings, models, etc.) If you choose to submit a project, include a one paragraph description of what you are handing in/how it represents your process.

The Final: Survey/Questionnaire - continued research from winter quarter 2019. Due Monday, March 16th before midnight.

1 Timesheet: Due Monday, March 9th @ 7 PM.

The 150 hour requirement must be met with legitimate Barnstorm related hours.

If you cannot attend the Midterm/Final meetings, your timesheet is due to the Barnstorm mailbox in the J Building by 7 PM the day of the Meeting. The paper deadline remains the same. POINTS WILL BE DEDUCTED FOR LATE ASSIGNMENTS.

Course Requirements: 55B

(a minimum of 50 hours of work produced during the quarter)

1 Main Job

Main Job: Director, Assistant Director, Performer, Stage Manager, Assistant Stage Manager, Designer, Dramaturg, etc.

Strike: Attendance of Strike for your Main Job is mandatory for this course. Failure to attend will result in loss of Main Job points.

POINT BREAKDOWN: 55B

(95 possible points)

Main Job: 25 points
Support Call 1: 10 points
Support Call 2: 10 points
Workshop: 10 points
Maintenance Call: 5 points
Midterm: 15 points (5 - attendance, 10 - paper)
Final: 15 points (5 - attendance, 10 - paper)
Timesheet: 5 points

2 Support Calls:

Participation in another show, Usher, Publicity, Sound/Light/Media Board Operator, or equivalent job discussed with Barn Management. Any design/SM positions that aren't a main job count for 2 calls. *Note: being a light or sound board op for a full weekend show will count for **TWO** support calls.

1 Workshop

All workshops are given a 2 hour time slot. It is up to the workshop host if they want to use the entire time slot. You must stay for the duration of the workshop to receive full credit. Any workshops attended, or hosted, in addition to the **ONE** required will go towards your support call requirements.

Maintenance Call

Complete at least **ONE** hour of maintenance; may be completed in two or more calls. The minimum time is 30 minutes per call. Do not wait until the last minute!

Required attendance to midterm and final meeting:

Midterm: Monday, February 3rd @ 7 PM **Final:** Monday, March 9th @ 7 PM

Midterm and Final: *Papers should be formal, typed, double spaced, college-level papers.*

1 Midterm Paper: Due Friday, February 7th before midnight

A processes paper (**2 pages**) that describes the work you have done thus far, or a physical representation of it (plot, drawings, models, etc.) If you choose to submit a project, include a one paragraph description of what you are handing in/how it represents your process.

The Final: Survey/Questionnaire - continued research from winter quarter 2019. Due Monday, March 16th before midnight.

1 Timesheet: Due March 9th @ 7 PM with your final paper.

The 50 hour requirement must be met with legitimate Barnstorm related hours.

If you cannot attend the Midterm/Final meetings, your timesheet is due to the Barnstorm mailbox in the J Building by 7 PM the day of the Meeting. The paper deadline remains the same. POINTS WILL BE DEDUCTED FOR LATE ASSIGNMENTS.

WORKSHOPS

1. Improv with Someone Always Dies (S.A.D.)

Where: C - 100

When: Saturday, January 25th

Time: 1 - 3 PM

2. Qlab with Eric Mak

Where: Computer Lab A 214

When: Thursday, January 30th

Time: 10 AM - Noon

3. Workshop with Michael J. Becker's performance group from LA

Where: The Barn Theater

When: Saturday, February 1st

Time: 1 - 3 PM

4. Voice and Dance with Musical Theatre Scenes

Where: C - 100

When: Saturday, February 8th

Time: 1 - 2:30 PM

:

5. Joke and Sketch Writing with Makayla Johnson

Where: Barn Theater

When: Sunday, February 23rd

Time: 1 - 3 PM

6. Spoken Word with Poetically POC

Where: The Barn Theater

When: Saturday, February 22nd

Time: 1 - 3 PM

7. Drag Makeup

Where: Barn Theater - dressing room

When: Monday, March 9th

Time: follows final Barnstorm meeting

*Please sign in upon arrival

APPENDIX C - Interview Questions

Interview Questions for Julie James

1. What was your original concept for Jewel Theatre Company?
2. Do you have a company model that you consistently follow? What is the logistics behind it? Has it changed in any way from when you started the company until now?
3. What are the best practices for a non-profit or educational company? How do you begin to build the company and what are the organizational dynamics?
4. What is your process for planning a season?
5. What are your strategies for when a situation arises that negatively affects your model for running the company (In relation to crisis management)?
6. What are some of the relationships you have built with the greater community through the company?
7. Do you have a favorite production that you have been a part of? What aspects of it stood out from others?
8. What brings you more joy: the process or the product?
9. Do you feel like you have transformed as an artist in any way from Jewel Theatre's beginning to the present?
10. Is there anything you know now that you wish you knew when you were starting Jewel Theatre Company?

Interview Questions for Aimee Zygmanski

1. As a theatre arts practitioner, has being in a management/leadership role always been a main interest/focus of yours?
2. What are the best practices for a non-profit or educational company? How do you begin to build the company/continue the work of an existing company, and what are the organizational dynamics?
3. As the Executive Director for the American Society for Theatre Research and/or as Managing Director for Santa Cruz Shakespeare:
 - i. a. What are some of the relationships you have built with the greater community?
 - ii. b. Do you have a company model that you consistently follow(ed)? What is/were the logistics behind it?
 - iii. c. What are your strategies for when a situation arises that negatively affects your model for running the company (In relation to crisis management)?
4. Could you describe the transition process from The Glen to The Grove for Santa Cruz Shakespeare?
5. During your time as Managing Director, did you have a favorite production produced by SCS? What aspects of it stood out from others?
6. Is there anything you know now about being in a leadership/management position that you wish you knew when you were starting out?
7. Overall, what has been one of the most rewarding experiences you have had with theatre arts management?

Interview questions for David Lee Cuthbert

1. What was your original concept for Barnstorm (More information on “poor theatre,” LORT Theatre, and the regional theatre model)?
2. How did Barnstorm get its name?
3. What is the most experimental/strangest performance that has ever been put on in the Barn?
4. How was Barnstorm run before it transformed into a student-run theatre company in 2004?
5. Do you have the Barnstorm handbook that Leah Gardner created in 2004? Is there an older handbook, or was this the first one created for Barnstorm? Have there been any updates to it, or others created between this 2004 handbook and the 2015 handbook created by Paul Rossi?
6. Over the last 15 years, what do you think has been a consistent positive aspect of Barnstorm? Is there a consistent negative that you think could be resolved or made better in any way?
7. What does the Barn mean to the town and in relation to the theatre arts department?
8. Beyond the University: How can we get higher engagement to serve the community through marketing?
9. How do you think Barnstorm can progress further? How can my research help solve any problems that the Barn faces?

APPENDIX D - Interview Transcriptions

Veronica Frisenda's Interview with Julie James

February 9th, 2020

VERONICA: Question number one: what was your original concept for Jewel Theatre Company?

JULIE: I didn't have a concept (laughs). I had been doing theatre for many many years at various-just acting, as an actor, once in a while directing and a little bit of teaching, but just being an actor in various theaters and came to a point where, oh probably for more personal reasons than anything I was not doing anything for a little bit, maybe a year, and then I decided to do...Oh actually, I ended up down in LA, taking some class and working with a teacher who I loved and a group of people, and we decided to do a play, Hamlet, and doing that play we decided "oh maybe we could start a company" and I looked into nonprofit paperwork and did all this stuff to kind of start something down there. That ended up not happening exactly but I'd gone through the process, so the following year I was back home up in Northern California and was thinking to put on my own show (laughs). Put on just a one woman show, and I had a friend who I said "hey, help me. Help me write this one woman show," because he had written shows before. And in the process of doing that, I said "you know, no. Let's not make it a one person show. Let's make it two people." And I just came up with these one-acts and I put them together into a show which was the first show that we were going to do, and just to put on my own work; I was just going to be a one-off. And it went really well (laughs) and in doing that decided "you know, well who's presenting the show?" You know, in the advertising and the program and stuff, so I ended up coming up just-again, I was just thinking of it as a one-off, but maybe I should, you know, do the paperwork because I just did nonprofit paperwork. "Well, maybe I should," it just kind of, because it was going well, it just kind of all, the timing, I can't tell you exactly what happened first, but all doing the process of

that show, I decided umm to do the paperwork for nonprofit. It can be retroactive to when you started, so that's why actually I didn't, that didn't occur to me until after-it was during the show, but realized that people were happy with it. They liked what they saw. Maybe they would support us. And so, I did the paperwork to start a corporation called Jewel Theatre Company. Jewel: J-E-W-E-L, which is not my name, but people called me Jul and Jules, and so it was kind of like "okay, that sounds as good a name as any. (Veronica laughs) Turns out, yeah there are a lot of theaters called Jewel or Jewel box or something, so...anyway. And so that, doing that show, just kind of kicked it off for me, that "oh maybe, maybe I could do a company." One thing I did learn doing that previous thing down in LA: there was a lot of people. All, you know, wanting to be in the company or work for the company or make the company or, you know, lead the company. Whatever the case would be, it was that kind of "too many chefs in the kitchen" situation, which I kind of saw was challenging and how do you make that work and blah blah blah. So I thought, up here doing this that, you know, it was essentially me making the decisions, which was fine (laughs). It made it easier. But you know, I'll fall with it or grow with it either way. So anyway, so after doing that first show, I did the paperwork for the nonprofit, got all that, of course the only way I could do it was with family; with my sister helping, with my mom helping, with my dad helping, and so that was important, to have people you trusted helping to make it happen; people asking other people. There was a little audience because some people had, my mom had had her friends come to my shows that I'd been in, so there's some people like "oh, you know, Mary's daughter's got a show. Let's go see it." The expectation was low, so everybody was really excited, and we got a review by Anne Bennett, who has passed away since then, but she was the reviewer in Santa Cruz at the time. For that year that we did that first show, she named us "best surprise" for that, for her countdown of the year. Anyway, so that all encouraged me to "oh, maybe I should do another show," you know. So one thing led to another, did another show and then another show, and just renting a

space wherever I could, whenever, you know, calling them up, seeing when it was available. Just financing it myself and with the help of family and friends coming to see the show and supporting it, that sort of thing. So the concept kind of happened, the way I see...actually just to kind of put it down and analyze it on a, something similar like in theatre when you direct a show, you have an idea about something when you go into it, but you have to be flexible to what it wants to be. So I kind of saw the Jewel Theatre creation that way, that I did it because it seemed organic at the time to do it, and then it kept growing and kept, you know, kept following where it seemed to be able to go and wanting to go. And so I really, I didn't set out to start a theatre company and, you know, not at all. I just set out to do a show; to do my own show, and that, it grew from there. So, it went from show to show, in different spaces, to going into one space, which also took, you know, a lot of support. You have to...it's really true what they say about theatre: you've gotta have, it's not just ticket sales, you've gotta have donations as well. And because I was an Equity actor, I was in the union, I wanted to have work for myself, so I wanted union contracts in the shows, so I had to do that as well, and as we grew we just had to, you know, keep raising ticket prices, had to keep asking people to support us with donations and it's just a process that feeds on itself and grows on itself and you start to momentum and people recognize it and more and more people recognize it and then, you know, the rest is history, as they say (laughs).

VERONICA: And Santa Cruz was the first home for Jewel Theatre, Center Stage?

JULIE: The very first show I did, which I called *Love Match*, which was six different one-acts that showed this, the arc of relationships from young love to an old woman whose husband has just died and on her own, but in-between; getting married and having children and all that. That was at what we call Center Stage; back then it was called Actors Theatre, and I was renting it from Actors Theatre, who's since left there

and kind of paired down and now they rent it, Center Stage, from Jewel. But anyway, we, the first show was there, but then I went back and forth between there and Broadway Playhouse, which is on Broadway and Ocean, near there. So we were going back and forth, even when we started subscribers, we were going back and forth between the two theaters, until we ended up going in and leasing full time the, what's called Center Stage. So yeah. We started in 2005, and in 2009 is when it went into Center Stage full time. So for four years, we were using two spaces.

VERONICA: And in 2015, this became home, The Colligan Theater?

JULIE: And then in 2015, yeah, we came into The Colligan Theater, exactly. At the end of 2015.

VERONICA: So you mentioned that it kind of has, the company itself kind of had an organic flow, and you kind of just take it as it comes. Do you feel like you have a model for the company that you consistently follow and are there any logistics behind it. And if there is an existing model, has it changed in any way from the beginning to now?

JULIE: Well, because I didn't start off with a model in mind, although I did become highly aware of other companies that I saw were burgeoning, like the San Francisco Playhouse I think started a year or two before I did, and a couple of years into doing my show, I had noticed them and had gone to shows, or knew people there. And so I kind of was looking at theaters like that, seeing what they were doing or how they were doing it, without really having an inside view. But sometimes asking questions or just keeping an eye on how they were growing, although San Francisco's an extremely different market, much bigger and broader and has a lot more support from different factions than Santa Cruz. Santa Cruz is quite small, comparatively, and we're over the hill (laughs), as they say, not in the Bay Area and a lot of things are

cut off from us in that way, but, so no I didn't, because I didn't have a model, but that's okay. I think when you're burgeoning and growing and you've gotta be flexible to what is gonna work and be able to go with that, so I felt like that was good. I wasn't trying to be, you know, just bull-headed about "I'm gonna do it this way." I tried to be really open, but also to be...I mean without any staff and, you know, we were all working volunteer to administer the company at that point. Just have to be, you know "the buck stops here," so to speak, and be really on top of every aspect, not just artistically but managing director-wise, budget-wise. The most important thing, being aware you know, you've got to really be on top of budget things. And just doing what...it became clear, or somethings were still fuzzy, but you know, going with your gut, listening to your gut about things, and taking risks but not, but still being cautious, and being...what's the word I want...*practical* about what's realistic and not "biting off more than you can chew" kind of thing. So that was, that's the model (laughs). And you know, listening, doing what you want to artistically but listening to your audience, and fortunately for me I found I like a lot of different things and my audience seems to too, and so I don't ever, I've never felt like "I've got to do really popular stuff" that I don't really like doing, or really, you know; I like a little bit of edge but I also like familiar stuff. I mean the array of stuff that I like I found apparently is a good combination for a lot of people. And so I haven't felt like I've had to "sell out" to be successful or anything like that. People are appreciative of where I'm exploring things and where I push the envelope or where I don't or, you know, all of that. So, the model (laughs) that I follow is just being open and listening and exploring myself, because it was all new for me. Having, being able to pick the work and pick who is working on it and-and trying to have a good, you know, inclusive and collaborative and professional workplace for people to do work that is-The only reason they're going to be doing it is for the love of it because it doesn't pay, as we all know. Theatre, even when you're getting paid, it still...especially in a place like Santa Cruz where it's so expensive. You know, everybody's got to be

doing it for their love of the art, and so I try to make sure that everybody has a good, comfortable, professional place to collaborate and do the work.

VERONICA: I feel like that kind of ties in, and you partially answered the next question: what are the best practices for a non-profit or educational company? It's kind of just being open and being flexible, to an extent. Allowing yourself to be open to the different opportunities, but also keeping in mind like, "okay, I need to focus on these things, but I need to be aware of everything else that's going on around me."

JULIE: Right, and that allows you to, you know, you can...it's great when there's the ups but when something gets in the way, you know, it keeps you flexible to meeting a challenge if you haven't, you know if you don't...and it doesn't mean not planning or thinking. Not having, you know, a particular model doesn't mean not planning or thinking long term strategy. I'm always thinking that, you know, "how will something affect us in the long run and the short run," and making sure, "if there's problems, how am I gonna cover that or fix that or-or steer away from that?" Always kind of running those things through as you do things, and so you're always strategizing and just being open to being able to go down the path that makes the most sense at the time. So that flexibility lets you deal with success and the hurdles that you run into.

VERONICA: Yeah, that also goes into another question I have that you kind of answered: your strategies for when a situation arises that negatively affects your model for the way you like to run the company, and also crisis management; what do you do if something happens? Like right now, we have crazy winds that might affect the power. It's like, "what do you do?"

JULIE: Right, right. So-

VERONICA: You've gotta be kind of ready to take action.

JULIE: Exactly, and know that okay, if something happens, yeah like we'll talk about, "okay we're gonna maybe alert the audience. You know that it's windy outside, the power could go down. If we do-if that happens, we're gonna immediately escort you out. We ask that you be quiet and calm," and that's the important part, is that whatever happens, be it something like this with the winds or just a business thing: stay calm, don't do anything rash and panicky, you know.

VERONICA: It's like if you're calm, they're calm.

JULIE: Right, exactly. And just for your business-for your business model, okay something that you, you know, weren't expecting happens. Before you do anything: stop, take a breath, think about it, you know talk about it with whoever is key that you need to talk with and it affects, and how you need to figure out to go forward. Taking that time is much better than acting on the spur without really thinking and then you might have a bigger problem to fix because you didn't stop to think before you did whatever it is, be it a budget thing or a show. You know, things go out of budget, things...and that's why I really, one thing I would recommend is even if you're the artistic director and you've got a managing director; I happen to be both. But if you've got two people, knowing...being aware of all the budgetary stuff. Not just saying "oh, I wanna do that, I wanna do that," but being really aware of it is really helpful because I know, "if that's gonna go over but I know I've saved some money over here, okay then I know I can handle that. But I know all of these other things might go over or something has changed." I'm just always thinking budget-wise, or if ticket sales are down; I know they're lower than what we expected, then "okay, how's our donations? Are those gonna cover it?" Or whatever the case may be you're just, you're gonna avoid getting too far down some bad rabbit hole if you're more aware of things beforehand, or as you're going there so you can correct things as you're

going and not get too far down a bad road before you can pull up. Because I certainly have seen that happen at very large theaters, and that's the danger. It's really manageable at a lower level when you're like "oh okay, yeah you know I can...I've got my day job, I can pay for that." But then you get so big that "okay, I can't do my day job anymore. I have to do only this." But then, "okay, then I don't have anything to cover if I can't meet that budget." You've really gotta be...you can't not look at all aspects of the business when you're at the artistic level or managing director level. Everybody's gotta be aware of where you gotta watch...what you're doing.

VERONICA: Alright, what is your process for planning a season?

JULIE: Ahh (laughs). That's another one that I have found...no matter where I start, it always ends up miles away from there. I've given up trying to, not that I was ever really trying to do it, but trying to say "okay, I'm gonna have a theme this season," you know. It's hard to kind of work that way. What I've found I end up doing is something...one, at least one show will kind of pop its head up early on, either something I've been talking to someone about doing for a while. Or, you know, somebody brings a show to me, either just a suggestion or something that they want to be in or direct or whoever, depending on who they are. Or I have a long list of plays I've wanted to do forever. But something will pop its head up early that I will kind of lock in, and then I start building around that. Sometimes it could be the musical, because that's a really hard one. We only do one musical a year but that can be a hard thing to select. Sometimes it's the opening show. And so I build around that, making sure that I have an eclectic season; that we've got different modern and classical playwrights, different genres. You know, we tend to do a really fun one at the end, which ends with-on a high note and a happy note and hopefully people are enthusiastic to subscribe for the following season. But I also like small, quirky, intellectual plays. Oh I always wanna make sure I've got that and our audience really

responds, actually, to a lot of the more kind of intellectual stuff. I mean they loved *Arcadia*, they loved *Mary Stewart*, they loved *House of Blue Leaves*, they loved-

VERONICA: *Breaking the Code*.

JULIE: *Breaking the Code*. There's all kinds of, you know...but they also love something like, you know *Patsy* [*Always...Patsy Kline*], which brought in a lot of people who don't normally go to theatre. So there-a lot of those people are not coming back to the other plays, but that's what's great about doing an array every season is that you're gonna get people who come for a couple, and then there's a bunch of people, our subscribers, who love that each play is so different and gives them a wide variety, and some, often stuff they've never seen before, even people who go to theatre a lot. They have commented how they love that there's a playwright they know but a play that they haven't seen. So, there's a lot of variables, and sometimes it depends on, you know, "I've been wanting someone to work on something and I'm not gonna do it unless they're available, and if they're not then I'll push that off to the next year." And then, once I start building around that, just kind of seeing if it feels like-again, it's your gut about "does that feel like a good season?" You know, saying it out loud or writing on a paper or putting on a screen or; there's all kinds of ways of doing that, but it just starts to work its way and feels good and feels right and feels like, "okay, there's my season."

VERONICA: What are some of the relationships you've built with the greater community through Jewel Theatre Company?

JULIE: Ahh, yeah, that's been really interesting. Being, you know, part of the "theatre group" in town, so to speak, has...it's because it's a small town and we're all supportive of each other, and because we have Center Stage still, we rent it to smaller groups who can't afford the Colligan. But just like we did, you know, they...it's easy

to self-produce in-at Center Stage. So we have a relationship with them there, kind of supporting their work by having Center Stage. Because I don't, you know if there wasn't someone else who could rent it full time, I don't know if it can survive, you know as a theater. But, and then on top of that we do a lot of, for example, we all trade ads in our programs. So it's great for us to cross-advertise because, oh even though there's a lot of overlap, there's a lot of people who see all the theater's in town. There are people who just go to each of us and this way they get exposed to "oh, there's another theater in town." And that goes for the smaller groups like Actors Theatre or Mountain Community Theater, who've been here forever. So I say "smaller," but just not on the endurance scale. They've been around forever and they're almost cults; they've got followers and they do great work. And then to the bigger, the companies that are, you know, nationally known like Shakespeare Santa Cruz, or Santa Cruz Shakespeare as they're known now. But so there's-and then there's the music groups in the summer. And so it's a small-ish community, really. So we support each other in tangible ways like that, but then we also just are able to converse with each other and check in with each other when there's something that affects performing arts in general. And there's smaller, you know like lunch groups with executive directors, artistic directors, or there's the Arts Council which everybody's a member of, so there's connections through that. There's Community Foundation as well, who supports everybody. So we're all very aware of each other and very, I found, we're all very supportive, not competitive. You know, I've had people ask me, "I can't get the rights to this show. Did you get it?" And I'll say, "No, no, and if," you know, "I won't until you do it. You want to do it, you can do it," whatever. We, I found, we're-everybody's very supportive. There's branching out from that, there's rotary clubs and things who like to have groups come in. People representing performing arts groups come and talk to them, or come attend their meetings so that they get a good influx of different kinds of businesses. Groups like Temple Beth El in Aptos, who want to connect with the different groups in town who

do things. So I found it, Jewel as a company and me just as a person, I have connected with so many people and things and support groups that I didn't even know were there. So, and we all help each other rise, I have found.

VERONICA: Yeah, you have like a good support system within the theatre arts community.

JULIE: Right, right. Yeah, we've got-there's so many things we share or talk to each other about.

VERONICA: Do you have a favorite production that you've been a part of and what aspects of it stood out from others?

JULIE: Oh! Huh...

VERONICA: Or not even necessarily 'thee favorite' but one that like "oh, I really loved that show because..."

JULIE: Yeah, that's a...

VERONICA: Because I know it can be hard to pick a favorite sometimes.

JULIE: Yeah, that is hard, and then there's, you know some when I'm performing in one, I'm a little deeper in the process than when I'm not. Although, even when I'm not performing, I'll be at most rehearsals or even help stage manage some, you know, be on book or whatever. And so, certainly of ones I've been in there's...you know sometimes you just get this great match of people, and that's one of the jobs I have is matching the director with the actors with the designers. I mean, not that I'm...if I have someone directing then they're gonna be casting, although I'm part of the casting process, and they'll be people I know if I'm pre-casting something too, like

you know, say “hey, I think this director would work well with this actor,” or “this designer will be great with this director,” and try to match people up who would collaborate well and avoid those matchups that I think would not be so great. But when there’s just this great combination that you can’t, you know, anticipate exactly until you’re in it, and it just makes for a different synergy and a different energy and it feels like, you know that wave you’re riding in the process. So, trying to think what shows have had that element. I mean, there’s...most shows feel really good. And I mean things like, I mean I can just say like, *Sylvia* because that was, that’s one of the most fun shows to perform.

VERONICA: I feel like that’s a fan favorite (laughs).

JULIE: It is a fan favorite and the actors in it I, we, all knew each other so well because we did it a second time. We had a director who, you know, started with the company. We had a designer; we actually had a new set designer but he was, he’s so pleasant and wonderful and good natured. Everyone had a good sense of humor. We just had a blast working on that show. But then to go to, say something like...oh my gosh. Something a little deeper and darker, say like *Next to Normal*; the musical we did, but that has a really heavy theme. But the actors were so committed and driven and, you know, I could just watch that show every night and feel the power in it that they had committed to it. And other, yeah just every show is so unique and a different combination of people that I really, I mean I know it’s very diplomatic to say but I, you know, I can find the...there’s something unique and powerful and rewarding and satisfying in each play. And always something challenging and frustrating as well (both laugh). But in the end...yeah, yeah it’s hard to say that there’s a...I’d have to think about that one a long time to identify-

VERONICA: Which one.

JULIE: Yeah.

VERONICA: Yeah, sometimes it's hard, like "what's your favorite movie?" Oh my gosh, like out of the-

JULIE: So many

VERONICA: Yeah. There's-like some people know like (*snaps fingers), like that, but it's like "oh, I have to think about that for a while."

JULIE: Yeah.

VERONICA: Would you say...do you feel like you get more joy out of the process or the product, when it comes to a production? The rehearsals, the meetings, everything leading up to it, or seeing that final piece on stage, where all of the process led up to?

JULIE: I would say it tends to land in the latter part. Going for, what you were saying, the product. Although, what I would qualify that with is the...Because it's theatre. It's live. There's a different audience every night. As an actor and as an observer it, you can feel a different...something different is happening every single night. So observing, or even when I'm being part of it, if I'm on stage, but feeling that, whatever it is, every single performance, because that's kind of like the final part of the process is adding that element of the audience, and the energy that that adds to the production that you've been working on. You get so far into rehearsal, you know you finally, when you get to the audience, you know, "we need an audience now; we need to feel how that changes it," because it's not just getting the response. It actually shapes the play. It's the final shaping of the play that the director and the designers and the actors have no control over. It is being open to what that fourth wall of energy: the audience brings-

VERONICA: I was gonna say, it's like a different flow of energy that you feel.

JULIE: It does, right, and it is the clincher. But because it's a different audience every night, it's a different clincher every night. So that is the most, you know, thrilling part for me is getting to that and feeling and seeing how that plays with the wave of the play. For me, that's the most interesting, but you can't get there without doing the whole beginning process of it. So-

VERONICA: Yeah I got...my professor asked us that in undergrad; "the process or the product?" And for me it was really hard to answer, and I'm like "well, you need one to have the other."

JULIE: Right.

VERONICA: The process is exciting because you're figuring out what works, what doesn't work, what you like, what you don't like, what goes well with what. But then at the end, you're like "oh my gosh, all that hard work and here it is! Look at all those details." So it's like-

JULIE: Right.

VERONICA: It's hard for me to choose.

JULIE: To choose.

VERONICA: Because I feel like you need, you know, both to make the magic happen.

JULIE: You do, you do. And in rehearsal, as an actor, I find I'm...you know, it's a wonderful process but you're struggling with your lines or remembering this or

putting this together and figuring it out. When you're in performance, you're still flexible and changing it every night, but you have a confidence that the rehearsal process gave you that you feel like you can play now on a different level than you could play/rehearse; playing in rehearsal is important and critical, but it's a different kind of play than when you've got everything under your belt and you're playing with this different thing that comes out of you every night that you didn't really get in rehearsal. So yeah, they definitely are interlocked and you've gotta have them both.

VERONICA: Do you feel like you've transformed as an artist in any way from Jewel Theatre's beginning to the present?

JULIE: Oh, yeah completely (laughs). And part of that comes from doing, you know, being the Artistic Director, picking the stuff that I wanna, you know, be in or that I wanna direct, but going, doing those plays, you know, gives me more experience, give me...just having more, the more things you do, the more seasons you get: the more confident you get. But also just the element of being responsible for a company. Being responsible for a bunch of people doing things. You know, again "the buck stops here" feeling. That, that's a lot of pressure and that changes you as a person too, I think. And then representing that out in the community at different things. You really become aware of yourself and what you're saying and how you're saying it and what it means, in ways that you didn't really think about until people like you (referring to VERONICA) ask questions, and you go "yeah, well if I really think about it like that, then..." These things, you know, occur because you're just kind of going along with something like this, it really makes you stop and look at what you're doing, why you're doing it, who you're responsible for, who you're responsible to artistically, financially, in every way. So, just as a human being, living in the community, it's really affected me, yeah.

VERONICA: It makes you really self aware. Like maybe even more so than before. Because, like you said, you've gotta think about all these things and all these different people and what's going on.

JULIE: Right. In a much bigger way, yeah. Not just myself.

BOTH: Yeah.

JULIE: Because I-my job, I feel like, my main job every day is making it so everybody around me can do their job. My job is to make it so everyone can do what they need to do. I want everyone to be...have what they need to do what they need to do. Be comfortable and happy doing that. That's, that is really my job (laughs).

VERONICA: And you do it well (both laugh). Alright, the last question I have for you is: is there anything that you know now that you wish you knew when you began Jewel Theatre Company?

JULIE: Yeah, I remember reading that question and thinking...Not distinctly. But something I would...something I think I happen to have because of being an actor and also having some really good day jobs (both laugh). I mean good as far as like the kind of work I had to do was really helpful to what I'm doing now. I would...If I was giving advice to someone to know that-I mean, it just, it's the same advice I think people give to actors when they say it's "show business." There is this business side. It's not just, you can't just focus on the artistry and you've got to focus on the practical side of creating that part, because if you're not successful you can't keep creating this art. So you've gotta have, you've gotta be aware that it's just as important, the business side, the money side, the practical side: "how am I gonna do this and with what resources." And doing only what you can do within that, and then as you grow it, you grow it. And just balancing the artistic and the business side so

that you're doing what you want to do but you're doing it in a way that makes sense and that is sustainable; that you can do and that will be supported. That you can support yourself and that others will support, etc. So I'd say, not knowing that when I first started, but I'm not a "just an artistic-y person." So I didn't...I naturally had the business side because I was an analyst and a grant writer and doing all those kinds of things in my day job. So that kind of helped round out my...the side that I didn't always feel I was so artistic, so I felt like I could have a good combination of what I needed to build a business, as it began to become apparent is what I was doing.

VERONICA: Well, thank you so much for letting me interview you, Julie.

JULIE: You're welcome. That was fun.

Veronica Frisenda's interview with Aimee Zygmanski

February 14th, 2020

VERONICA: Okay, so the first question I have is, as a theatre arts practitioner, has being in a management or leadership role always been a main interest or focus of yours?

AIMEE: No. I don't think I've always wanted to be in a management or leadership role. I think I've been put into them. As a practitioner, originally, I was a director, so I was in a leadership role and I did like doing that. But I don't think I ever saw that like, I wanted to be the head of something or "I want to run something." I'm a very collaborative person and my style is to, you know, work with people in groups. It's a very theatrical, collaborative experience. So, I wouldn't say that I initially thought that management or leadership was something I was going to go into.

VERONICA: The next question I have is, what would you say are the best practices for a non-profit or educational company? This one is a little longer. How do you begin to build the company or continue the work of an existing company, and what are the organizational dynamics?

AIMEE: Oh, those are three-fold. So, the first part would be, what are the things that you use to build, is that-

VERONICA: Best practices for either a non-profit or educational company.

AIMEE: So, I think the most important thing for...let's focus on theatre, if that's easy, is "know your audience." Who are the people that the work is going to be for, about, around, who are buying your tickets? Because I think knowing who is going to come to your performing arts product is important, and then at the same importance level is knowing who your collaborators are. Who are you going to be working with? What is their personality styles? What do they want to showcase as an artist? What's

important to them? Because I think art in a bubble, ultimately, is not successful. I mean, it's great if artists have a dream and a vision and all of that kind of stuff, but if like the community that they're a part of could care less about it, then that's not gonna help. And the community could completely, you know, want and need a performing arts organization, but if there aren't people to do the work and excited about the work, then it also doesn't work either. So, I think those two things are really important; is knowing the audience. To kind of get something going is, obviously because, the type of person I am, I would say that artists sometimes aren't always realistic about how much things cost and how much time it takes to get things done. And so, being really honest with yourselves in how long it takes to create capital and funding; the importance of capital and funding, as much as we all just wanna do art for art's sake, it costs money regardless.

VERONICA: Yeah (laughs).

AIMEE: So, really knowing realistic costs of things, and included in that realistic cost is people's time. A lot of us in the performing arts have a tendency to just do things for free because we quote "love it." But that's not fair. All of us have done so much in our lives for free in the interest of art and theatre and performing arts. I just think people need to be paid for their work. People have to live, especially in the Bay Area, I mean if you want to get geographically specific.

VERONICA: Yeah. For the Barn, I'm, like I said, I'm the Managing Director and I've taken on the responsibility of the money. So, I'm learning a lot about that and keeping track of it, cause we, at the beginning of the school year, we're given what our budget is for the entire year. And so, we're responsible to track it and make sure we don't go over, and I just broke it down per quarter. Like, "okay, let's try to do this quarter and then we'll have this much for Chautauqua and then let's have a miscellaneous budget, just in case." So, we have that. And then we give each main

production...like right now, last quarter we had one...well, we had a full-length play last quarter, and then we had Musical Theatre Scenes, who does three performances as well. So, those were our two big shows. The other ones were like single-night shows. This quarter it's the same except we have two full-length productions plus Musical Theatre Scenes. So, we have more going on this quarter, a couple of different shows we didn't have last quarter. So, we have a lot going on this quarter but we're really excited. But, we always give like those big shows....we've been meeting, we met with all the directors, like week two I think, and we let them know what their budget is and let them know, like "keep in contact with us. If you have questions about your budget, or anytime you want to spend, let us know," and that way I can deduct. We have a budget for posters; we tell all the groups, "don't worry about the cost of posters. We're gonna focus on that from our budget." Like, "that'll be our responsibility. That's not included in your 'x' amount of dollars. What is included is your scripts, and any costumes or props-"

AIMEE: That's good. You're all doing that right. I mean that has to be a part of it.

VERONICA: So, we just, I've just been deducting as we go, and then anytime we make, I add and just try to keep track of it as best as I can.

AIMEE: Yeah, exactly.

VERONICA: Yeah, I mean, scripts aren't cheap (laughs).

AIMEE: Yeah, exactly.

VERONICA: Especially when you have, you know, when you have a large cast and that's just-

AIMEE: Yeah.

VERONICA: That's just the way it is. But yeah, it's...so that, I think that's a helpful...helpful skills that I'm building and learning

AIMEE: Yeah, absolutely.

VERONICA: And just doing this. I mean obviously we don't have to pay rent on the Barn, you know. But in, you know, in a different situation we would.

AIMEE: Right, yeah. I mean, I think it's important to factor in all those costs. And then I think, it's like what do you, find out what's the most important? What do you really need? You know, what are the three things that you can do really well at this time and focus on those, say, three things. Because I think when you're starting something, you wanna like, "you wanna do this and you wanna do that and you wanna do this and you wanna do that!" And then, the really good strong work gets really diffused across a lot of different things. So, I've felt that that's kind of a maxim I've always learned as "what is something we can do really well," and focus on that, as opposed to "what are six things we can do sort of okay and mediocre.

VERONICA: Yeah.

AIMEE: So that kind of...I guess that's the first part of the question. What was the second part of the question?

VERONICA: "Best practices," and then "how do you begin to build the company, or continue the work of an existing company?" And then the last part of it was like, "what are the organizational dynamics of that?"

AIMEE: Okay so, that's really tough. So, we kind of did that at Shakespeare, right. We were building the work of a previous company. So, I think I can answer that in a sense that you wanna honor what the previous company or the interest or the vision was. But that, you also can't get stuck in the rut of, "we always did it this way." So, I

think particularly with Barnstorm, you know, that's a question you have to ask each year. You know, you don't need to reinvent the wheel each year. But, however, you wanna make your mark as a Managing or Artistic Director to craft that season there. So, make the choices. Again, what can you do really well? What are the things we can do to kinda make this our unique season, but not have to completely reinvent the wheel, and also be attuned to, you know, "just cause it was done that way for the last five years, doesn't mean that that's the right way to do it. It's just what people ended up doing."

VERONICA: Yeah. I think-

AIMEE: So-yeah-

VERONICA: I can't remember if it was Ben or Adrian, but someone mentioned in their thesis, "I highly recommend future directors to look back on these theses. Not necessarily to do exactly what we did, but kind of use it as inspiration and, like stepping stones." Be like, "oh, this is what they did. I think that would be a good idea but let me add this in with it as well."

AIMEE: Yeah, sure. So yeah, so turn that around in a positive way: what was done really well? You know, what do you know that was done really well, and keep those things. But don't just keep doing something just because it was always done that way until you evaluate the efficacy of that project.

VERONICA: As the Executive Director for the American Society for Theatre Research, and/or as the Managing Director for Santa Cruz Shakespeare, and then I have an a-b-c, but that's the-

AIMEE: Yeah.

VERONICA: What are some of the relationships you've built with the greater community?

AIMEE: Okay so, community relationships are really important, no matter what job you're doing. At a performing arts institution, now at these associations that I'm running. Because I think performing arts, in their very nature, are collaborative. So, unless it's really, really necessary, you don't really wanna burn bridges, that old proverb, right? I personally try to always see the good in people and wanna assume that, you know, everybody's working for the greater good of whatever you're working on, or, you know, in relation to. So, I try to be really positive about, you know, how a particular institution or organization is situated within a larger community. One of the things they always tell you in grant workshops is, "don't come up with something, as an organization, that you think somebody needs when you haven't asked them what they want." And I think there's, you know, there's kind of a tough thing that you have to do when you're in the performing arts. It's like, you're inspired as an artist to create work within a particular community, but you also have to recognize, "what is the community gonna be responding to?" So, I think that is tough, as a student. It's like, not everything you're gonna do is gonna make all the students at UCSC happy. You know, sure you're gonna pick a play that people hate, or half the people are gonna hate it, or something. But you can't ignore the fact that, as a presenting...something that's presenting something to somebody else, that you have a community that is, you know, gonna be responding or not responding to your work. So, I don't know. Does that answer that? (Veronica nods as she sips her dirty chai latte) Okay.

VERONICA: Do you have a company model that you consistently follow, or followed, and what were the logistics behind it?

AIMEE: A model, in like a “how to” plan, or-? (Veronica nods) Yeah, I mean I think once we started to get going with Shakespeare, you know, we kind of had a thing of, “okay, in January, we do this. In March, we do this,” you know. So, there was kind of a schedule of things, and that, I feel like the most important thing in an organization, at the end, is knowing what worked and what didn’t. And I was a really huge fan of post-mortems and talking, you know, with people at the end of a project, or at the end of the season, or at the end of a...you know, something, to evaluate it. “Did this work? Did this not? What would you do better? Who did you work with? Who do you not want to work with again?” You know, and so, I think that actually helped us create stuff for next year better because there was self-reflection. There was self-evaluation.

VERONICA: We did that with our midterm. That’s kind of the...part of the point of our midterm meeting for Barnstorm and our final class meeting for Barnstorm, other than, “if you have your midterm, if you have your final, turn it in. If you have your timesheet, turn it in.” But we kinda open the floor up to everyone who comes, and say, “does anybody have any questions about anything? Does anyone have any comments?” Like, “how’s everyone doing?” And then we, like for our midterm meeting, which was the beginning of February, we said, “if any group wants to talk to us, like, individually, like about their specific show or anything, please see us in the lobby after,” because rehearsal was starting. So, we’re like, “we’ll be in the lobby.” But kind of letting people know, or always letting them know, like, “we’re available. Email us. We’ll respond as best as we can. You know, don’t hesitate to reach out. That’s why we’re here.” So, just kind of letting people know that, even if we’re not there, we’re there. Like, “reach out,” you know, and we’ll do our best.

AIMEE: Yeah, absolutely. Yeah, I think that’s really important.

VERONICA: What are your strategies for when a situation arises that negatively affects your model for running the company? Kind of relating to crisis management.

AIMEE: Yeah, sure. I... you've gotta have a meeting. You've gotta talk, sit and talk. So, if it's an inside, internal thing, if it's dealing with a person or an event or something that happens, you've gotta be proactive and involve people. And never do it by yourself, you know. Always have a buddy. You know, have somebody else that is in the room. Have somebody else that's recording the conversation in a way, like, you know, mentally or, you know, so that you aren't alone making the decision with crisis management. So, that would be if it's an internal thing. If it's something that's external, facing the organization and you're not sure what to do, then again, it's...don't do gut reactions. You know, wait twenty-four hours, sit and have a moment. I mean, unless it's something that's very obvious that like everyone can say, "yes, we condemn this act," or, "we think this is wrong," or, you know, if it's really simple, then it has to be something where people need to sit around and come up with something that is public-facing, that is appropriate, and, in ways, kind of the talking points that you wanna say. And never make that gut reaction.

VERONICA: Yeah, I feel like with several things, my Artistic Director and I, like...I feel like I constantly reach out to him about certain things, and it's not that I don't wanna make the decision on my own. It's just that because we are a collaborative pair who are running this theater together, I feel like certain decisions we need to be on the same page with. Like if somebody emails me and says, "hey, I need to buy this dress for my show, but it's a couple dollars over budget. Is it okay, or should I look for something else?"

AIMEE: Yes. Yeah.

VERONICA: That, I feel comfortable answering on my own

AIMEE: Yeah. Oh yeah, sure.

VERONICA: But if it's something like, “hey, can we use the rehearsal space for this day, for this long, and can we do this next week?” I would be like, “okay, let me check in and I’ll get back to you.” And then I’ll be like, “hey, do you know if this space is being used? I think it’s free, but do you know something I don’t?” You know, anything like that. So, certain choices, I think we always, or we’re pretty good at making sure that we both are in agreement, or we’re both aware at least. Because there are certain choices that we could definitely make on our own.

AIMEE: Yeah.

VERONICA: But some, I feel like we both need to be aware of.

AIMEE: Yeah, and that’s just, I mean I hate to say it, it’s terrible, but it’s a “cover your butt” kind of situation. You want somebody else a part of that decision, cause sometimes making super tough decisions are really hard. You know, what if it’s a “somebody falls,” or it’s a-

VERONICA: Oh, yeah.

AIMEE: It’s a campus, you know, violent, you know, response to something that’s a part of the play, you know. Or something happens to one of the actors, or, you know, those are...I mean, lucky you have the protection of the University, but in a larger situation, it might not be that way.

VERONICA: Could you describe the transition process from The Glen to The Grove for Santa Cruz Shakespeare?

AIMEE: Sure, yeah. So, Shakespeare, or was closed as Shakespeare Santa Cruz in 2013. It was opened as a new non-profit in 2014. I think, I mean, you know the

background of all of this, right? And then in 2015, during the middle of the season, the University said, you know, “we are not interested in renting the space to you, year after year, and this will be your last season here.” So, while the season was going on, we needed to make some quick decisions about whether it was feasible to even find another outdoor venue in Santa Cruz. And so, there was a lot of different outdoor spaces that were reviewed over that summer and considered, and eventually the space that was chosen was a part of the park system. And then the other kind of management fiscal, you know, responsibility decision that had to be made was “how soon can this new theater be created? How soon do we need it to be created?” Because, how much reserves did the company have to not produce for a year? And if it had just started to get the momentum going of being this “new” festival, “new,” you know, in quotations, how could it not have a season? And so, that was kind of part of the process, and it was decided that there was no way the company could afford, financially, and afford, you know, from a PR/Marketing kind of perspective, to lose, in a sense, a season of...due to construction.

VERONICA: During your time as a Managing Director, did you have a favorite production produced by Santa Cruz Shakespeare, and what aspects of it stood out from the others?

AIMEE: Hmm...okay. One of my favorites was the 2016, which was the first year in The Grove, of *Hamlet*, because there was a female actress, Kate Eastwood Norris-

VERONICA: I remember the photos of it.

AIMEE: -who played Hamlet. And I just thought that that was a perfect example of how we...you know, Mike’s overriding artistic philosophy about gender equity and roles really played out in a beautiful way; and she was just fabulous. And it just made a lot of different audience members see the production and the play in another light,

and I think that was really fabulous. I mean, obviously the productions what we did as a new non-profit in 2014 in The Glen were really fun and exciting cause it was like, everybody was so excited and it was new and it was something different, but it wasn't something different because it was in the old space. And so that was, you know, there was something about being in-between worlds that year that was kind of unique. Let's see...I guess I would say that yeah, *Hamlet* was probably, to me, one of my favorite productions, but I really did enjoy *Pride and Prejudice* last season.

VERONICA: Oh, me too. I loved watching that.

AIMEE: Oh, I just think it was such an enjoyable play that, even though it wasn't Shakespeare, had this sense of classical theatre, but was irreverent and funny and light-hearted, and the exact type of...kinda, it set the tone between smart intellectualism, which I think the Santa Cruz audiences are, and just being completely silly and outlandish, which is what you want in the summer.

VERONICA: Throw in some Beyoncé- (laughs).

AIMEE: -is what you want in a summer production. You wanna come to the theater at night and enjoy yourself. You know, you can save heavy-duty depressing dramas for wintertime, I don't know. But, yeah.

VERONICA: Not it was, it was a good time. I really enjoyed myself-

AIMEE: Yeah.

VERONICA: -watching that production.

AIMEE: So yeah, those were the two that came to mind.

VERONICA: Is there anything you know now about being in a leadership or management position that you wish you knew when you were starting out?

AIMEE: Oh, okay. It's hard. It's really hard to be a manager. It's really hard to be a leader. I wish somebody had told me that people won't like you, and that's okay; that you won't be told things or feel as part of, like, the theatre company or as part of the group anymore. Because you're in charge. You're either signing the paychecks or you're, you know, you're the connection with the board, and so people don't wanna tell you things about what...and so there's some kind of isolation in being a leader and a manager, in that respect, that is different than being part of the general company, where you're not as responsible, you know, for the overall welfare of everybody. That being said, I liked doing that. I mean, I really did like taking care of, you know, a company of employees and people. But I think there is some, you know, that stupid old proverb: "it's lonely at the top." I mean, there is some truth to that. So, there's something about that that I wish maybe somebody had told me. And that it's...it requires particular skill sets that maybe I personally didn't always have; like, sometimes it requires being okay with conflict. It has to...things sometimes are really uncomfortable in discussions, and you have to be okay with that. And that was really hard for me sometimes. It was hard to just leave a meeting and know that everybody wasn't gonna be happy, leaving that meeting; somebody was gonna be disappointed. Somebody was gonna...and other people would be great and happy and then you would be somewhere in the middle of like, "was that the right choice? Was it not the right choice?" And so, I mean that's just my own personal management or leadership style. You know, I kinda just wanted everybody to leave going, "this is great," you know. "You got some concessions, you got some concessions, but we're gonna make a great product in the end," and I think for the most part, that's how things did go. But there was always a time where I just, I didn't want the conflict of somebody walking out and being frustrated. But of course, we're all artists and we think with our hearts,

you know, more than we think with our heads. So, maybe those are two things, and that, you know, are part of just leadership roles. And also, the weight of the responsibility of running an organization; knowing how to balance that. Knowing how to not take things personally, and knowing that you are responsible, ultimately, for some of the choices that the organization as a whole makes and being okay with that.

VERONICA: Yeah, something personally for me to is I try not to take it personally, and also just the reality that you can be making the best decisions that you can-

AIMEE: At that time.

VERONICA: -and at the end of the day, someone, somewhere is not going to be totally happy with it.

AIMEE: Oh, yeah.

VERONICA: And you just...

AIMEE: And you have to be okay with that.

VERONICA: -it comes to a point where you can't help it.

AIMEE: Nope.

VERONICA: You're like, "I can't...", you know. So, it's like, you could make the best cake ever and someone's not gonna like frosting.

AIMEE: Yeah. Yeah, exactly.

VERONICA: Like, I don't know (laughs). Something like that, you know.

AIMEE: Yeah, that's totally right.

VERONICA: Alright, the last question is: overall, what has been one of the most rewarding experiences you've had with theatre arts management?

AIMEE: I just, I love the end result. I love being at the back of the theater. So glad I'm not backstage; so glad I'm not on stage. Love being at the back of the theater and watching the audience's reaction to what we've created. You know, that's the moment where the performing arts...that's the synergy, right? I mean, you just can't have people on stage in front of nobody. We don't do art in a bubble; we do it for other people. And so, to me, some of those experiences, you know, student matinee performances, listening in the lobby at night when people leave and having animated discussions, good or bad, about the production. You know, "oh my god, I hated that scene!" "No, I didn't! I thought it was great. I loved how they did...blah blah blah blah blah." So, seeing how the end product is received. And then, obviously, watching over the last five years with the internship program. Seeing how the young artists react to being a part of a professional company for a summer, and how they learn and grow and change over the course of three months. You know, being an educator too, that part of it has been really exciting for me, and to see where people go and head out, and how, you know, "will they remember that one random summer, and what they learned or not learned, or you know, something from it. And so, for me, I think those are, you know in general, experiences that I'm proud of participating in and being a part of.

VERONICA: Well, that is all that I have. Thank you so much-

AIMEE: Oh my gosh, are you sure!?

VERONICA: -for the interview! Yeah.

Veronica Frisenda's interview with David Lee Cuthbert

March 31st, 2020

VERONICA: Okay so, question number one, I have: what was your original concept for Barnstorm? And then with this, I was hoping just to learn more and get more information on poor theatre and kind of your...like, the regional theatre model and, like poor theatre versus League of Regional Theatre; information on stuff like that. I know that's a lot in one question, but yeah.

CUTHBERT: Yeah, and I've done similar things before for theses...theseses (Veronica laughs)? I've gone through these questions before for thesi, and what's funny is usually by the time I finish the first question, they're like "well that answered actually all the questions," cause, you know, it's kinda hard to like, you know, not extrapolate the entire history from that. So... alright so, in 2003, I interviewed for the job here as assistant professor, specifically focused on lighting design. It was a new line; they'd never had a lighting designer before, and it was paid for partially with money from DANM (Digital Arts and New Media). So actually, the position originally was viewed to be paid, you know, to be a split line between DANM and Theatre Arts. But DANM didn't exist yet; they didn't open for like probably three or four more years after that. So, by the time they opened, they were like "what do we do with you? You're a lighting designer. We don't know what to do with that." And so, there was a whole big history there as well. So, I've been Theatre Arts the whole time, basically. But when I came in... they ask you to teach a class, like they always do. So okay, I taught a class, and what I had had success in using as an educational mission, the tools I had used, was using my own work at the time to basically model an example on how to get from, you know, "introductory, getting into the business" sort of work, to building a career. And basically, working with poor theatre, right? And that, the...as lighting designer, the tricks that I used working in poor theatre models, you know, lighting with unusual sources. You know, buying all my light

from Home Depot, you know, things like that. Really thinking outside the box; it forced me to be more creative. And it was that work that actually then got, you know, made people start to pay attention to the work that I was doing, and made the, you know, professional model theaters, the regional models, start to pay attention to the work that I was doing and actually, you know, began to hire me more and more. That whole time, I was still continuing to work in poor theatre. Specifically, I was a resident artist at Sledgehammer Theatre, which was Kirsten's theatre company in San Diego. And so that was the class that I taught. And so, we talked. You know, I showed some examples and we talked through, you know, ways of working and such for like half an hour. And then I had Eric Mack actually just bring up a whole bunch of gear, you know, clip lights, fluorescents, just stuff that he had laying around. And I said "okay," you know, "someone, name an environment and we're going to light it with what we have on hand." And so they came up with, you know, someone had said, "oh well, there's this scene I'm working on right now." So, they described the scene, and then all the students got up and we took all the lights and we created it with just available sources. After that class, I was approached by Danny Scheie, who was the chair at the time, and Kimberly Jannarone, who were like, "that was great. We need a model of that here on our campus, desperately. If you were to be hired, would you be interested in running that?" And I'm like "yeah, absolutely." I mean, that's what I do. So, I got the job, and then a year later, you know, for the first year of my time here I basically was working on putting together a program. And then the following year, we launched with two students, and it's been going ever since.

VERONICA: Awesome. Let's see, I was wondering, how did Barnstorm get its name?

CUTHBERT: That was a good question. We talked a lot about it and, in fact, the first-it didn't have a name for the first, you know, introductory part of the season. Once we started, it had the name. But it was when we picked the student directors that

they actually were involved in the conversation as well. And it was always The Barn, so the idea, you know, of it being “Barnstormers,” or, you know, something like that came about. And it really, I mean, you know I think I pitched like a couple of variations of it and the students, they liked “Barnstorm” best, and that’s what it’s been ever since. There’s been a lot of discussion about, “is the S capitalized?” (Veronica laughs) Or, you know. It’s like, I don’t care (Cuthbert laughs).

VERONICA: Yeah, in my head I was thinking, like thinking of how it got its name; like what my assumptions were. And I was like, “okay, well the Barn part makes sense,” cause it’s a literal barn. And I was like, “storm, Barn-storm.” I was like, “did a bunch of students one day just storm the barn, and they’re like “we’re gonna go storm the barn and create theatre.” And then someone was like, “that’s it, you guys.”

CUTHBERT: “It’s a great name!”

VERONICA: Yeah.

CUTHBERT: No, it’s, you know, the old...the original airplane pilots who would do barnstorming shows? That’s where, basically, the term came from. And in fact, the first couple of posters for the first couple of seasons always, you know, included, like, a biplane, you know, dive-bombing the Barn.

VERONICA: What is the most experimental and/or strangest performance that has even been on in the Barn?

CUTHBERT: You know, it’s hard to pick one because there’s been a lot of crazy things. You know, there’s...And it's interesting how student’s passions and interests change over time. So, there was, you know, there was *Syndication Vindication*. I mean, have you ever heard of that?

VERONICA: The name sounds kind of familiar.

CUTHBERT: Yeah, so the idea-

VERONICA: Maybe I saw it on a poster.

CUTHBERT: Yeah. The idea was that they would get scripts for TV shows and perform them, basically. So, it was like...I mean it's not unlike what, you know, *Mr. Burns: A Post-Apocalyptic Play*, are you familiar with that?

VERONICA: No, I'm not.

CUTHBERT: Okay, so basically the concept of this play is that society is destroyed, and the only literature left is a copy of a Simpsons episode. And so, for generations, people like, you know, read it and tell it and it gets handed down. And so, the first act is like, you know, retelling the story as it should be and then like the last act is like, you know hundreds of years in the future and it's been extrapolated. So that's always been very interesting. I mean, there's been *Twenty-Four Hour Theatre*. There's been, you know, after...really, I mean for me, the stuff that stuck with me most was not really performance at all, which was just after the elections in 2016, when Trump was elected. You know, just the pail that fell over this place was really distressing, and the students wanted an outlet for it. And so, for several weeks, really the Barn became kind of a central hub for people just to kind of gather and get up and talk, and people did poetry and spoken-word stuff, and or just, you know, just told stories. And it was really incredibly moving, you know. It wasn't theatre, per say, but it was, you know, basically people going, "we have this outlet. We need to figure out how to make use of it." So, it's hard to pick one that was really, you know, the most obscure use of it.

VERONICA: Yeah, I can't even pick my favorite movie. I'm like-

CUTHBERT: God, of course not (laughs).

VERONICA: -there's so many out there. Like maybe a genre by a certain director from a certain decade, but like overall...like it's, for me, like I know some people, they know for sure: first favorite movie, second favorite movie, or so on. But for me, it's a little hard.

CUTHBERT: Yeah.

VERONICA: Okay, so was the Barn...I know it's been a student-run theatre company since 2004. Was it like, existing as a company and as a performance space prior to 2004?

CUTHBERT: Yeah, so that was the first thing we did, when we created Barnstorm, was deciding on a space. And at the time, the theatre department had four spaces, right. So, we had the Experimental Theatre, the Main Stage, the Second Stage, and the Barn. And every quarter, we did four productions, including in the Barn. And so, there was a long conversation: "which venue do we use for this student-run theater and such?" And really, I mean...once we thought about it at all, the Barn made perfect sense, because it was isolated; it was, you know, at the front of campus. It's, you know, sort of a calling card for the department, and it's a stand-alone thing, you know. It wasn't like taking part of our complex and switching it around. It was going, "okay, this is already a stand-alone thing." So...and, in essence also, the budget that's given to the Barn hasn't really changed from those days. So, it's still basically one production a quarter set aside for the Barn. That's how we budget it.

VERONICA: Yeah, I remember seeing...because we hung up a lot more of the posters that were archived-

CUTHBERT: Oh, great.

VERONICA: -in the Barn, on the walls; yeah, because we had so many like, in boxes; like some were extra copies of posters already on the walls. But some-

CUTHBERT: Oh, fantastic.

VERONICA: -had just been there, and I was like, “let’s spread these out and fill these walls. So...

CUTHBERT: What a great idea.

VERONICA: Yeah so, I think that was at the end of fall quarter...yeah, when we started doing that. And then we made...I made an effort to make sure that all the productions that Rey and I had put on that had posters, cause not every single production-

CUTHBERT: Of course.

VERONICA: Like the improv shows didn’t have posters made, or the ones that did, I made sure to...they have their own section on the wall in the Barn. And then when that was a little too full, we scooted it over and then there’s more posters there. So-

CUTHBERT: That’s great.

VERONICA: Yeah, I’m really happy that we got those on the wall. I remember, there was one poster there that said, “directed by Mike Ryan.”

CUTHBERT: Yeah.

VERONICA: And I was like, “oh, was that before it was student-ran?” Or like...

CUTHBERT: “Lefty,” yeah. *Waiting for Lefty*. Yeah, Mike Ryan was a lecturer here, and so the students just said, “hey, will you work with us?” *Waiting for Lefty*’s a really small cast too, so he...it basically was more like an acting class exercise, really.

But yep. Yeah, I mean we've had a lot of that. I mean, Kimberly Jannarone used to do, you know, working with Ben from music. You know, they would do music cabarets and such. I'm sure you found information on that. So, yeah there's been a lot of faculty involvement over the years, but we've always tried to keep it student managed. And-

VERONICA: Yeah.

CUTHBERT: I mean, it's been one of the problems with Kimberly's song cabarets, is one year the directors came to me and said, "we don't wanna do Kimberly's song cabarets," and this had been going on every single year for like five years. And I'm like, "you're the directors. You get to say no." And they're like, "but she's our teacher," you know; "So how are we supposed to say no to our teacher?" And so, I had to get involved in that. But-

VERONICA: Yeah.

CUTHBERT: But, aside from that, I mean no, there's been a lot of things like that. I think there's been, you know, faculty have acted in shows there, I know and such. But for the most part, we try and keep it, students... student managed.

VERONICA: Yeah, so it's been consistently student-ran since 2004, so like most of its existence at UC has been student-ran, correct?

CUTHBERT: Yeah.

VERONICA: Because before it had, like just been getting started at UC, and then it shifted into student-run theatre company

CUTHBERT: Right.

VERONICA: I was wondering if you happen to have the...I know Leah Gardner, who was like the Barnstorm, one of the Barnstorm directors from 2004, created or started a handbook for Barn, and I don't know if you had any access or information on that, and I'm assuming that was probably the first one created for Barnstorm, at least by a student. So, I just wanted...just any kind of general information on its existence, or like, information on it, in general.

CUTHBERT: Well, I don't have that one. I know there's been many revisions over the years. I mean, do you have any version of one, or...?

VERONICA: The only one I have, because I know Google Docs only goes back so far. So, digitally and physically, the only one that I've come across is Paul Rossi's from 2015.

CUTHBERT: Paul's, yeah. It's kinda funny cause every year, the students would say, you know, "oh, as our thesis, we're going to put together...we're gonna update the manual." And of course, it's just, you know, everyone's always too busy; it never really happens. So Paul was the first time that someone actually sat down and said, "okay, here's," you know, "here's how we're doing every single step," which was great so...but obviously, that was their year and every year it changes a little bit. I don't think I have that one. I can look on my old computer; I still have my like, original computer from when I first started working here; I can look on that and see if it happens to be on that. It would take me a day or two to dig that up though-

VERONICA: Oh yeah, of course.

CUTHBERT: -but I'll take a look.

VERONICA: Yeah. No, that would be amazing.

CUTHBERT: Okay.

VERONICA: Alright, and then...Over the last fifteen years, what do you think has been a consistent positive aspect of Barnstorm, and also is there a consistent negative that could be, that you think could be resolved or made better in any way.

CUTHBERT: You know, what's really interesting and...this is no reflection on you and Rey, but we always, you know, when we started it, we always kind of imagined that there would be like, you know, a ton of interest in it. But it always is kind of just barely worked out that every year there's two students who are clearly the ones who should be managing the Barn, you know. And so that's always been sort of an interesting thing. How we interface that with the curriculum, you know, because it's obviously also a class, and how we kind of like arrange it in such a way that, "okay, the enrollments are how we get funding for it, so everyone has to be enrolled in all of this," has been really challenging. I mean, for me, the fine line that I walk always is that I, you know...I don't know if I ever told you this, but the joke always is that I see my job as the, you know, advisor to be basically "let you do what you want, and if you get arrested, I bail you out," right. That's my main task here, is keeping you, you know, from extreme harm. And then just making sure that, you know, if a student is sending up distress signals of some kind that your radar is attune to that. The challenge with that for me has always been, you know, at the end of the year when I read the evaluations and it's always like, "I guess I took this class with this guy 'Cuthbert,' but I never saw him once, so he must not give a shit about the Barn," you know. And so I'm always like, "okay, well I really should like, you know, make more, you know, appearances and be more of a presence, but that by the same token would be sort of counterproductive to the whole spirit of the Barn, and the whole idea that it's a student-

VERONICA: Student-ran.

CUTHBERT: Well but it's also a student safe-space, you know, in a lot of ways. And so, you know, as much as I'd love to think that I'm the hip professor who can, you know, talk to the students and all that, I mean we all know my presence, you know, changes the dynamic in a room when I walk into it, and I'm very aware of that. So it's, for me, it's always been that fine line of just kind of like, "how do we ensure that the students feel empowered, that they feel a sense of ownership, but that there's also that sort of safety net that they can fall back on if things begin to become problematic or something, that there's something they can fall back on?" And there's been challenges, you know. There's been injuries; there's been, as you're well aware, you know probably, tremendous emotional challenges throughout, you know. Sometimes you have someone who's, you know, just got a lot of emotion they're trying to deal with; that's always an issue, you know. So, there've been a lot of challenges like that all along the way. But the fact that we have this as a student space is really, you know, anytime there's any challenges to it, you know, that's basically all I have to say is like, you know, "it's a student-safe space. It's a student-run venue. It's a class," you know. It's always been pretty easy to defend. I think I may have even told you; I had a group of people from all over the University go, "we wanna tour the Barn." And so, in the fall, I walked them through the Barn and said, "okay, here it is," you know. "I don't know what you wanna see this for, but this is what we have." And they're like, "oh, okay. And so, you do what, like is there, like one performance here a quarter or something?" And I'm like, "no, there's, you know, there's stuff every weekend," you know. "Sometimes I drive by at ten o'clock at night and there's a line out the door." You know, there's...it's constantly in use. There's at least, you know, eight to twelve different types of performances every quarter, and they were all surprised. Like they didn't even have a clue that that sort of thing was going on. You know, they all assumed it was just something that we kind of like, you

know, was derelict. But the fact that it's a laboratory space, that fact that it's, you know, a class, that really has been our saving grace for it because I think if we didn't have Barnstorm, I think we would have lost the barn a long time ago, because there's so much interest in it as sort of a, you know, a touchstone basically; an entry point to the University. Every single department, every single, you know, unit on campus would love to get their hands on it. But we've been able to hold on to it for a long time.

VERONICA: Yeah, it's this huge building right at the base of campus and, you know-

CUTHBERT: Exactly.

VERONICA: -it's right there. Buses go by it every day. Everyone-

CUTHBERT: Exactly.

VERONICA: You have to drive by it to get to campus.

CUTHBERT: Yeah, and I mean and look what they did to the hay barn. You know, I mean they spent god knows what turning that into a, you know, a chic little place. You know, I mean I'm sure lots of different units would love to have that sort of, you know, prestige right there; it's prime real estate, you're absolutely right.

VERONICA: Yeah. So, this question, let's see...what does the Barn mean, this expands a little bit, what does the Barn mean to the town and also in relation to the theatre arts department?

CUTHBERT: Well, to the town, I mean I have to say again the one time I saw the town really engage with it was after the election, when we did really open it up to, you know, it being a place where people could come and talk. And that was probably

the most draw that I saw from the town. As you know, we have a huge town and gown issue, you know, as a department basically, that simply getting people to come up here and see our shows is a big thing because the town views us as being, you know, “we’re the reason that Shakespeare Santa Cruz doesn’t exist,” and all of those sorts of weird, you know, non-truth rumors. So, it’s been difficult to engage a lot with the town, even though we live in an arts community, which I find really, really distressing because one of the things that people say is like, “oh, we can’t figure out how to get to the Theatre Arts Complex on campus.” And it’s like, “well, everyone can figure out how to get to the Barn at least, right, so you should be able to do that.” When you say how to view it from the department, that’s a tricky question because how do you view the department? I mean, when you ask me as Chair about the department, I think about, you know, the faculty, the majors, the grad students, you know. But obviously, you know, asking any individual within the department, they view it as sort of a different thing. So, could you narrow that down a little bit more for me?

VERONICA: I think it was just...it was kind of like a question we formulated in one of my classes.

CUTHBERT: Okay.

VERONICA: And it was just cause like, cause Barnstorm is like, a student-run theatre company and its part of the University and it’s connected to the Theatre Arts department, but it’s also, like its own entity.

CUTHBERT: Yeah, okay.

VERONICA: It’s like connected, but not connected at the same time.

CUTHBERT: Right, and that was really the idea, and it was really conceptually built on the model of the poor theater, right; Artaud and all that, of like, you know, having

a poor theatre space. So, in that way, again, it really has become sort of this almost sacred sort of thing within the department where it is student engagement that runs the place basically, right? That we don't pick the shows, that, you know, we'll fight for your right to do whatever it is you want in there. You know that we would avoid censorship and all that sort of thing. So really it, for me, you know, thinking about it as a departmental standpoint, that's what it represents. And in fact, it is so intertwined with our department, it's hard to, for me to even, you know, think about them in separate terms because, you know, for better or worse, we use that as a draw, as well as you know it. We say, you know, "hey," you know, "you can come here and you can, you know, you can study theatre and you can become a designer or an actor or whatever, but you can also, you know, we have this model where you can run your own company." And the directors, you know, who've...the director's who've gone through Barnstorm, we see them still out in the industry and they really are people who, you know, are in demand, basically cause they understand what you need to do to make theatre work. You know, they're creators. And that's, that really gets down to the whole, thinking about our whole department, right? You think about, say the MA program, right, which is a little bit nebulous, right? It's not a clearly defined, "here's what you're going to learn, here's your classes," and that sort of thing, because we want it to be a little more open-ended, and we want to be turning out people who are generalists, who are able to think about theatre in wider terms, right? And that gets down to the undergraduates as well, right? An undergraduate comes to us and goes, "hey, I'm an... actor. I'm a scenic designer. I'm a this, I'm a that, I'm a whatever. I'm a playwright," right, and we're like, "not yet, you're not, right? You, you know, you're going to try a whole bunch of different things, you know. And you might be a stage manager, we don't know that," you know. So, our whole program is built on the concept of, you know, everyone's basically a generalist, right? And then you can begin to think about it in more and more narrow terms once you have the whole breadth of experience. But it isn't until you're able to kind of like have that full

experience that you're able to narrow it down. So, in that way, having a poor theatre model, having a model that students can have ownership of, but then also, and I'll just be really blunt about this, it's a great gateway into our department as well. You know, because a lot of times, you know, a student goes, "oh, I would love to get involved with shows, but you know, auditioning, that's scary, whatever I don't really know." But going to Barnstorm and saying, "oh, it's a class and everyone's gonna get in it, but you know, why don't you just help out with something." That I think is a little bit easier as a first step, you know. Or a student coming into a strange university and going, "okay," you know, "that I can do, there's just students and stuff here. They just need help. Yeah, I'll pick up a hammer and do whatever needs to be done," right? So that spirit, you know, really helps kind of get people interested in...to what we're doing as a department. And we've had fantastic students who basically have done nothing but Barnstorm their entire career here, and that's totally fine, right. We totally respect that. And then we've also had students who like, do a show or two at Barnstorm and then, you know, start to take off and then they wanna do more faculty shows and things like that as well. So-

VERONICA: Or both at the same time.

CUTHBERT: Right, exactly. So, it's a great way...and then also, you know, we have people who are like, you know, "oh, I'm a," you know, "costume designer, but hey, I kinda like writing plays and I'd love to see something I was, you know, I wrote read," you know, or whatever. And it just gives a lot more opportunities for things like that, where students feel safe venturing out and trying something really outside their comfort zone. So, I think that answered the question.

VERONICA: Oh, it does, yeah. Thank you.

CUTHBERT: Okay, good.

VERONICA: So, this kind of goes back to...about the town. I was wondering if you knew if there was like a way, and this is another question that we formulated in one of my classes that kind of goes beyond the university: is there a way to get higher engagement to serve the community through marketing, let's say?

CUTHBERT: Yeah, I think there is, but it's a tough nut to crack. And we have not, as a department, been able to really crack it yet. So, smarter minds than mine are gonna have to work on it, quite frankly. And again, it gets back to this whole concept of, you know, you weren't around for this but when Shakespeare Santa Cruz was basically taken away, I mean...quick overview. So, Shakespeare Santa Cruz was founded as the theatre department, right. So, the theatre department started doing summer stuff in The Glen. It got built up; it grew. Audrey Stanley kind of founded it. People came here to direct and then stayed, right. So, Danny Scheie was brought in as an actor originally, then became Artistic Director.

VERONICA: Oh, cool.

CUTHBERT: You know, same with Paul Whitworth and all these people. So, a lot of the people who were professors in the department, particularly when I started, came here for Shakespeare Santa Cruz. And so, to say that, "oh, the department killed Shakespeare Santa Cruz," is like, "that doesn't make sense. We wouldn't do that," right. So, what basically happened was, what often happens at the university level, and I'll deny ever having said this, but is basically one day I picked up the phone and was the dean going, "sorry, the Chancellor and the EVC just called us to say that Shakespeare Santa Cruz doesn't exist anymore," cause they were two million dollars in debt and they got tired of carrying all that much debt. It was like, "(sighs) okay," you know. So, we lost a major research arm. The community, as a large, views us as the ones who killed Shakespeare Santa Cruz, even though we were the ones who built it up for many, many years, right. And so, what I saw in the press, and what I still see

sometimes when there's an article about something going on on campus or whatever, is I'll see someone go like, "I will never go see a show there and I will never give a dime to that...them, because they killed Shakespeare Santa Cruz," and it's like, "what are you talking about? You know, we, that was like a... that was like cutting off our arm, or something, right. It was not something we would do, it's not something we celebrated, but it created such a rift between us and the community that it's been very difficult to move forward past that. Now, we're at a point now where it's been long enough, I think, that people...that we're able to begin to move past it a little bit. But every effort we've made to reach out to the community, to do advertising, to make it more of a, you know, a voice that appeals to them and such, it really has not met well with success. And I think that what would...I think the steps we would have to take, as a department, would be sort of a more integrated approach to like, "hey, you know, if you buy this, you get...you can see any four of our shows in any of our spaces that include these really great shows, which includes," you know, "something by Marianne Weems, and" you know, "something at the Barn," and whatever. That you have this wider experience that would appeal to the sort of funky, artistic, nature of the town that we're in, rather than just going, "oh, here's another show that we're doing," right. But that would involve, you know, having to think about a season, right, that was some sort of comprehensive "works together as a whole season," rather than just going, "well, we have this student who wants to direct this and they're a really good student, so they should go and direct it," right. It's hard to break away from that when what we've been doing for so long, is like going, "okay, you know, this student is now ready to direct. They really wanna do this piece. We really wanna tell them they have to do something else that's not really in their ballpark because that's gonna fit more in a full season," right. So, it's difficult because we've always wanted to put our students' needs over the needs of, you know, marketing and

program, right. So, it's been a difficult challenge to try and come up with a solution for.

VERONICA: I'm curious as to what certain people mean, because saying you killed something is like, so final-sounding, and Shakespeare Santa Cruz is still continuing. Like it's alive and well, it's just at The Grove now. Like, I interned for them last summer, and so like, it's just, it's interesting to hear people say that. Obviously, I wasn't there at the time, but to hear them say the word, like "killed..." cause it's still alive. I mean, I'm sure it was a difficult transition when all that was going on, but-

CUTHBERT: And it was absolutely not handled well by the university. Did we...basically they said, you know, they gave us no voice in it. We had a plan in place; I dust it off every once in a while, to look at it. We actually had hundreds and hundreds of hours, had a committee formed to have a plan in place that would basically bring it back into the department, and then the dean at the time, Dean Yager, had promised us an FTE line, a professor that we could go out and hire whose only job would be Artistic Director of Shakespeare Santa Cruz; we hadn't had that for many many years. And so, the idea of being able to hire an FTE who would run Shakespeare Santa Cruz would then...we as a department and division would be controlling, rather than it being a not-for-profit that was completely separate from us. Which was never how it was set up to be, but it slowly became that over time. So, we were in the midst of this big planning operation to bring it back into the department, and we lost it. So, it was devastating. I mean, I still remember, I was working on a show in San Jose and, you know, at like nine o'clock in the morning, I got a text from the dean saying, "it's gone. We didn't have a voice in it. They took it away. It's dead."

VERONICA: Ahhh!

CUTHBERT: And I'm like, that's so terrible. And like ten minutes later, my phone rang and it was Patty, and I picked up and she couldn't talk. She was so distraught.

VERONICA: Yeah.

CUTHBERT: You know, and it was terrible. It was a real blow for our department. And we've never really recovered from that because it's, you know, it served as an outreach for the community and such. So, it's a challenge.

VERONICA: Yeah. My final question is-

CUTHBERT: Yes?

VERONICA: (laughs) -in your opinion, how do you think that Barnstorm could progress further, and in any way, how could my research help with that? Either with helping the Barn progress further, or maybe aiding in an existing problem, so on and so forth.

CUTHBERT: Well, I mean I think the challenge of it progressing is that it's always going to be this...the energy and spirit of the two directors, right? What they bring to it, you know.

VERONICA: Yeah. Sometimes three.

CUTHBERT: Yeah, well, sometimes three. Three doesn't work well, I gotta say. Because usually what happens, I mean I don't know how much you know about, you know, personal dynamics and such, but usually when there's three, two people gain up on one. Yeah so, it's always ended up being that way. So, two seems to work out really well. For it to be flexible so that the two people who come in are able to create what they want...I mean, you saw it yourself in a sort of microcosm of that, you know. When you and Rey first came in, the first quarter you were like, "we're not

quite sure what to do,” but the second quarter, you kind of took off and nailed it and ran with it. You felt ownership and you made it what you wanted it to be, right? And every year, we want people to have the ability to bring that energy to it and create their own art, you know. Create their own theater of community, or whatever, right? So, I mean I could see it being sort of like...I mean, like the flyers that come out of The Nickelodeon about, like “what movies are playing when,” sort of thing, right. I could see something like that, you know, where you’ve got a little bit more defined, “oh, you know, every weekend,” you know, “Sundays at ten is Improv,” or something like that. You know, there’ll be a different improv group, or something like that there’s more of a sort of “set menu” of what’s gonna be happening when, you know; third weekend is always a show, you know, a fully produced show, or whatever, right? And then that way we could market it as like a mini season, like The Nickelodeon, or something like that; that you’ve got, you know, “here’s what’s going on this month in, or this quarter, in the Barn,” and it follows along a little bit more, organized way. And I think that would then begin to get the community engaged and bring a lot more interest to it because people would know what to expect, rather than just every single production having its own marketing and-

VERONICA: Yeah.

CUTHBERT: -doing its own sort of random thing. I think in order for it to grow in the way that you’re talking about, to have more outreach and such, would really be about, you know, making sure that the community understood, you know, what was available when. And that it was fairly consistent, you know, quarter to quarter.

VERONICA: Yeah, that’s a good idea. Having like, almost like a flyer with, like even if it’s not extremely specific; be like, “oh, like for this quarter there’s Improv,”

and even if we're still plugging in like, who's performing when and like, what their theme is or-

CUTHBERT: Yeah, yeah.

VERONICA: -however it's gonna be, it's like "oh, you can expect every other Friday night at 8 PM, there's gonna be an Improv group, and then we have a full-fledged production that's this full weekend at the end of this month," or-

CUTHBERT: Yeah.

VERONICA: -so on, "and we have open mic night," you know. "We're experimenting with this," and yeah. And a lot of the productions are free, so I mean, people get free two hours of entertainment.

CUTHBERT: Exactly, that's great. I mean, I think something like that...but what that also would require would be like, the ability to sort of hand the information, you know, year to year, you know, to the next directors and such, so there was like a more set way of doing that. And so far, we've just, we've never really been able to engage on that level.

VERONICA: Well, I think I've gotten some amazing information.

CUTHBERT: Good.

VERONICA: I appreciate you taking the time to have the interview with me.

CUTHBERT: Of course, of course.

VERONICA: Thank you so, so much.

CUTHBERT: No problem.

VERONICA: And like I said, if I... whatever I end up using, I'll let you know. Like, "Hey Cuthbert, I'm going to take some information from our interview and plant it in my paper," like, you know.

CUTHBERT: Totally fine.

VERONICA: But I'll be in touch with all of that information.

CUTHBERT: Sounds good.

APPENDIX E - Survey Questions

SECTION I

SECTION I is 6 parts. **Part A** of each question is multiple choice. **Part B** is elaboration on your answer in Part A. Write as little or as much as you feel necessary. You may give specific examples, go into more detail, etc. If you strongly agree or strongly disagree with something, please explain why.

- **Part I – Statements**
 - Q 1A: It is important to be a well-rounded theatre arts practitioner.
 - 1B: *Elaboration on your response to 1A*
 - Q 2A: I am aware of my current learning habits and my current skill level.
 - 2B: *Elaboration on your response to 2A*

- **Part II – Education Reflection**
 - Q 3A: I attempted to learn about different aspects of theatre and to work in multiple parts of theatre.
 - 3B: *Elaboration on your response to 3A*
 - Q 4A: I have a better understanding about how different parts of a theatre company work together.
 - 4B: *Elaboration on your response to 4A*
 - Q 5A: Through my work, I have improved as an artist and theatre practitioner this quarter.
 - 5B: *Elaboration on your response to 5A*
 - Q 6A: I have a clear idea of what I need to improve on as an artist and theatre practitioner.
 - 6B: *Elaboration on your response to 6A*
 - Q 7A: Barnstorm’s course structure helped me become more aware of my learning and my methods of learning.
 - 7B: *Elaboration on your response to 7A*
 - Q 8A: Barnstorm provided me with an interdisciplinary education.
 - 8B: *Elaboration on your response to 8A*

- **Part III – Support Calls**
 - Q 9A: Support calls helped me understand the different aspects of theatre.
 - 9B: *Elaboration on your response to 9A*
 - Q 10A: I chose support calls that were outside my field of focus (acting/directing/design/writing/etc.).
 - 10B: *Elaboration on your response to 10A*

- **Part IV – Workshops**
 - Q 11A: Workshops helped me understand the different aspects of theatre.
 - *11B: Elaboration on your response to 11A*
 - Q 12A: I chose workshops that were outside my field of focus (acting/directing/design/writing/etc.).
 - *12B: Elaboration on your response to 12A*

- **Part V – Productions**
 - Q 13A: The variety of productions and opportunities this quarter promoted new educational opportunities.
 - *13B: Elaboration on your response to 13A*
 - Q 14A: Barnstorm’s efforts to focus on new works and perspectives aided my education.
 - *14B: Elaboration on your response to 14A*
 - Q 15A: The productions selected this quarter reflected the Barnstorm community.
 - *15B: Elaboration on your response to 15A*

- **Part VI – Community and Environment**
 - Q 16A: Barnstorm provides a safe, encouraging and welcoming learning environment and community.
 - *16B: Elaboration on your response to 16A*
 - Q 17A: I made efforts to support Barnstormers outside of the course requirements.
 - *17B: Elaboration on your response to 17A*
 - Q 18A: Support calls helped me get to know the greater Barnstorm community.
 - *18B: Elaboration on your response to 18A*
 - Q 19A: Workshops helped me get to know the greater Barnstorm community.
 - *19B: Elaboration on your response to 19A*
 - Q 20A: I have a strong connection to the Barnstorm community.
 - *20B: Elaboration on your response to 20A*

SECTION II

Section II has 4 questions (questions 21-24) that are write-in responses. Please answer each question thoroughly and honestly.

21. Do you apply skills you have learned in Barnstorm in other areas of your life? How so?

22. What could future Barnstorm management do to help improve the Barnstorm education?

23. Do you feel the Barn Theater has an impact beyond the community and the university?

24. Any additional comments or anything that this survey did not mention that you would like to mention? Comments can be on the course, management, or anything in relation to Barnstorm either this quarter or previous quarters.

Note prior to taking the survey:

The following survey/questionnaire reflects the Barnstorm program. It is 2 sections total and contains multiple-choice questions and write-ins. The survey should take about 30-45 minutes to complete, but you may take less time or more time to complete it. You will not be graded on the survey - just receiving the points listed on the syllabus for the final. Completed surveys submitted on time receive full credit for the Barnstorm final. This survey is being administered by the 2019-2020 Managing Director Veronica Frisenda as continued research from the 2018-2019 Barnstorm survey that was administered by Artistic Director Benjamin Chau-Chiu, this time with Frisenda's revisions and edits. As part of the research for Frisenda's thesis, all the results will remain confidential. The results will be analyzed and compared with last year's results. Hearing directly from the students involved in Barnstorm will directly contribute to the research on how to make the Barnstorm program more consistent and organized. Remember to distinct your thoughts from where the Barn currently stands with what the Barn could potentially be.

Note at the end of the survey:

Thank you for taking this survey. I greatly appreciate your feedback and your being a part of the Barnstorm community.

APPENDIX F - Table of Survey Results

Questions 1-20	Strongly Agree	Agree	Neutral	Strongly Disagree	Disagree	Does Not Apply
Q 1: It is important to be a well-rounded theatre arts practitioner.	40, 65%	20, 32%	1, 2%	0, 0%	0, 0%	1, 2%
Q 2: I am aware of my current learning habits and my current skill level.	15, 24%	37, 60%	9, 15%	0, 0%	1, 2%	0, 0%
Q 3: I attempted to learn about different aspects of theatre and to work in multiple parts of theatre.	20, 32%	26, 42%	7, 11%	0, 0%	8, 13%	1, 2%
Q 4: I have a better understanding about how different parts of a theatre company work together.	31, 50%	22, 35%	7, 11%	0, 0%	2, 3%	0, 0%
Q 5: Through my work, I have improved as an artist and theatre practitioner this quarter.	40, 65%	16, 26%	4, 6%	1, 2%	1, 2%	0, 0%
Q 6: I have a clear idea of what I need to improve on as an artist and theatre practitioner.	19, 31%	31, 50%	6, 10%	0, 0%	4, 6%	2, 3%
Q 7: Barnstorm's course structure helped me become more aware of my learning and my methods of learning.	13, 21%	19, 31%	19, 31%	0, 0%	7, 11%	4, 6%
Q 8: Barnstorm provided me with an interdisciplinary education.	24, 39%	26, 42%	6, 10%	0, 0%	3, 5%	3, 5%
Q 9: Support calls helped me understand the different aspects of theatre.	19, 31%	29, 47%	7, 11%	1, 2%	2, 3%	4, 6%
Q 10: I chose support calls that were outside my field of focus (acting/directing/design/writing/etc.).	10, 16%	17, 27%	11, 18%	7, 11%	11, 18%	6, 10%

Q 11: Workshops helped me understand the different aspects of theatre.	10, 16%	28, 45%	9, 15%	0, 0%	4, 6%	11, 18%
Q 12: I chose workshops that were outside my field of focus (acting/directing/design/writing/etc.).	10, 16%	13, 21%	4, 6%	2, 3%	21, 34%	12, 19%
Q 13: The variety of productions and opportunities this quarter promoted new educational opportunities.	38, 61%	16, 26%	6, 10%	0, 0%	1, 2%	1, 2%
Q 14: Barnstorm's efforts to focus on new works and perspectives aided my education.	36, 58%	20, 32%	4, 6%	0, 0%	0, 0%	2, 3%
Q 15: The productions selected this quarter reflected the Barnstorm community.	40, 65%	15, 24%	2, 3%	0, 0%	1, 2%	4, 6%
Q 16: Barnstorm provides a safe, encouraging and welcoming learning environment and community.	47, 76%	14, 23%	1, 2%	0, 0%	0, 0%	0, 0%
Q 17: I made efforts to support Barnstormers outside of the course requirements.	26, 42%	20, 32%	6, 10%	2, 3%	7, 11%	1, 2%
Q 18: Support calls helped me get to know the greater Barnstorm community.	28, 45%	19, 31%	6, 10%	2, 3%	3, 5%	4, 6%
Q 19: Workshops helped me get to know the greater Barnstorm community.	14, 23%	22, 35%	9, 15%	0, 0%	11, 18%	6, 10%
Q 20: I have a strong connection to the Barnstorm community.	28, 45%	23, 37%	8, 13%	0, 0%	2, 3%	1, 2%

*Each row equals **62** - the total number of students who completed the survey.

*First figure = number of students, second figure(%), percentage of students in the class.

*Questions 21-24 were short answer responses - no multiple choice.

*The complete spreadsheet of survey results can be viewed at the following link:

file:///C:/Users/frve9/Desktop/THESIS/VFrisenda_Survey_Questionnaire_Results_BarnstormMD_Winter_2020.htm

APPENDIX H - Barnstorm Handbook 2020

University of California, Santa Cruz

Barnstorm: A Handbook
**A transformative guide to
running the Barn Theater.**

Veronica Frisenda, 2019/2020 Managing Director



**The creation of this handbook was inspired by and is a continuation of the handbooks created by Leah Gardner - Barnstorm Artistic Director, 2004/2005 and Paul Rossi - Barnstorm Production Manager, 2014/2015. As stated by these previous managers, I encourage future managers of the Barn to keep this handbook alive, adding more information and making updates as they see fit.*

TABLE OF CONTENTS

Mission Statement	3
Director Roles in Barnstorm	4
Points of Contact	7
Rehearsal Spaces	8
Budget--Reimbursement--Deposit	9
Publicity--Posters--Social Media	10
Keys, G-mail, and Lock Code	11
Facilities--Health and Safety	12
Storage--Barn Theater--Barnstorm office	13
Performances	14
Forms--chautauqua--timesheet--medical form--tracking--money	16

MISSION STATEMENT

Welcome to the Barn Theater, a unique performance space where students can create, re-create, experiment, socialize, discover, and advance their skills as theatre arts practitioners. Each year, 1-3 graduate students are selected to assume the role of a Barn Director, a role they maintain for that entire school year. With this high turnover rate, it is important for managers to maintain strong communication not only with each other and with their peers, but with Barnstorm's history as well. Whether it be reading past Barnstorm thesis papers, reaching out to past managers, having conversations with past and/or current faculty and students, or even reaching out to relevant sources beyond the university, understanding this theater company's journey will help shape current ideas and procedures and inspire future ones. This is a theatre arts course offered to any undergraduate student from any major; it is a creative learning environment for all involved to learn and grow through collaboration and exploration. The students may propose and bring to life a creative project that they are passionate about and want to shed light on. The opportunities and resources to learn about the variety of roles and what it's like to perform those roles in a theatre company, and most importantly the collaboration amongst peers and community building, flourish from Barnstorm. The skills learned, experiences had, and connections made through this program live beyond the university setting. The Barnstorm community, driven by passion, education, and simply the desire to have a joyful time, is a thrill to be a part of. Embrace the process. Enjoy the journey.

DIRECTOR ROLES IN BARNSTORM

According to the **AACT - American Association of Community Theatre**, the roles of Artistic Director, Managing Director, and Production Manager are as follows:

Artistic Director - responsible for conceiving, developing, and implementing the artistic vision and focus of the organization, and for major decisions about the ongoing development of the aesthetic values and activities. Some responsibilities may include:

- Hires, supervises and evaluates artistic personnel including directors, performers, designers, and stage managers; key technical personnel, including Production Manager and Technical Director
- Develops, implements, and evaluates programs for the year
- With chief administrative officer, develops annual program budget
- Acts as a spokesperson for the organization's artistic purpose via speaking engagements, public and social appearances, and, as requested, at fundraising events and solicitations
- Fosters the development of good relations with other cultural organizations by participating in meetings and joint activities where appropriate
- Reports to the Board of Directors on a regular basis to give an update on artistic activity
- Supervises the maintenance of written procedures manual for technical and production staff
- Directs at least one production per season

Managing Director - titled *Chief Administration Officer* on **AACT**. The MD oversees a majority of the business aspects of a theatre company. Some responsibilities may include:

- Coordination of long-range and annual planning in collaboration with the Artistic Director [if there is one] and the Board of Directors.
- Providing leadership for and actively participating in fundraising activities, donor development, grant seeking and grant reporting.
- Developing the annual budget, including providing monthly financial reporting and forecasting, cash flow management, capital spending and expenditures review and approval.
- Supervising the administrative staff and directing administrative operations.
- Managing the operation and maintenance of the theatre's physical plant.
- Administering and supporting, in conjunction with the Artistic Director and the Education Director [if these positions exist], all educational programs of the theatre.

- Acting as the representative and advocate of the theatre with government agencies, insurance companies, community and local business groups and arts organizations.

Production Manager - generally is responsible for budgeting, scheduling work, and oversees the cost effectiveness and planning of the entire production process, ensuring productions stay within their given budget. Some responsibilities may include:

- Securing the rights to present the play from the royalty house or publisher-agent.
- Budgeting
- Deciding date, time and venue
- Forming a production team
- Production meetings
- Scheduling rehearsals and performances
- Setting the rehearsal venue
- First call
- Rehearsal process and preparation
- Financial accounting of the show's expenses and revenues

According to Artistic Director Leah Gardner (2004/05), Production Manager Paul Rossi (2014/15), with edits from Managing Director Veronica Frisenda (2019/20), the roles of the Artistic Director, Managing Director, and Production Manager in Barnstorm are as follows:

All Managers:

- Planning and scheduling of the quarterly season of shows, provided in a timely fashion to the Department and Arts Events office with performance dates and times
- Develop, implement, and evaluate artistic programs (workshops, etc.) for the year
- Discuss the budget plan
- Supervise the maintenance of written records
- Supervise and train the front of house staff (Barn Management typically work front of house alongside the Barnstorm students)
- Remain in constant contact with Barnstorm students and ensure to the best of your ability that all understand and have the necessary tools to fulfill course requirements.

Barnstorm AD:

- Check-ins with artistic personnel including directors, performers, and stage manager
- Develop a plan for promotion (with appropriate acknowledgement of Theatre Arts Department sponsorship) of Barnstorm events, including providing short, concise blurbs of information to the Arts Events Office in a timely manner.
- Present at general auditions - all Barn Management may attend, but at least one should be present.

Barnstorm MD:

- Creating and maintaining a Production Calendar of each season (quarter)
- Scheduling rehearsals in the Barn and C-100 around class schedules
- Primarily develop, manage, and track the quarterly and yearly budget
- Act as the primary representative and advocate of the theatre with government agencies, community and local business groups and arts organizations; Provide leadership for fundraising and grant seeking

Barnstorm PM:

- Supervise and evaluate technical personnel and equipment, including lighting, sound, costumes, and scenic elements
- Primary point of contact between Arts Health and Safety Advisor, Theatre Arts Staff, and Barn Theatre
- Implement, oversee, and evaluate safety protocols for the facility, practices, and equipment in the Barn Theater
- Responsible for maintenance of a safe work environment in the Barn Theatre in coordination with Arts Health and Safety, including, but not limited to, monthly safety walkthrough, monthly fire extinguisher inspection, and monitoring of the conditions of the trap door, floorboards, stairways, and rat traps
- Notify Technical Operations Director, Department Production Manager, and Physical Plant of any problems with the facility
- Deposit Barnstorm income on (at least) a quarterly basis with the Arts Division Business Office
- Responsible for providing new information for and updating the Barnstorm Handbook.

*Certain job responsibilities between the management roles may be adjusted to best suit the current year. Since we did not have a Production Manager this year, I made minimal changes to the role description above. We as the Artistic Director and Managing Director shared the typical Production Manager responsibilities, such as budgeting and scheduling meetings.

POINTS OF CONTACT

DAVID LEE CUTHBERT

Chair: Theatre Arts Department
Barnstorm Faculty Advisor
Email: cuthbert@ucsc.edu
Phone: (831) 459-4320
Office: D 203

JOSEPH WEISS

Operations Director
Email: jeweiss@ucsc.edu
Phone: (831) 459-4078
Office: A 208

ERIC MACK

Electrics and Sound Supervisor
Email: techie@ucsc.edu
Phone: (831) 459-3766

D STONE

Production Manager
Email: dparr@ucsc.edu
Phone: (831) 459-2147, Fax: (831)
459-5359
Office: A 203

DAVID GLOVER

Department Manager
Email: dlglover@ucsc.edu
Phone: (831) 459-4784, Fax: (831)
459-5359
Office: J 106

BRENT FOLAND

Costume Shop Manager
Email: bafoland@ucsc.edu
Phone: (831) 459-4351
Office: Costume Shop K-100

JENNA PHILLIPS

Costume Shop Assistant
Email: jelephil@ucsc.edu
Office: Costume Shop K-100

CHRISTOPHER HACKETT

Technical Director
Email: chackett@ucsc.edu
Phone: (831) 459-4096
Office: A 101 (scene shop)

AARON HUANG

Marketing Specialist
Email: yhuan164@ucsc.edu
Phone: (951) 491-9778
Office: J 106

SALAL MOON RINALDO

Theatre Arts Academic Advisor
(Undergraduate and Graduate)
Email: moonr@ucsc.edu
Phone: (831) 459-2974
Office: J 106

JILLIAN CASILLAS

Business Office Manager (Arts
Division)
Email: jncasill@ucsc.edu
Phone: (831) 459-1895
Office: Porter College, D 119

REHEARSAL SPACES

Barnstorm is guaranteed two rehearsal spaces: the **Barn Theater** and room **C-100**, located in the Theatre Arts Department, past Main Stage and A-Building. While there are other rooms available in the Theatre Arts Department, other rehearsal spaces must be requested through advanced notice with Production Manager D Stone, in order to ensure the space has not already been requested for use.

A current calendar/schedule of spaces can be found posted outside of D's office in A Building, room 203.

*As Barnstorm Directors, you have endless opportunities as to what productions may be put on in the Barn Theater. Prior to the beginning of fall quarter, proposal forms should be sent out and made available to those students who are interested in putting on a show in the Barn. These may range from full-length scripted plays, musical theatre, sketch comedy, improv, stand-up comedy, spoken word poetry, and many more.

*NOTE: If proposed, due to funding limitations, only **one** show that needs rights obtained in order to be performed is permitted by the department.

BUDGET

At the beginning of fall quarter, the Barn is giving a production budget for that entire school year, which they are responsible for tracking and maintaining. To obtain this information, the directors should schedule a meeting with D Stone, when you may discuss how the budget can and cannot be spent, royalties for a show if need be, etc.

REIMBURSEMENT

Operations Director Joe Weiss is in charge of the reimbursements. Schedule a meeting with Joe at the beginning of fall quarter to learn about your options for distributing production funds and how to obtain reimbursements. Potential options include:

- Having the Barn Director's do all of the purchasing for each production and keeping all of their receipts to turn in to Joe for reimbursement.
- Having the students purchase what their production needs and turning in all of their receipts to the Barn Director's, who will then turn them in to Joe themselves.
- Having the students each purchase what their production needs, hang on to their own receipts and go to Joe with them themselves.

*My personal suggestion is the 3rd option. From my experience, as long as students are in contact with the Barn Directors about what they are purchasing and how much they're spending, the final option is the most efficient.

DEPOSIT

An accumulation of \$200 or more must be deposited by the following week. Deposits are made through Jillian Casillas in Porter D 119, with a courtesy email sent to her ahead of time. Prior to making the deposit, the money should be counted and logged on a cash deposit sheet - I suggest making a copy for Barnstorm's records. Place all cash and the deposit sheet into one of the zip pouches located in the safe in the Barnstorm office. You should receive a yellow copy of the receipt for the deposit from Jillian, which will then be turned in to D Stone in A 203.

PUBLICITY

One of the most effective ways to advertise performances is through posters and flyers. Once a poster is designed, it may be ordered through the copy center on the UCSC campus. Once your request has been sent, the copy center will reach out to Joe Weiss for order approval, since the payment will come directly from the Barnstorm budget. A sample of a copy center order via email is listed below:

Course Name: Barnstorm

Instructors: xxxxx, xxxxxx

Phone Numbers: (xxx) xxx-xxxx, (xxx) xxx-xxxx

Emails: md.barnstorm@gmail.com, ad.barnstorm@gmail.com

FOAPAL: [53423-432851](#)

Approver Name: Joseph Weiss

Approver Email: jeweiss@ucsc.edu

Date Due: _____

Pickup or Delivery: _____

JOB 1:

File Name: _____

Quantity: _____

Paper Color: _____

Single-sided or Double-sided: _____

Special Instructions: paper size up to 11x17, hole-punched, stapled, landscape, etc.

SOCIAL MEDIA

Barnstorm is on Facebook, Instagram, and Twitter. One Barn tradition that has kept up well is allowing members of the upcoming production to take over the Barnstorm Instagram page the night before their show opens. This gives a personal touch and an inside scoop to the advertisement directly from the people involved in the show.

Facebook page: Barnstorm Theater

Instagram: Barnstagram, password: Barnrats

Twitter: Stormthebarn, password: Stormthebarn

KEY CHECK OUT

All keys relating to Barnstorm are checked out from Eric Mack at the beginning of Fall Quarter by Barnstorm Management. It is up to them to check keys out to students and ensure they are returned on time, ideally once said student's production(s) has/have concluded for the quarter. When signing out a key, note the student's first and last name, the date the key is checked out, the key number, and have a Barn Director sign off on it. These keys are kept in the Barnstorm office throughout the school year and are returned to Eric Mack at the end of Spring Quarter.

*Reminder: the cost to replace a key is \$150 per door that it unlocks. So a loss of a Barnstorm key that opens the main entrance, side entrance, and lobby doors of the Barn would cost \$450.

G-MAIL LOGINS

ad.barnstorm@gmail.com

Password: barnstormad

md.barnstorm@gmail.com

Password: barn2017

pm.barnstorm@gmail.com

Password: Barnbarnbarnbarn

LOCK CODE

Barn's backstage tool cabinet three-digit combination lock: **214**

FACILITIES - HEALTH AND SAFETY

Due to the age and nature of the Barn Theater, it is important to ensure the safety and security of the space.

- Make sure all doors are locked and lights are off upon exiting the theater.
- Check to make sure all fire extinguishers are up to date.
- Bring someone with you when working on ladders or on the catwalk.
- PEST CONTROL: if any pest or remnants of pests are spotted in the theater, send an email to Joe Weiss, who will then follow up with pest control. Even if you think you saw something but aren't sure, it's always best to reach out regardless.
- Cleaning supplies such as disinfectant wipes, sprays and trash bags are kept on the bottom shelf in the cabinet inside the ticket booth. Additional cleaning supplies may be kept in the Stage Manager's Booth away from any equipment.

***Note:** During barn curtain speeches, management should always mention/point out the emergency exits.

STORAGE

THE BARN THEATER

- Ticket Booth
 - Located in the theater lobby, items such as the donation jar, stationary supplies, ticket stubs, the manual counter (clicker), remotes for the projectors¹¹, extra posters, etc. are kept here. The mops and mop bucket live in the staff bathroom, located to the right of the ticket booth. Contact Joe Weiss if any cleaning supplies (mops, push brooms, dust pans, etc.) need to be replaced.¹²
- Stage Manager's Booth
 - Located house right, the light boards, headsets, printer, sound system, etc. are found here. The tech table is stored underneath the SM booth.
- Tool Cabinet
 - Located behind the upstage right curtain. As it is titled, this cabinet holds nails and hammers, screws and screwdrivers, staples and staple guns, tape measures, extensions cords, drills, etc.
- Basement
 - Contains a green room, two dressing rooms, two bathrooms, a separate sink area for cleaning paint supplies, and multiple cabinets, bins and floor space used for storing additional tools, props, and costumes. Wigs are currently being stored in a bin in one of the dressing rooms; it is advised to purchase wig stands in order to properly store and display these wigs. All painting materials located against the back wall near the lower entrance do not belong to Barnstorm.

THE BARNSTORM OFFICE

- Located in the Theatre Arts Department, building C room 206, past scripts, copies of various Barnstorm forms, empty binders, office supplies, the safe, and additional storage space is available here.

¹¹ There are 3 projectors available for use in The Barn Theater; one is located in the lobby, the other two are in the house, one facing the upstage center wall and the other facing the house right emergency exit.

¹² Items such as these do not come out of the yearly Barnstorm production budget. There is a separate maintenance budget for items such as these that the Theatre Arts Department tracks.

PERFORMANCES

Barn Management should plan to arrive at the theater early to prepare for showtime; this includes checking in with the cast and crew of the performance, checking in with front of house staff, setting up the lobby and checking that any and all necessary items for the evening are available and accessible.

USHERS

There are typically 2-3 ushers per performance night. Barn Management should inform the ushers on the evening's agenda (their responsibilities, show run-time and if there's an intermission, donations, ticket information, etc.) Usher responsibilities are divided up as needed and include the following:

Arriving on time¹³ and dressing appropriately for the job (the attire is to the discretion of current Barn Management. During the Winter Quarter, we began asking ushers to arrive in business casual attire).

Sweeping the lobby, bathrooms, and house prior to performances.

Checking bathrooms for cleanliness and stock.

Greeting patrons as they enter and providing them with any and all required information.

Handing out programs

Tracking the number of patrons

Ticket sales, if applicable (as Managing Director, I took on this task for the year)

Staying for the duration of the show and assisting any late comers

Assist with clean up after performances

***Note:** When doors open, the Barn Directors are usually stationed at the Front of House as well.

¹³ Ushers arrive 1 hour before showtime.

TICKETS AND DONATIONS

The majority of Barnstorm productions are free admission, but depending on the performance and to the discretion of Barn Management and the production's director, admission may be charged. Ticket prices are as follows:

UCSC Students, Faculty and Staff: **FREE**

Non-UCSC students: **\$3.00**

General Admission: **\$5.00**

The donation jar, which is stored inside the ticket booth cabinet, should be brought out to the lobby for pre-show, intermission, and after the show. Either a Barn Director or usher would take this on as their task for the evening. If someone wants to make a donation but does not have cash, they may donate via Venmo; the Barn Venmo is usually the Managing Director's personal Venmo. Other methods of receiving donations are possible; this is what we did this last year and what worked well for us.

The Managing Director is responsible for counting and keeping track of all money earned at the end of each performance. Before deposits are made, the money is to be kept in the cash box inside the Barn Office safe. Inside the cash box, below the cash drawer, are zip pouches to use for cash transportation.

Barnstorm Project Proposal Chautauqua (insert year)

Name: _____

Major/Year: _____

Email: _____

Phone: _____

Title/Working Title of Production:

Is your piece *completed, devised, or work in progress?*

Type of Piece (i.e. drama, comedy, musical, art, dance, film, etc.)

Approx. Run Time: _____ Total Performers: _____ Specific Genders? _____

How flexible are the number of performers? Please explain:

Do you have any collaborators? If so, please list them and their roles:

Please list any specific technical needs (i.e. projector/media, microphone, live band, etc.):*

In addition to the application, please attach the following:

- 1) A brief summary of your project.
- 2) A theatre resumé (recent work/experiences and relevant courses).
- 3) A hard copy of the script (if a work in progress, please provide an outline for future scenes). *This copy will not be returned.*

IMPORTANT - Turn in your proposal via email or to the Barnstorm mailbox in the Theater Arts Mailroom J115. Please note that enrolling in THEA 55A for the quarter is mandatory if your project is accepted as well as be a part of the festival in another support position as an actor, designer, etc.

Have any further questions or concerns? Please contact the managers!
(*insert current Barn Management emails here*)

Chautauqua (insert year) Director Proposal Form

Name _____ Major/Year: _____

Email _____ Phone# _____

What is your experience in directing/choreography? Please explain and/or attach a resume. ****Experience is not required***

List any scripts you might be interested in Directing: (if multiple, 'rank' them preferentially)

Please attach at 1 page proposal answering the following questions about your first play choice:

- What excites you about this script (Language, Character, Themes, ect)?
- Why do you want to direct this play?
- What do you hope to gain from directing a show with Chautauqua?

Notes:

- If you are chosen to direct, you will be required to enroll in the 5-unit Chautauqua class during Spring Quarter as well as be a part of the festival in another support position as an actor, designer, ect.
- Please contact (insert names of current Barn Directors here) with any questions or clarification regarding proposal submission at ad.barnstorm@gmail.com & md.barnstorm@gmail.com.

Barnstorm Med Form

All information will be kept confidential. Please fill out this form as completely as possible.

Name:
Date of Birth:
Local Address:
Are you allergic to anything? Please list:
Do you take any medication regularly? Please list:
Please list any known medical conditions that may affect you during rehearsal/ performances (for example: asthma, diabetes, back problems, etc.):
In-city emergency contact (Who is nearby that we can call?): Name _____ Phone _____ Relationship _____
Out-of-city emergency contact: Name _____ Phone _____ Relationship _____
Is there anything else you want the production team to know?

BarnStorm Tracking Sheet (quarter)

****Please write legibly****

Student Name: _____ Student ID#: _____

Class (circle one): 55A / 55B

Email: _____

Year/Major: _____ Phone #: _____

Are you working on any other shows? Y / N

Explain _____

Main Job(s) _____

Show _____

Support Calls

Job _____ TA initial _____

Show _____ Date(s) _____

Job _____ TA initial _____

Show _____ Date(s) _____

Job _____ TA initial _____

Show _____ Date(s) _____

With this signature, I verify that I have read the Syllabus and understand that my grade will be based on completing my required hours with the accompanied timesheet, completing support calls, attending a workshop, and other jobs according to the list unless approved by the TA, completing a midterm and final process paper, my work ethic, timeliness, and attitude in all areas and attendance at company meetings.

Student Signature _____

Barnstorm Cash Deposit

Name: _____ Date: _____ Period: _____

	Bills/Coins	Dollar Amount
\$100		
\$50		
\$20		
\$10		
\$5		
\$2		
\$1		
\$1 Coins		
Quarters		
Dimes		
Nickels		
Pennies		
	Total Dollar Amount:	

Barnstorm Cash Drawer Check-out Sheet

Name: _____ Show: _____

Audience: _____ Date: _____

	Opening Number of Bills/Coins	Dollar Amount	Closing Number of Bills/Coins	Dollar Amount
\$100				
\$50				
\$20				
\$10				
\$5				
\$1				
Quarters				
Dimes				
Nickels				
Pennies				
	Total Dollar Amount:		Total Dollar Amount:	

Cash from Ticket Sales: _____ Cash from Concession Sales: _____

Cash from Donations: _____

Total Cash - Opening Cash (Profit): _____

Cash Over (+) or Short (-) from Previous Show: _____

Reason for Cash Overage/Shortage: _____

FIGURES 1-6



Figure 1: The Barn Theater (2020), located at the base of the UC Santa Cruz campus. Photo by Veronica Frisenda.



Figure 2: Main entrance to The Barn Theater (2019). Photo by Veronica Frisenda.



Figure 3: Inside The Barn Theater - the house (2020). Photo by Veronica Frisenda.



Figure 4: Xochitl Rios-Ellis's production of Henrik Ibsen's *A Doll's House*, performed at Barnstorm Theater (Fall 2019). Actors from left to right: Maria Veronica Farrell, Amanda Ceballos, Andrea Pastor, Jackson Brivic. Photo by Stephen Louis Marino.



Figure 5: *Stupid Show*, performance group from Los Angeles, CA, performed at Barnstorm Theater (Winter 2020). Artists from left to right: Dajin Yoon, Bristol Hayward-Hughes, Anna Tregurtha, M. James Becker. Photo by Stephen Louis Marino.

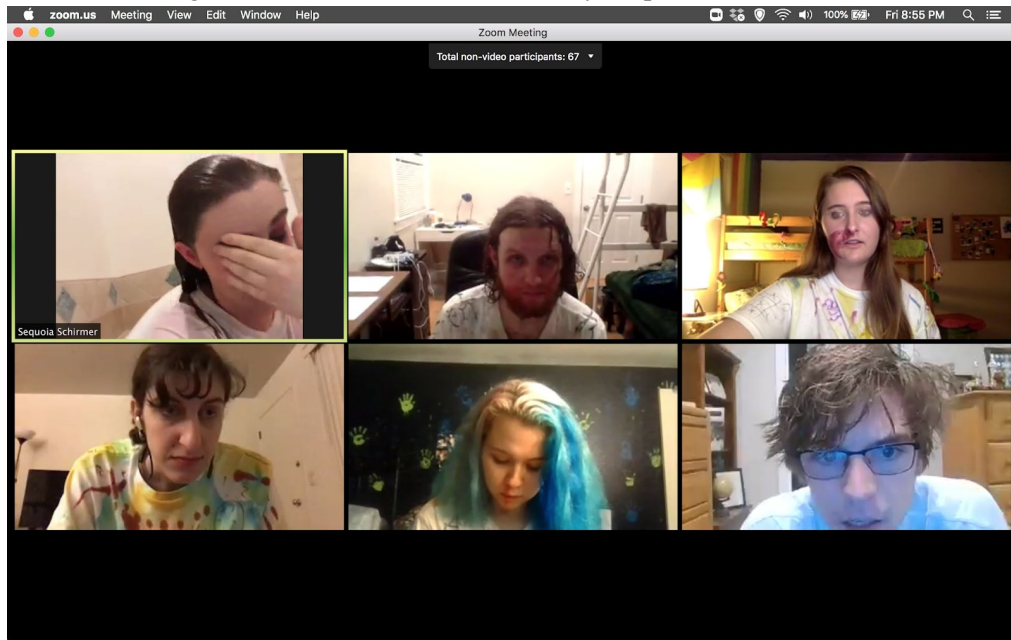


Figure 6: *No Connection*, from Digital Chautauqua at Barnstorm Theater (Spring 2020). Actors from top left to bottom right: Sequoia Schirmer, Carl Erez, Serena Jones, Victoria Hedgeberry, Seraphim Fuhrer. Joel Moore. Production directed and production photo by Amber Gebert-Goldsmith.

BIBLIOGRAPHY

Cox, James, and Keni Brayton. Cox. *Your Opinion, Please!: How to Build the Best Questionnaires in the Field of Education*. 2nd ed., Corwin Press, 2008.

Chau-Chiu, Benjamin M. "A Barnstormer's Education: Past, Present, and Future Models." *University of California, Santa Cruz*, EScholarship.org, 2019, pp. 1–103.

Rossi, Paul Frederick. "The Inheritable Theater: Transference of Information Between Managerial Generations in High-Turnover Theaters." *University of California, Santa Cruz*, EScholarship.org, 2015, pp. 1–109.

Gardner, Leah. "BarnStorm: A Handbook." *University of California, Santa Cruz*, Unknown, 2004, pp. 1–18.

James, Julie. Interview. Conducted by Veronica Frisenda, 9 February 2020.

Zygmonski, Aimee. Interview. Conducted by Veronica Frisenda, 14 February 2020.

Cuthbert, David Lee. Interview. Conducted by Veronica Frisenda, 31 March 2020.