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Making Theatre for Everybody: How Do We Create Racial and Ethnic Diversity in Theatre Through Student-Run Theater Organizations?

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### Publication Date

2016

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Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA

SANTA CRUZ

**Making Theatre for Everybody: How Do We Create Racial and Ethnic Diversity  
in Theatre Through Student-Run Theater Organizations?**

A thesis submitted in partial satisfaction

Of the requirements for the degree of

MASTER OF ARTS

in

THEATER ARTS

by

Ryan Pearson

June 2016

The Thesis of Ryan Pearson

is approved:

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Vice Provost and Dean of Graduate Studies

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**Abstract:**

**Making Theatre for Everybody: How Do We Create Racial and Ethnic Diversity  
in Theatre Through Student-Run Theater Organizations?**

**by: Ryan Pearson**

In my thesis, I examined what it looks like to create racial and ethnic diversity in theatre, specifically through The Barnstorm Theater, a student-run theatre at University of California- Santa Cruz.

I compared my personal theatre history as a youth to my experiences in theatre in higher education, as well as the experiences of other theatre students of color. I also explored the tedious task of producing theatre where people of color are the focal point on a campus where the theatre department is predominantly white.

My research was through quantitative analysis using surveys to gauge audience demographics and their perspectives on the importance of diversity in theatre. My goal is to shed light on the lack of diversity currently, demonstrate how to produce more diverse and inclusive plays, and lay a foundation for student-run theatre that gives voice to more stories of people of color for seasons to come.

## Chapter 1: Introduction to Theatre

I was introduced to theatre at age twelve, through United Generation Council Theatrical Troupe (UGCTT), an organization in Detroit, Michigan for youth ages 12-18. It was a unique organization because we mostly performed skits and short plays with positive messages geared against alcohol, tobacco and other drug abuse; dealing with peer pressure; safe sex and abstinence; and other themes we and our peers were facing in adolescence. We performed mostly original material, and occasionally published plays and musicals. Our troupe of about fifty participants were separated into different teams, grouped mostly by age, so that older kids could deal with some of the heavier themes and younger kids would have more age appropriate material. As a team, we would write the scripts for skits together, pending approval of the program director. The entire troupe would perform for various kids' day camps and youth organizations. Importantly, UGCTT was comprised mostly of Black students, with some Latino and White students as well. Our director, Virginia Shelton founded this troupe; and it is important to note that UGCTT's model, which embodied the idea that children needed to see themselves reflected in what they performed to better relate to the work, focused on engaging students in work that was relevant to their lives. In this way, UGCTT gave Detroit's youth an artistic haven where they would be free to express themselves.

Beverly Daniel Tatum, author of Why Are All the Black Kids Sitting Together in the Cafeteria, and Other Conversations About Race, writes: "Triggered by the biological changes associated with puberty, the maturation of cognitive

abilities, and changing societal expectations, the process of simultaneous reflection and observation, the self-creation of one's identity, is commonly experienced in the United States and other Western societies during the period of adolescence" (Tatum, 19-20). In relating this quote to my experiences, I now understand that UGCTT significantly impacted the creation and formation of my identity; specifically, I remember feeling very empowered at twelve years old when I joined this troupe. I appreciated that I was not only performing, but I was also included in the conversation about what stories we wanted to tell. Being in an environment where my race and culture were celebrated further instilled pride of my Blackness, which my mother had already laid the foundation for in our household.

I was also involved in theatre at Cass Technical High School in Detroit, where there was a heavy emphasis on classic and contemporary published works rather than original works, and training reminiscent of professional acting. Cass Tech is a magnet college preparatory high school with a strong arts base, and was mostly Black, which was reflective of the demographics of Detroit. I got involved in Reader's Theatre and acted in several school plays. In Reader's Theatre, our troupe was allowed to choose the subject of our performances, most having a socially impactful theme ranging from topics like "Fatherless Homes" to "HIV/AIDS Awareness" to "Domestic Violence". This space emphasized the importance of connecting the works we were performing to our roles in society and specifically, our advisor/director, Mrs. McCormick, felt it was necessary and the best use of our talents to focus on issues that impacted us personally and the world around us. Similarly, In Staging Social Justice:

Collaborating to Create Activist Theatre, Norma Bowles highlights the importance of activism and theatre when she writes: “We use theatre to achieve our activist goals because it is an art form through which people can communicate stories to each other in an infinite variety of powerfully affecting ways” (Bowles, 7).

In addition to encouraging us to think about the broader world when engaging in theatre, Mrs. McCormick challenged us with complex works like *The Yellow Boat* by David Saar, a play based on the playwright’s experience of losing his eight year old son to AIDS in 1987 after he contracted the virus from a blood transfusion to treat hemophilia. We performed a cross-gendered cast rendition of *The Exonerated* by Jessica Blank and Erik Jensen, a play that captured the experiences of people who were wrongly accused of crimes, served many years in prison, and were later pardoned once their innocence was proved. One of the biggest productions I was a part of was the first ever stage adaptation of the Spike Lee film *School Daze*, a movie set at a Historically Black University that addressed themes in the Black community like colorism, elitism, socioeconomic status and wealth gaps, and first generation college students. Those experiences in theatre played a major role in shaping who I am as an artist, the work I am drawn to, the types of stories I want to tell, and the importance of the inclusion of my identity in much of the work I do.



## Chapter 2: A Stark Reality

In thinking about the development of my ethnic identity through theater, it is important to note it was not until I matriculated to college that I became aware of the severe lack of diversity in this field. The word diversity is loaded, complex and political. For the purpose of this thesis, I will be utilizing a definition of diversity from the book Sociology, Understanding a Diverse Society, which is as follows:

“We define diversity to include the differences in experience created by social factors such as race, ethnicity, class gender, age, religion, sexual orientation, and region of residence, to name only some, but we also see diversity as contributing to the rich texture of society through the diverse cultures and identities of different groups in society.” (Andersen and Taylor, xvii)

Importantly, I chose this definition as part of my theoretical framework for discussing diversity because it encompasses two aspects of diversity that are relevant to the work I will be discussing: the various social identities that students inhabit and how this connects to the larger society. So, how racially/ethnically diverse is theatre nationally? As an example, Broadway Theatre, which represents the highest level of commercial theatre in the United States, casts few people of color. Specifically, the Asian American Performers Action Coalition (AAPAC) compiled statistics of ethnic representation on New York City Stages during the 2014—2015 theatre season and found that “African American actors were cast in 17% of all roles, Latino actors in 3%, Asian American actors in 9% and all other minorities (including disabled actors)

comprised less than 1%. White actors filled 70% of all roles. Whites continue to be the only ethnicity to over-represent compared to their respective population size in the New York City/Tri-State area” (AAPAC, see Appendix A for details).

Given this national level picture of racial/ethnic diversity in commercial theatre and the fact that students in higher education are often studying to be a part of commercial theater, what does it look like to create and maintain diversity in theatre in higher education so that that ultimately diversity in professional theatre increases? The lack of diversity in theatre overall stems from ever present systemic issues, tying directly into Critical Race Theory (CRT), which “...recognizes that racism is engrained in the fabric and system of the American society. The individual racist need not exist to note that institutional racism is pervasive in the dominant culture. This is the analytical lens that CRT uses in examining existing power structures. CRT identifies that these power structures are based on white privilege and white supremacy, which perpetuates the marginalization of people of color” (UCLA School of Public Affairs).

Giving a further breakdown of CRT, here is an excerpt from Critical Race Theory: An Introduction by Richard Delgado and Jean Stefancic:

“The critical race theory (CRT) movement is a collection of activists and scholars interested in studying and transforming the relationship among race, racism, and power...Unlike traditional civil rights, which embraces incrementalism and step-by-step progress, critical race theory questions the

very foundations of the liberal order, including equality theory, legal reasoning, Enlightenment rationalism, and neutral principles of constitutional law. Although CRT began as a movement in the law, it has rapidly spread beyond that discipline. Today, many in the field of education consider themselves critical race theorists who use CRT's ideas to understand issues of school discipline and hierarchy, tracking, controversies over curriculum and history, and IQ and achievement testing ... Unlike some academic disciplines, critical race theory contains an activist dimension. It not only tries to understand our social situation, but to change it; it sets out not only to ascertain how society organizes itself along racial lines and hierarchies, but to transform it for the better" (Delgado and Stefancic, 3).

CRT is central to the critique of the lack of racial and ethnic diversity in theatre and educational institutions. If theatre companies are producing works that do not include characters and perspectives of people of color, excluding these groups will directly impact the visibility of people of color on stage. It is possible to conclude that these issues are structural as described by CRT. A large part of creating and maintaining diversity in theatre is to challenge and work to tear down these systems, which includes producing shows centering people of color, and not through the lens of whiteness. That means not only choosing plays written by and about people of color, but also choosing more directors, producers and theatre leaders of color, ensuring inclusivity of a range of perspectives and voices. This was my goal as the co- Artistic Director of The Barnstorm this year, and the reason I focused on racial

and ethnically diverse productions in our season. There would not be a need to focus on diversity, were it not systematically excluded.

Due to the empowering theatre spaces I'd been involved in from middle school through high school, by the time I began studies at the University of Michigan, I already knew I wanted to pursue a professional career in theatre. Shortly after getting there, it was really clear that the theatre department was lacking in diversity. In response to this significant lack of diversity and to African-American students feeling disenfranchised by the limited performance opportunities in the theatre department, an undergraduate named Courtney Harge, a Black woman, started an African-American theatre group called So You Say. This organization facilitated the space where the talents of Black students as well as other students of color, who were being underused in department shows, could be showcased. A So You Say season consisted of two shows, one classic play or works written by non-African American playwrights and an African American Theatre show, produced in opposite semesters. In addition to juxtaposition in the playwrights, So You Say also alternated between drama and comedy. The group became wildly popular, and was a source of thought provoking entertainment on the campus of University of Michigan. Suddenly, crowds were diverse in terms of race, age, gender and field of study; audiences were always full, and it created dialogue and unity.

Harvey Young sheds light on the dialogue and connection between the theatre and its audience in his book, Theatre & Race, noting that this dynamic is believed to date back to the theatre of ancient Greece. He writes, "Similar to how attendance at a

contemporary performance event such as a church service or, more secularly, a football game can assist in the fashioning of a regional identity, the theatre provided a means for audiences to demonstrate their sense of belonging to the community” (Young, 19). So You Say then, as an organization, gives us insight into how we can increase the diversity of our performers as well as our audience members. I joined So You Say as a freshmen, and in my first semester, I was cast in OyamO’s *A Trilogy for the Black Family*, and Aristophanes’ *Lysistrata* the second semester. It was a profound experience to be a participant in such contrasting shows, and to have the opportunity to show my range as an actress. I relished the opportunity to do contemporary African-American Theatre, perform stories that I could relate to culturally in many ways, and then seamlessly act in a Greek Comedy from 411 B.C., without concern about whether I would be believable in the latter. Inspired by my experiences as well as my passion for activism, I served as the President of So You Say and made it a priority to brainstorm methods for continuing this trend of diversity in theatre on campus. In my time at the University Michigan, it was evident that So You Say garnered large, diverse audiences because we offered something the theatre department did not: shows that reflected a diverse set of people and works. As a result, the actors, designers, crew, and the audience reflected a unique mosaic of people, a microcosm of the real world.

When I transitioned into my graduate studies at University of California, Santa Cruz (UCSC), the lack of diversity in the theatre department was quickly evident to me based on the demographics and the plays that were being produced,

both within the department and The Barnstorm. While it was disappointing, there was little shock that students were experiencing the same dynamics, years later and 2500 miles away. In that moment, shifting the culture of Barnstorm became an important and necessary goal. In line with my experiences with *So You Say*, I was interested in figuring out how to increase diversity in this space. Therefore, in my thesis, I examined what it looks like to create and maintain racial and ethnic diversity at the Barnstorm Theater and importantly, I also highlighted some of the challenges involved in this process.

The Barnstorm Theatre is a student-run theater and I was a Co-Artistic Director for the 2015—2016 academic year. For some historical background, the Barnstorm Theater was established in 2004 by the Theater Arts Department at UCSC to provide more production opportunities for students, and is managed by graduate students. According to the UCSC official website, the mission statement of The Barnstorm is as follows:

“Barnstorm creates opportunities for the developing artist to re/claim 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.”

Additionally, the artistic director of a theater is “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” (American Association of Community Theatre). As one of the artistic directors of the Barnstorm, I was in a position to explore what diversity in the theatre company might look like and specifically, how to increase and maintain diversity within Barnstorm. In going back to the definition of diversity at the beginning of this chapter, which emphasizes that identities of different groups and cultures contribute to the rich texture of our society, it is important to note that diversity has to be more than colorblind casting and specifically, it has to be more than casting people of color in roles *imagined* for White people. In terms of colorblind casting, Harvey Young writes about this in his book Theatre & Race and notes the ways in which this rhetoric is problematic:

“The argument against colorblind casting, as articulated by August Wilson, is anchored in the fact that most currently produced plays in major professional theatre houses, particularly in Europe and the United States, are by white male authors and often feature characters originally imagined (by the playwright) to be white and heterosexual. Although the colorblind push appears to move toward diversifying the theatre, it fails to accomplish this aim in a truly transformative way because it merely encourages a rethinking of how to present existing “white” plays rather than promoting the development of new plays by authors of color...For the influential playwright, producing an all-black *Death of a Salesman (1949)* is not equivalent to producing a black play.

It is simply giving a new face to someone else's racial and cultural experiences" (Young, 58-59).

Therefore, while colorblind casting can be a step toward diversity in the theatre by offering us the opportunity to see more people of color in Western or European classical plays, it is important to also think more in a more transformative way, and incorporate plays *by* and *for* people of color. With this in mind, in this thesis, I first provide a brief overview of the demographic context of the larger UCSC community and given this demographic make-up, I then discuss the successes and challenges involved in the process of producing Ntozake Shange's *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf*. Additionally, I go over some of the data that I collected from audience members around their experiences with theatre and identity. Finally, I end with a discussion on what I think would contribute to improving the amount of diversity *and* the maintenance of that diversity in Barnstorm as well a reiteration of the broader importance of diversity in theatre arts.



### Chapter 3: Theatre “*For Colored Girls*”

According to UCSC’s Diversity, Equity, and Inclusion website, during the 2012--2014 academic year, of the 15,088 enrolled undergraduate students, 39% of the undergraduate students were White, 28% were Latino, 21% were Asian, 6% identified as belonging to two or more races, 2% were African American, and 0.3% were American Indian (see Appendix B). Of the 1,451 enrolled graduate students for that same academic year, 52% were White, 15% were International, 9% were Asian, 4% identified as belonging to two or more races, and 2% were African American (See Appendix B). Particularly relevant to this thesis is the ethnic makeup of undergraduate students who are theatre arts majors. Specifically, of the undergraduate theater arts majors in fall of 2015, 43.4% were White, 29% were Hispanic/Latino students, 11.8% were Asian, 4.5% were African American/Black, 4.5% were multiracial students, 3.6% were International students, and 1% were Pacific Islander or native Hawaiian (See Appendix C). So, what do these numbers tell us? First, the ethnic makeup of UCSC as a whole and the ethnic makeup of theater arts majors are predominantly White. Second, given that there is *still* a significant number of students of color who are theatre arts majors, how much does Barnstorm space reflect these students and importantly, just how diverse are the works being produced in this space?

In order to think through one part of this question, for which I was able to compile some data, I will first provide some background for a typical Barnstorm season. Specifically, a typical Barnstorm season during fall and winter quarters

consists of two or three full-length plays, and several “one-nighters” that include stand-up comedy, improvisational comedy shows performed by several of UC Santa Cruz’s improvisational teams, and other performance forms like but not limited to cabarets and dance shows. Spring quarter is traditionally dedicated to “Chautauqua”, an annual play festival that produces original and new one-act plays written by undergraduate students. While a complete list of all past Barnstorm seasons was not available to me for analysis, I did find some information for the past three years. During the Barnstorm Fall 2013 quarter, the two full-length plays were *Dead Man’s Cellphone* by Sarah Ruhl, and *The Importance of Being Earnest* by Oscar Wilde. In Fall 2014, the three full-length plays were *The Haunting of Hill House* written by Shirley Jackson, stage adaptation by Anthony Neilson, *Gruesome Playground Injuries* by Rajiv Joseph, and *Blithe Spirit* by Noel Coward. Winter Quarter 2015 brought a staged reading called *Madison Events* written by a UCSC undergraduate at the time named Patrick Denney, *Anna Christie* by Eugene O’Neill, and *Peter Pan* by J.M. Barrie. For the Fall of 2015—my first quarter at UCSC as a student and Barnstorm’s co-artistic director—the three full length shows were *The Tempest* written by William Shakespeare, *Water By the Spoonful* by Quiara Alegria Hudes, and *Ghosts* by Henrik Ibsen.

Aside from *Gruesome Playground Injuries*’ playwright Rajiv Joseph, who is half-Indian and half white, and *Water by the Spoonful*’s Quiara Alegria Hudes who is Latina, no other playwrights of color were present in the lineups. Additionally, the only play that had characters of color at the center of the story was *Water by the*

*Spoonful*. Aside from the plays, the improvisational and sketch comedy groups who regularly perform in Barnstorm, including “SheBam”, “Someone Always Dies”, “Humor Force V”, “Buttprov”, and “The Michael Becker Experience” were comprised mostly of White performers. These data suggest that the majority of the programming that Barnstorm produces work that is significantly lacking in racial and ethnic diversity.

I’d known coming into the program that I was going to direct a play in Winter Quarter through Barnstorm, but I was unsure of the show I’d choose. Ultimately I chose Ntozake Shange’s *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf* because it is a play I’ve always loved and it is a revolutionary and powerful show about Black womanhood. In writing about the importance and relevance of this play for Black women, Lamia Khalil Hammad writes:

“Shange, through the four-fold foregrounding of the semiotic by combining poetry, dance, song, and music, ‘writes the body’ all-pervadingly. It is thus inevitable that at the end of for colored girls the young Black woman should “find god in herself and love her fiercely”; this is what the choreopoem drives towards- literally and metaphorically. Shange’s black woman’s self gradually emerges as a separate, discrete entity, a new formation signaling independence and love of self” (Hammad, 264).

In thinking about producing this play at UCSC, especially in thinking about the demographics of Theater Arts, the question of feasibility of directing a

show that centers the Black female experience was indeed a critical question for me during the initial part of this process.

*For Colored Girls* in many ways introduced me to Black Feminist Thought and helped shape pieces of my identity as a Black woman. As an undergrad, I portrayed “Lady in Orange” in a production of *For Colored Girls* at a community theater in Michigan, and from that experience came the desire to direct the show in the future. Choosing to direct *For Colored Girls*, a play solely about Black women would bring a racial and cultural perspective to The Barnstorm that historically has not been represented. Not surprisingly, given that the Black population at UCSC is less than 4%, with the percentage of Black women being even lower than that, it was challenging to produce the show. When asked if the Barnstorm was a diverse and inclusive space for students of color previous to this school year, Devinne Vaughan, a UCSC anthropology senior and theatre technician said “I never felt as if Barnstorm and the space were inclusive to students of color. It wasn't explicit in words, but it was clear in actions. How processes were done, the tone used when [Black students were] being spoken to, and in the lack of general inclusion during the whole theater process” (Devinne Vaughan, personal communication 2015). Another student, a Theater Arts major (who wished to remain anonymous) stated that “The Barnstorm Theater in my experience has never really been that diverse, but I think that is the model set by the [theatre arts] department” (personal communication, 2015). Another Theater Arts student, junior Raney Wilds, had a similar view, saying “I don't feel like The Barn is very diverse but then again, Theater Arts isn't very diverse. Barnstorm

continues what was set for them” (Raney Wilds, personal communication 2015).

After communicating with those students and others, I could see that from the campus community and previous Barnstorm seasons that a show like *For Colored Girls* would be potentially groundbreaking at UCSC, particularly in this student-run theater. The journey to bring the play to life would not be without a great deal of work.

There are few Black students in the Theatre Arts program at UCSC, and importantly, few Black students who come out to general auditions. Cultural Arts and Diversity, a program at UCSC, is home to Rainbow Theater and the African American Theatre Arts Troupe (AATAT), and it is the place where students of color on campus gravitate toward for the chance to do theatre. Raney Wilds, a theatre arts junior who identifies as African-American shared that she auditions for Theatre Arts but never gets cast in anything, which led her to find alternative spaces, like the theatre groups in Cultural Arts and Diversity that cater to students of color, and where her talents would be used (personal correspondence, 2015). Woodie King Jr., a respected theatre producer, speaks about this phenomenon at length in his book, *The Impact of Race: Theatre and Culture*. Similar to the young lady, he noted that, “As a result of my being rejected by white theaters in Detroit, I had no alternative but to explore black theatre” (King, 69). King goes on to add “Young minority artists must be made to feel comfortable with their identity before they can create the identity of non-minority characters. They must know the contribution of their own ethnicity before they can comfortably embrace the ethnicity of another people. One cannot be culturally diverse if one isn't knowledgeable of one's own culture” (69). How can

self-empowerment exist when we attempt to create in a space that does not cater to our identity in any way? How can one be fully comfortable with their race and ethnicity in our craft, when they're rarely allowed to acknowledge and express it since theatre that represents it simply is not produced?

“As multicultural artists here in America, our work as a whole tends to be ignored. It's very simple—if mainstream America accepts our work, they accept us. They're not yet ready to do that. Traditional acceptance hasn't been acceptance, but control. Control always depends on who signs the checks” (King, 30).

In the case of a small, nonprofit, student-run theatre, the person “who signs the checks”, or has control, are people on the management team. Therefore, as the Co-Artistic Director of The Barnstorm, I was in a position to shift the culture to include programming for and about people of color in its season. That is exactly what I intended to do; in fact, I saw it as my responsibility as a theatre artist who loves and fully embraces her culture, and appreciates the cultures of others. Ultimately, I hoped that this season would be the rule and not the exception for future Barnstorm seasons. Of course, the issue with being a “Co-Artistic Director” is that my co-director also has to see the importance of, or at the very least, agree with that vision. In this way, the decision-making wasn't completely up to me; there was a second artistic director as well as a managing director. The other artistic director was a white male, and the managing director was a Chicano male. We each brought a different perspective, and many times we disagreed on the direction of programming. There was resistance

against producing *For Colored Girls*. One concern was that my choosing to direct it would take an opportunity away from undergraduate students. This was ironic since the show would have all undergraduates as actors, designers and technicians, and provide a chance for undergraduate Black actresses to showcase their talents in a space directly affiliated with the Theater Arts Department. As Woodie King Jr. notes, "Breaking the rules is extremely difficult when your education and Eurocentric institutions exist on rules" (King, 72). Some of the resistance could have been a fear of change. Many people are locked into tradition because it is all they know, and deviating from that, even for the sake of a greater cause, is unfamiliar and therefore rejected. By pushing back against the resistance to African American theatre being integrated into The Barnstorm, I was questioning the lack of inclusion of different cultural perspectives in what has been a Eurocentric dominant space. After much debate and discussion, *For Colored Girls* was finally approved by the department to be produced.

As of Fall 2015, there were five African American undergraduate students who were declared Theater Arts majors out of 110 total undergraduate students in the department (See Appendix C). Theatre Arts and Barnstorm tend to only advertise in the Theatre Arts department about auditions; and although the department does post flyers as advertisement, there is no real push to reach out to students beyond theatre arts. It was clear if there was any chance of finding the seven actresses required for *For Colored Girls*, looking beyond the theatre arts borders was a requirement. Any shows produced in theatre arts must cast from general auditions, which includes a

hierarchical process that can prohibit directors from getting their desired casting choices. The process is as follows: first, actors audition for all shows that are being produced that quarter during generals and then rank their preference of shows they'd like to be cast in on the audition form. After general auditions, the next couple of days are dedicated to callbacks, which is when the directors have secondary auditions where all of the actors they are interested in are asked to read for specific parts. After callbacks, all of the directors sit in a conference room with a mediator, who is faculty or staff, to cast their shows. There is a hierarchy; shows directed by faculty have first priority of casting choices, followed by student directors who are directing on any of the primary theatre arts stages, including Main Stage, Second Stage, and The Experimental Theater. Last in the pecking order are the Barnstorm directors. An essential step was getting Black actresses to come to the general auditions.

The African American Theatre Arts Troupe (AATAT) was planning a production of *Ma Rainey's Black Bottom* by August Wilson which would be in rehearsals simultaneously with *For Colored Girls*, and would also run the weekend after. This meant *For Colored Girls* would be left with an even smaller pool of actresses to choose from as a result of some being cast in the AATAT production. Another priority was getting the word out to students of color that *For Colored Girls* was happening at The Barnstorm to generate interest both in auditioning and seeing the show. That included discovering and going to more diverse spaces on campus and reaching out face to face, letting people know they were wanted and needed as artists/technicians, and audience members. Frequenting the Ethnic Resource Center,



which included The African American Resource and Cultural Center, American Indian Resource Center, Asian American/Pacific Islander Resource Center Chicano/Latino Resource Center and building personal relationships with the staff and students was crucial and beneficial. Reaching out to Rainbow Theater and AATAT to make them aware of the intention to direct *For Colored Girls* created camaraderie since we shared a common goal, which is making diversity in theatre visible and the norm.

Further recruitment of Black actresses included contacting and meeting the members of Black student-run organizations, such as The African/Black Student Alliance (ABSA), Black Sistahs United (BSU) and the African Student Union (ASU), all of which was met with support and enthusiasm. Briana Weaver, a talented graphic artist associated with Rainbow Theater, volunteered to make an audition flyer specifically for *For Colored Girls* for electronic and flyer distribution. The flyer was also distributed by Shonte' Thomas, the director of the African-American Resource and Cultural Center, and included in their weekly newsletter, which goes out to most Black students on campus to spread the word. The massive amount of encouragement received from spaces for people of color was much more than I had expected; not only were people excited for this show to happen, but they were invested in making sure it would be successful. bell hooks talks about the importance of this kind of work when she writes: "Dominant culture has tried to keep us all afraid, to make us choose safety instead of risk, sameness instead of diversity. Moving through that fear, finding out what connects us, reveling in our differences; this is the process that brings us

closer, that gives us a world of shared values, of meaningful community” (bell hooks, 2003).

General auditions were held during the first week of the quarter, and the first day was dismal for all directors; less than twenty people auditioned total, and out of those only two were Black actresses. The next day, seven more Black actresses auditioned, resulting in nine Black actresses to choose from, who were all impressive. Fellow directors at generals commented on how they didn’t know there was so much talent outside of theater arts, and how they wished the actresses (Black women) would audition for theatre arts shows more. What brought them there was a show that reflected identities and experiences of Black women, and that was a show they were interested in being a part of. The other directors began to take interest in the Black women who had auditioned, and being aware of the hierarchy of casting, anxiety and anger arose. Hard work had been the foundation; pounding the pavement, attending events and meetings, and building relationships with people to get these women to general auditions. There was a risk of possibly being short on performers because other directors wanted the talented Black actresses they were now seeing, who had been on campus all along, just not visible to the department. As mentioned before, the audition forms allowed actors to rank the order of shows they wanted to be cast in from 1-4, 1 meaning most interested, and 4 being least interested. Surprisingly, many of the Black actresses not only ranked *For Colored Girls* as their first choice, but noted on the form or aloud that it was the only play they wished to be considered for.

A fellow director asked one performer, Cierra Green, a transfer student, if she would accept another role if it was offered to her, and she replied, simply, “No.”

Unfortunately, another dilemma presented itself in the casting process. Out of the nine actresses who were being considered for *For Colored Girls*, three of them had a major conflict on the weekend the show was to run. The Afrikan Black Coalition (ABC), an organization that “was created in 2003 by Black students within the University of California system who found the low admittance and retention rates of Black students intolerable,” (Afrikan Black Coalition Conference Official Website) was hosting their annual conference the same weekend as *For Colored Girls* in February in Santa Barbara, California, four hours away from Santa Cruz. The ABC Conference was an important event; students had to apply and were selected to attend, and it was a special occasion that all schools in the University of California system participate in, making it a great opportunity to fellowship and network with other Black students, and attend a host of workshops and events related to the African diaspora. During callbacks, each actress who’d indicated the conference as a conflict was asked if she would be willing to miss it for the show, and two out of three said no, while a third said she would consider it. That meant there would be exactly seven actresses from the original pool to choose from, and this was before the casting meeting where potentially more people could be lost due to the hierarchal rules of casting. Immediately following *For Colored Girls* callbacks, one of the actresses called saying she had decided to attend The ABC Conference, taking her out of the

running for the show, which she had been cast in. This left the production short one actress before deliberation had even started.

Once there, every director shared their first casting choices, and luckily, some of the Black actresses who had been called back for other shows that had casting priority over *For Colored Girls* had either declined or not showed up at all for those callbacks which took them out of the running. Another director and I had cast the same actress, and her show required one Black actress for a role. Because the Barnstorm is last in the casting hierarchy, this left the show short another performer. While I recognize that the casting priority tradition causes issues for any director below top priority, in this particular case, there should have been some sort of special consideration from the department considering the needs of the production, demographics of the campus, and the casting pool. Had the actresses not voiced that they only wanted to be in *For Colored Girls*, there would have been even fewer choices, or the show would not have been able to be produced at all. After all of the effort to bring them to auditions, it would have been a huge injustice, and it is this hierarchal practice that should be examined and revised in cases when the playing field is clearly uneven. Relating back to Critical Race Theory, this is an example of a systemic power structure that can potentially fail people of color in theatre. After all discussion and facilitation, five strong actresses were cast in the play, however, that was two short of what was needed. Furthermore, *For Colored Girls* was set to open first of all the shows being produced in the Theater Arts Department that quarter, so finding the remaining two actresses was urgent. In a perfect storm of circumstances,

on the first day of rehearsal, I was able to cast one additional person after having her read for a role right before rehearsal. The next day, I found the seventh and last woman, and after a long and winding process, casting was finally complete.

The rehearsal process of *For Colored Girls* was approached with care and thoughtfulness. The text is profound, emotional, intense, metaphoric, and at times deeply dark. Furthermore, there was a great deal of respect for Ntozake Shange as a playwright, and the powerfulness and importance of this piece to Black women, and theatre. The dramaturg of the production put together a packet for the actors, exploring the myriad themes present in the play. Subjects of love, depression, heartbreak, relationships, suicide, rape, abortion, oppression, sisterhood, and finding self-love and-acceptance are the threads that weave *For Colored Girls* together, with the Black female image at the heart. Much time was spent dissecting the topics found in the text, as well as working through the unique style in which it is written. Shange is a poet and uses complex and symbolic language in *For Colored Girls*. The play opens with this piece, entitled “Dark Phrases”:

dark phrases of womanhood  
of never havin been a girl  
half-notes scattered  
without rhythm/ no tune  
distraught laughter fallin  
over a black girl's shoulder  
it's funny/ it's hysterical  
the melody-less-ness of her dance  
don't tell nobody don't tell a soul  
she's dancin on beer cans & shingles

this must be the spook house  
another song with no singers

lyrics/no voices  
& interrupted solos  
unseen performances

are we ghouls?  
children of horror?  
the joke?

don't tell nobody don't tell a soul  
are we animals? have we gone crazy?

i can't hear anythin  
but maddening screams

& the soft strains of death  
& you promised me  
you promised me...  
somebody/anybody  
sing a black girl's song  
bring her out  
to know herself  
to know you  
but sing her rhythms  
carin/struggle/hard times  
  
sing her song of life  
she's been dead so long  
closed in silence so long

she doesn't know the sound  
of her own voice  
her infinite beauty  
she's half-notes scattered  
without rhythm/no tune  
sing her sighs  
sing the song of her possibilities  
sing a righteous gospel  
the makin of a melody  
let her be born  
let her be born  
& handled warmly.  
  
(Shange, 3-5)

The text is simultaneously true-to-life and abstract, and uncovers the many layers of Black female experience in America. Due to the multifaceted nature of the work, we had full ensemble rehearsal three days a week, for the first three weeks of rehearsal, and the other two days were spent on individual rehearsals with each of the women. During individual rehearsal, we spent our time analyzing their monologues, the language and allegory, and discussing meaningful interpretation, as well as work on character development. It was important that the actors understood what they were saying and why they were saying it, or why Ntozake chose to word something in a particular way. Ultimately, those hours spent gaining a full understanding of the work shaped the show into a truthful and honest performance.

## Chapter 4: Reactions and Results

The opening of “*For Colored Girls*” was huge, with an almost full house, and the audience was mostly Black and Multiracial, an audience make up that had not been witnessed at any show at The Barnstorm that quarter or in fall quarter. During the performance, there were frequent verbal responses to the action onstage. Tears, laughter, call and response murmurs of “tell him, girl” and “alright, now,” affirmed that show was relevant to its audience, and that the audience felt comfortable there. This type of call and response reaction is something I’ve found to be a distinctive cultural aspect of audiences where the majority are people of color.

“The audience that the Black Theatre and the Ethnic Theatre attracts is looking for comfort and relaxation that means they want to feel welcome in the theatre. And I found this to be true to our audience from 13 to 60 years of age. We artists sometimes forget that the rules and regulations we take for granted can be unfamiliar to our new audience. In some cases little things like responses to what’s happening on stage can cause undue embarrassment in traditional theatres...If we’re not going to make our audience feel comfortable, why should they be bothered?” (King, 27)

After the opening performance, there was a standing ovation, and people lingered for quite some time to talk and to greet myself and the cast to tell us how much they enjoyed the performance and how it had impacted them. Some people were in tears, some could not stop smiling, and some simply said they were left

“feeling full”. Many said it was “Black Girl Magic”, a term created by CaShawn Thompson to celebrate the beauty, power and resilience of black women (Wilson, “The Meaning Of #BlackGirlMagic, and How You Can Get Some of It”). The show seemed to touch many of the audience members, and that was the ultimate goal. The remaining two shows over the weekend were almost as full as opening night, and included more white audience members in addition to the strong and steady audience members of color.

The two full-length shows produced at The Barnstorm Theater during winter quarter were *For Colored Girls* and *Woyzeck*, a dark psychological thriller about a man who has a mental breakdown that causes him to confuse reality with fantasy and commit a brutal murder. *Woyzeck*, written by Georg Buchner, was the complete opposite of *For Colored Girls*, both in perspective and storyline, which meant each play would likely draw a different audience. Given this contrast, an audience survey was included in each program for shows that asked the following questions (See Appendix D for full survey):

1. How did you find out about this show?
2. What is your race/ethnicity?
3. How often do you go to the Theater/see plays?
4. How important is it that you can relate to the subject matter of a play you attend?
5. How important is it that a play you attend has actors of your racial identity?
6. How important is it that a play you attend reflects your culture?



Using the Likert scale, which is the most commonly used measurement scale in survey research, the questions that were not specific to identity asked the participant to gauge their responses on a five point scale of “very important” to “very unimportant”. I chose to construct the survey using the Likert scale because “When responding to a Likert questionnaire item, respondents specify their level of agreement or disagreement on a symmetric agree-disagree scale for a series of statements. Thus, the range captures the intensity of their feelings for a given item.” (Carifio and James, 106). It was important to capture as close to a genuine emotional response as possible. The purpose of this survey was to analyze the audience demographics of each play, as well as examine if race, culture and relatable content drives them to go to the theater. Based on the results from the 116 people who participated in the survey from the *For Colored Girls* audience, 72% of the participants were people of color, including 27% who identified as African-American/Black, 22% who identified as Biracial/Multiracial/other person of color, including but not limited to people who identified as Black and another race; 15% Chicano/Latino/Hispanic, 6% Asian, 1% Native American, 1% Pacific Islander and 28% Caucasian/White (See Appendix E). Compared to *For Colored Girls*, only 37% of the 62 *Woyzeck* audience survey participants were people of color, with 63% being Caucasian/White. 16% were Chicano/Latino/Hispanic, 10% Biracial/Multicultural/other person of color, 8% Asian, 2% Alaska Native, and 1% African-American/Black (See Appendix E). Additionally, the opening night audience of *For Colored Girls* had 95 patrons, the second night brought in 74, and closing

night housed 88, making the house full each night. *Woyzeck's* opening night brought out 61 patrons, the second night 39, and closing night 73.

From the survey demographics, it is suggested that the two shows did not replicate each other's audience racially. This data suggests that *For Colored Girls* brought out an audience that was almost entirely new to The Barnstorm Theater, comprised mostly of people of color who statistically rarely see plays in the space. It is also important to note that 56% of the *For Colored Girls* audience felt that it was very important or somewhat important to have their racial identity present in Theatre they attend. Comparatively, just 12% of the *Woyzeck* audience felt the same about racial representation in the theater they see. Similarly, 58% of the *For Colored Girls* audience felt it was very important or somewhat important to see their culture represented in theater they attend, while just 11% of the *Woyzeck* participants said it somewhat important, and no one felt it was very important. These results illustrate that many theatregoers of color are driven to go see plays by how much they can relate racially and culturally to the work. This data provides some support for the conclusion that when theaters produce shows that represent experiences of people of color, it draws a more diverse audience.

## Chapter 5: One Isn't Enough

While the production of *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf* was the main show in the diverse programming planned for The Barnstorm this season, it was not the only attempt. In January, at the beginning of winter quarter, I directed a staged reading of *The Mountaintop* by Katori Hall, the fictional story of Dr. Martin Luther King Jr.'s last night alive, which was followed by a discussion about Dr. King and the play itself. The play has two characters, Dr. King, and Camae, a Black female maid, and two Black theatre arts majors were cast in these roles. The reading was incorporated into the Barnstorm season as an artistic way to commemorate Martin Luther King Jr. Day, and it was presented during that weekend. Unfortunately, there was a low turnout, with an audience of 14 people. While those who attended were racially diverse and engaged, the goal was for at least twice that number to attend. We are uncertain what caused the low attendance. Perhaps because it was during the second week of a new quarter which limited time to publicize; that it was a reading instead of a full show; or the rainy weather that day; maybe a mixture of all of those factors.

Barnstorm also produced a show entitled *Women in Theatre: An Evening of Scenes*, performed in March, three weeks after *For Colored Girls*. *Women in Theatre* was performed in March during women's history month, and its focus was on female playwrights to pay honor women. The objective was to present theatre from writers of multiple races and ethnicities, including works by Lorraine Hansberry, Diana Son, Lillian Hellman, Lynn Nottage, Sandra Cisneros, and others. The aim was to display

poignant scenes from great plays that showcased numerous situations based on race, social class, sexual orientation and other dynamics. During fall quarter, when undergraduates submitted proposals for full length shows to be produced at The Barnstorm for Winter Quarter, the opportunity to direct scenes for *Women in Theatre: An Evening of Scenes* was included on the proposal form. There was also outreach to Chicano/Latino students, Black students, Asian students and other students of color asking them to act and/or direct for the show. Ultimately, three Black students, one female and two males, expressed an interest in directing. They directed two scenes from Lynn Nottage's play *Ruined*, a scene from Dominique Morisseau's *Detroit '67*, and a scene from Shay Youngblood's *Shakin the Mess Outta Misery*; all works by Black female playwrights. They weren't opposed to directing shows by non-Black women playwrights, but one show they were going to feature, for example, a scene from *Stop/Kiss* by Diana Son, an Asian-American playwright, required an Asian actress and a white actress. The directors had trouble finding actresses of those races who were interested and/or had the time to dedicate to rehearsal, and they wanted to stay true to the original casting of the show since the point of the event was to exhibit a range of experiences of different women. *Women in Theatre: An Evening of Scenes* ended up also being an all-Black produced, acted, and directed show.

*Women in Theatre: An Evening of Scenes* also had a lower-than-expected turnout. It was slightly larger than the audience for the reading of *The Mountaintop* with 17 audience members, but still a much smaller number than Barnstorm's two full-length plays that quarter. *Women in Theatre* had more publicity, but there are

other factors that may have prevented it from being a bigger event. One was the night of our show, *Marques*, a new play coined as a “narco Macbeth”, a reimagined version of the classic Shakespeare play from a Chicano perspective using the cartel as a backdrop, was also running in The Experimental Theater as part of the UCSC Theater Arts season. In addition to *Marques*, “Pachanga”, an annual campus event hosted by the Ethnic Resource Center, celebrating Afro/Latino cultural connections was happening concurrently. All three events were in competition, and they were all on a Friday night. *Women in Theatre* was the smallest of the three events and was also the least attended. We were unable to make it as diverse as we would have preferred due to lack of participation.

## Chapter 6: Maintaining Diversity in Barnstorm

The strides that we made this year to bring racial and ethnic diversity to The Barnstorm Theater were substantial, and took a great deal of diligence. The Barnstorm had a largely diverse audience for the productions of *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf*, *The Mountaintop*, and *Women in Theatre: An Evening of Scenes*. Evidence based on the surveys show that this was a result of offering programming that put stories of people of color at the forefront. Based on the statistics of the audience surveys, it is pertinent to most people of color that their race and/or culture is a part of what they seek in theatre; seeing a reflection of who they are drives them to be audience members, and a lack thereof keeps them from attending. As a model for the next Barnstorm management team, it is important to have a group of people who will collectively make it a priority to create racial and ethnic diversity within the organization. A huge challenge I faced was pushing for and producing this diversity programming alone. I had two fellow managers, but due to conflict within the group and disagreement on the direction of programming, I felt as if I was responsible for handling most of the logistics of our more racially and ethnically diverse programming. While I had the students who were in the shows to depend on for assistance, areas like marketing and outreach came down to me as the Co-Artistic Director/Director. Directing a show, overseeing others and co-running a theater on top of being a full time student made doing everything at maximum efficiency difficult. Had the entire Barnstorm team been able to

communicate and delegate more effectively, it is highly likely that the smaller events would have had larger participation and success.

In addition to the department selecting Barnstorm leadership who will make creating and maintaining diversity a priority, it is crucial for the leadership itself to include people of color in order to ensure diversity begins internally for the organization. The more diverse Barnstorm management is, the more likely programming will also be diverse, which was also demonstrated through Barnstorm leadership and programming this year. It is also imperative, as modeled by the recruitment process of *For Colored Girls* to reach out and advertise about auditions and performance opportunities beyond the Theater Arts Department, in order to reach more performers of color. The next leadership team should take the extra steps to continue to foster relationships with The Ethnic Resource Center and Cultural Arts and Diversity, as well as discover other diverse spaces to reach out even more. If those relationships continue to be nurtured and developed, a diverse Barnstorm will become the rule and not the exception. My hope is that the groundwork laid from the programming produced this year serves as a prototype of the inclusive community The Barnstorm, and other student-run education based theaters can become for theatre artists.

## Appendix A

*April 2016*

**The 2014-2015 New York Theatre season** was the most diverse season in the 9 years AAPAC has collected statistics. Total number of minority actors hit 30%, a record high. Numbers for Asian American actors in particular improved the most, reaching a nine-year high of 9%.

At the same time, one show, *The King and I*, was responsible for contributing over half of all employment for Asian American actors. The industry as a whole was diverse but Broadway actually declined with one of the poorest showings of African American employment on record. Non-traditional casting percentages have largely remained unmoved in 9 years of tracking statistics and Asian Americans remain the minority least likely to transcend their race.

As we write this, racial tensions over institutional inequities are on the forefront of the national consciousness. With the #OscarsSoWhite controversy and white actors being cast in Asian roles in Hollywood and theatre, the issue of equal representation is coming front and center.

AAPAC has played a lead role in this fight, calling out yellowface/brownface and cultural appropriation on Broadway and around the country and working with the theatre community in front of and behind the scenes to increase minority representation. We hope this report will be used as a resource to track casting trends, giving voice to and addressing inequities where they may exist and providing a measure of how much further we have to go.

We are hopeful that these numbers hint at better days ahead and thank you for your continued interest and commitment to these issues.

Sincerely,

### **AAPAC Steering Committee**

*Pun Bandhu, Cindy Cheung, Angel Desai, Christine Toy Johnson, Peter Kim, Julianne Hanzelka Kim, Kenneth Lee, Eileen Rivera, Nandita Shenoy.*

AAPAC is under the fiscal sponsorship of Fractured Atlas, a 501(c) (3). Tax-deductible donations are appreciated and can be made at:

[www.fracturedatlas.org/site/contribute/donate](http://www.fracturedatlas.org/site/contribute/donate)



## EXECUTIVE SUMMARY

- 30% of all roles on New York City stages went to minority actors in the 2014-15 season, a jump from 24% last year and the highest percentage on record in the 9 years for which we have data. After three years in a row of exceeding the nine-year average of 22%,

**30%**  
OF ALL ROLES  
ON NEW YORK  
CITY STAGES

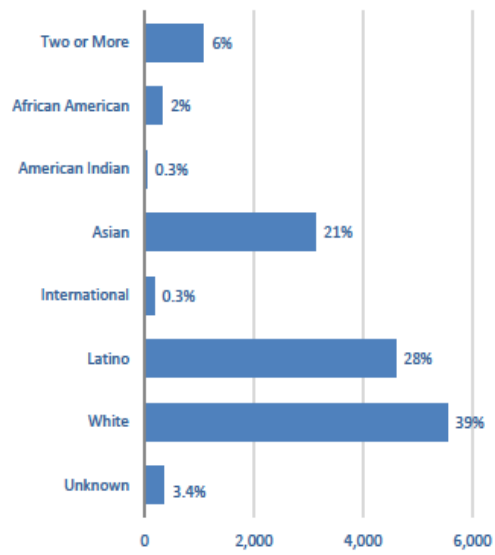
It seems safe to say that there is a definite upward trend in the casting of actors of color.

- African American actors were cast in 17% of all roles, Latino actors in 3%, Asian American actors in 9% and all other minorities (including disabled actors) comprised less than 1%. Caucasian actors filled 70% of all roles. Caucasians continue to be the only ethnicity to over-represent compared to their respective population size in the New York City/Tri-State area.
- African-American and Latino representation remained unchanged from the previous year (17% and 3% respectively).
- Asian Americans saw the most significant bump, rising from 4% last year to 9% of all roles, the highest percentage in 9 years. This is largely attributed to the Lincoln Center's production of *The King and I* that alone accounted for 62 contracts to Asian actors (including understudies and replacements), or 53% of all the Asian actors employed this season.
- The non-profit theatres were clearly the driving force behind the upswing in total minority actors, filling 38% of all available roles with actors of color, a 13-point jump from 25% last year and the highest point on record. Only one non-profit theatre company in the study hired no actors of color this season, MCC Theatre Company.

## Appendix B

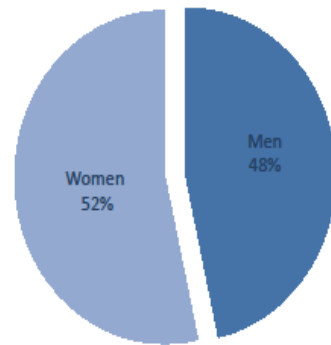
### Undergraduate Students

by Race/Ethnicity : 15,088  
3 Quarter Average : 2013 - 2014



### Undergraduate Students

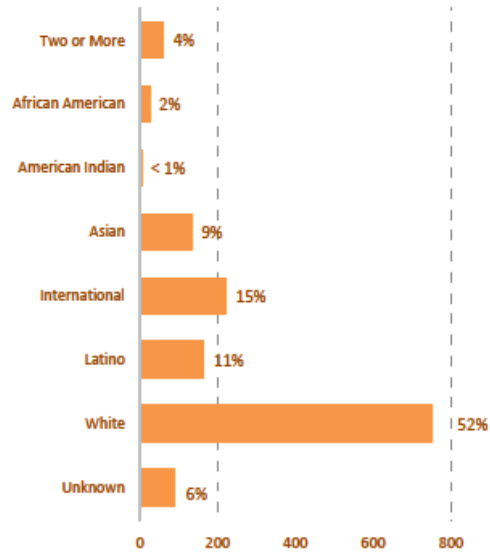
by Gender: 15,088  
3 Quarter Average: 2013 - 2014



Office for Diversity, Equity and Inclusion  
Data Source: UCSC Data Warehouse

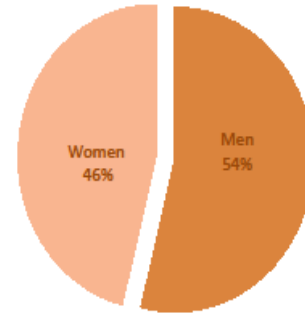
### Graduate Students

by Race/Ethnicity : 1,451  
3 Quarter Average : 2013 - 2014



### Graduate Students

by Gender: 1,451  
3 Quarter Average : 2013 - 2014



Office for Diversity, Equity and Inclusion  
Data Source: UCSC Data Warehouse

## Appendix C

### 2015 Fall Quarter Undergraduate Major Fraction\* by Ethnicity

(\*double and triple majors are counted as .5 and .3 in each of their majors respectively)

Department	Major Type	Major	International**	African American	American Indian or	Asian	Hispanic or Latino	Pacific Islander or Native	White	Two or More	Unknown	Total
Theater	Declared	Theater	1.0	2.0		8.0	19.0	1.0	29.0	4.5		64.5
	<b>Declared</b>		<b>1.0</b>	<b>2.0</b>		<b>8.0</b>	<b>19.0</b>	<b>1.0</b>	<b>29.0</b>	<b>4.5</b>		<b>64.5</b>
	Proposed	Prop	3.0	3.0		5.0	13.0		19.0		3.0	46.0
	<b>Proposed</b>		<b>3.0</b>	<b>3.0</b>		<b>5.0</b>	<b>13.0</b>		<b>19.0</b>		<b>3.0</b>	<b>46.0</b>
<b>Theater Arts</b>		<b>Total</b>	<b>4.0</b>	<b>5.0</b>		<b>13.0</b>	<b>32.0</b>	<b>1.0</b>	<b>48.0</b>	<b>4.5</b>	<b>3.0</b>	<b>110.5</b>
		<b>%</b>	<b>3.6%</b>	<b>4.5%</b>		<b>11.8%</b>	<b>29.0%</b>	<b>0.9%</b>	<b>43.4%</b>	<b>4.1%</b>	<b>2.7%</b>	<b>100%</b>

<b>Arts Division</b>			<b>Declared Major</b>	<b>3.5</b>	<b>12.0</b>	<b>1.0</b>	<b>79.5</b>	<b>219.5</b>	<b>1.5</b>	<b>239.5</b>	<b>56.0</b>	<b>5.5</b>	<b>618.0</b>
			<b>Proposed Major</b>	<b>30.0</b>	<b>11.0</b>		<b>66.0</b>	<b>130.5</b>		<b>199.5</b>	<b>51.0</b>	<b>14.0</b>	<b>502.0</b>
			<b>Total</b>	<b>33.5</b>	<b>23.0</b>	<b>1.0</b>	<b>145.5</b>	<b>350.0</b>	<b>1.5</b>	<b>439.0</b>	<b>107.0</b>	<b>19.5</b>	<b>1120.0</b>
			<b>%</b>	<b>3.0%</b>	<b>2.1%</b>	<b>0.1%</b>	<b>13.0%</b>	<b>31.3%</b>	<b>0.1%</b>	<b>39.2%</b>	<b>9.6%</b>	<b>1.7%</b>	<b>100%</b>

Biomolecular	Declared	Bioengineering	1.0	1.3		15.3	10.8		23.3	4.8	1.8	58.5
		Bioinformatics				1.0			4.0			5.0
	<b>Declared</b>		<b>1.0</b>	<b>1.3</b>		<b>16.3</b>	<b>10.8</b>		<b>27.3</b>	<b>4.8</b>	<b>1.8</b>	<b>63.5</b>
	Proposed	Proposed	2.5	2.5	0.5	36.5	39.0	0.5	36.0	14.0	2.0	133.5
		Proposed				8.0	3.0		10.0	2.0		23.0
	<b>Proposed</b>		<b>2.5</b>	<b>2.5</b>	<b>0.5</b>	<b>44.5</b>	<b>42.0</b>	<b>0.5</b>	<b>46.0</b>	<b>16.0</b>	<b>2.0</b>	<b>156.5</b>
<b>Biomolecular Engineering</b>		<b>Total</b>	<b>3.5</b>	<b>3.8</b>	<b>0.5</b>	<b>60.8</b>	<b>52.8</b>	<b>0.5</b>	<b>73.3</b>	<b>20.8</b>	<b>3.8</b>	<b>220.0</b>
		<b>%</b>	<b>1.6%</b>	<b>1.7%</b>	<b>0.2%</b>	<b>27.7%</b>	<b>24.0%</b>	<b>0.2%</b>	<b>33.3%</b>	<b>9.5%</b>	<b>1.7%</b>	<b>100%</b>

**\*\*International students are determined by their citizenship and visa type, in accordance with the definition provided by UCOP. Students in shared majors are split evenly between the departments administering them (e.g., a Biology major is counted as .5 in both the EEB and MCDB departments). Office of Institutional Research, Assessment, and Policy Studies, 12/10/15 Data Source: UCSC Data Warehouse (Student Report: Term Undergraduate Major Fraction by Ethnicity).**

Appendix D

## **BARNSTORM AUDIENCE SURVEY**

1.) How did you find out about this show?

- a.) Flyer/Advertisement
  - b.) A friend or classmate
  - c.) Email/e-blast
  - d.) Other
- If Other, specify
- 

2.) What is your ethnicity? Select all that apply.

- a.) African American/Black
  - b.) Caucasian/White
  - c.) Latino/Hispanic
  - d.) Asian American
  - e.) Native American
  - f.) Alaska Native
  - g.) Pacific Islander
  - h.) Other
- 

3.) How often do you go to the Theater/see plays?

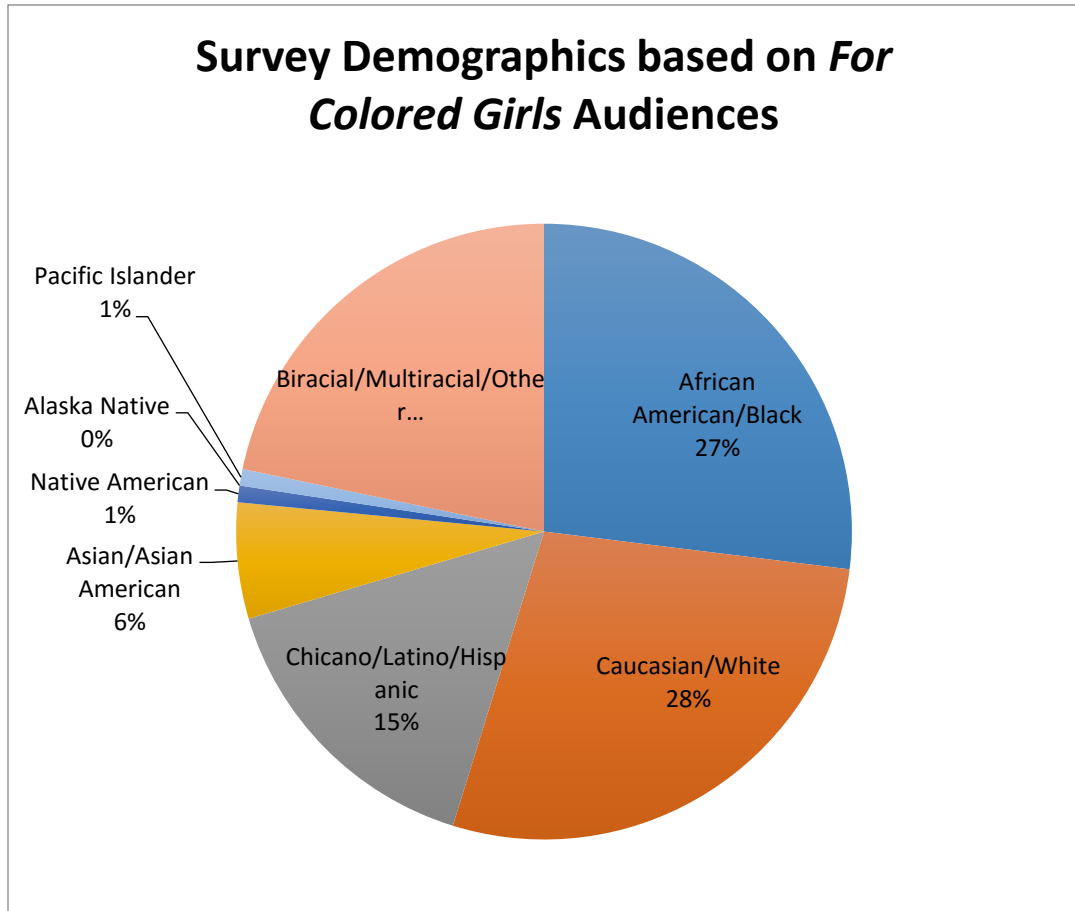
- a.) 0-5 plays per year
- b.) 6-10 plays per year
- c.) 11-15 plays per year
- d.) 16+ plays per year

4.) How important is it that you can relate to the subject matter of a play you attend?

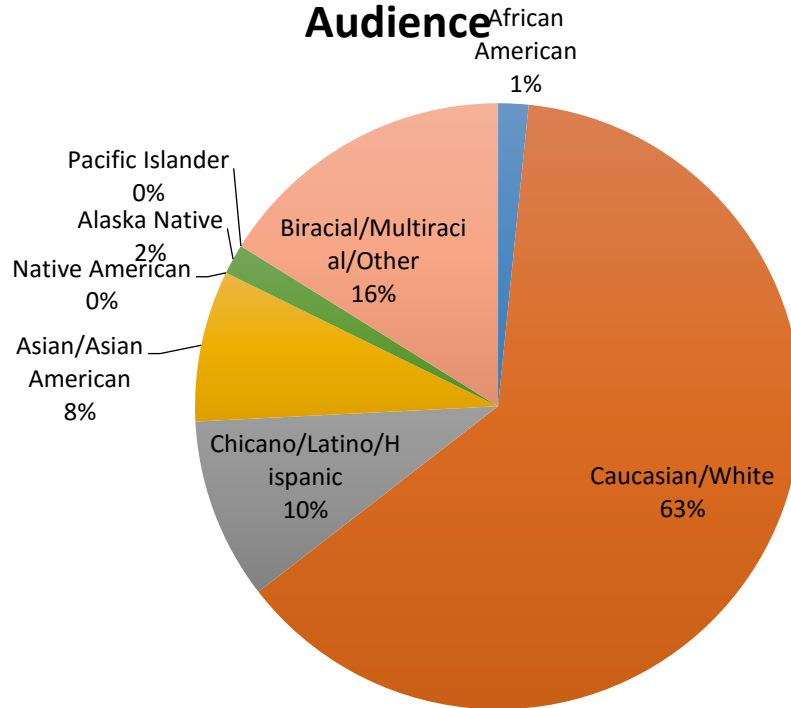
- a.) Very Important
- b.) Somewhat Important
- c.) Neutral
- d.) Somewhat Unimportant
- e.) Very Unimportant

- 5.) How important is it that a play you attend has actors of your racial identity?
- a.) Very Important
  - b.) Somewhat Important
  - c.) Neutral
  - d.) Somewhat Unimportant
  - e.) Very Unimportant
- 6.) How important is it that a play you attend reflects your culture?
- a. Very Important
  - b. Somewhat Important
  - c. Neutral
  - d. Somewhat Unimportant
  - e. Very Unimportant

Appendix E

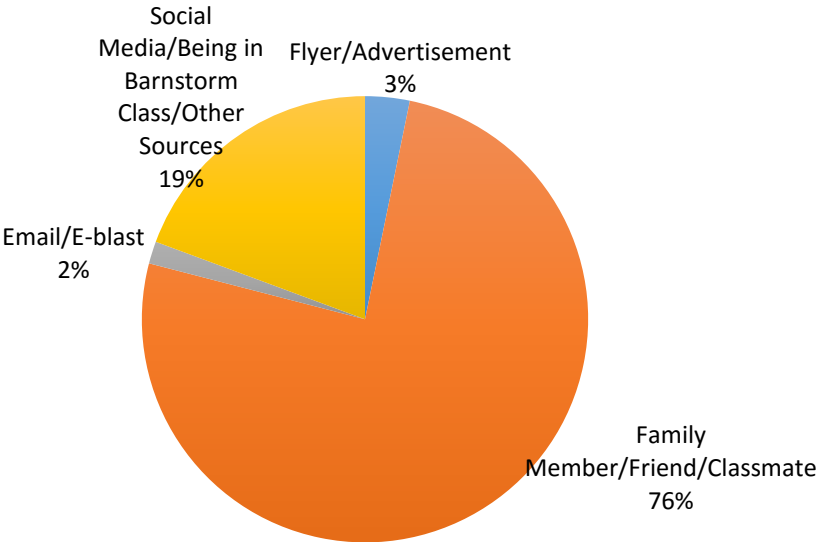


## Survey Demographics, based on *Woyzeck* Audience



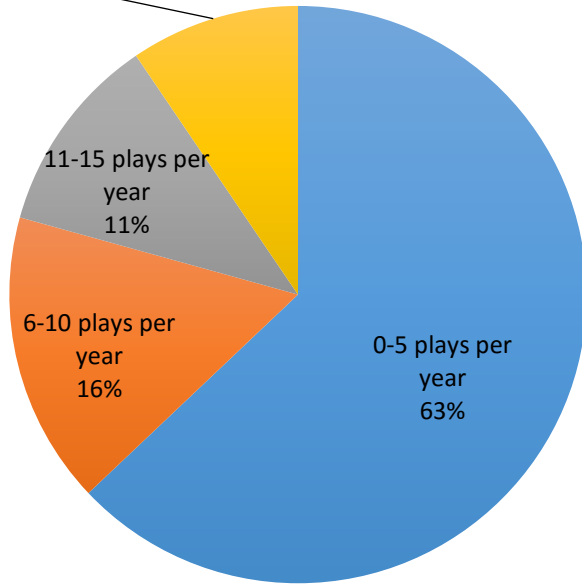


# Woyzeck Advertisement/Publicity Sources

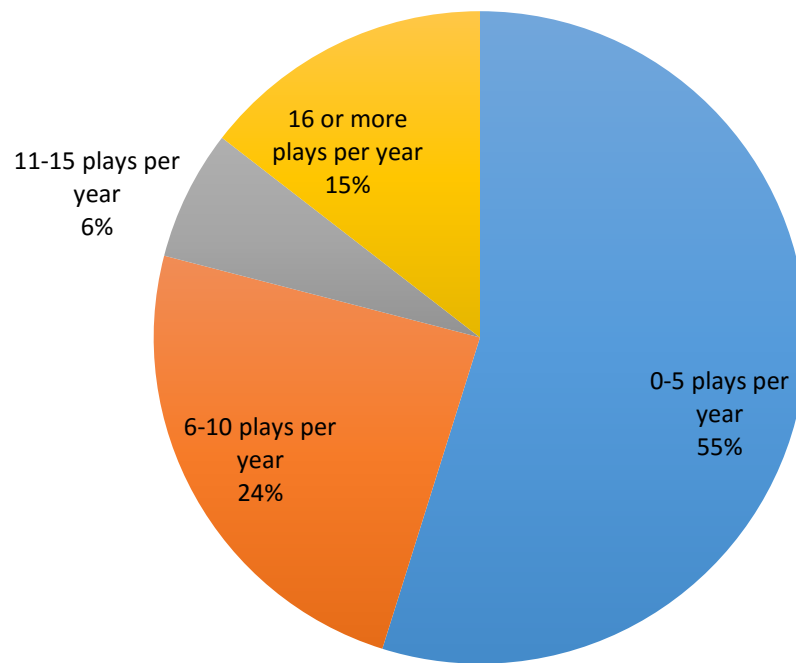


### Theater Attendance Frequency, For *Colored Girls*

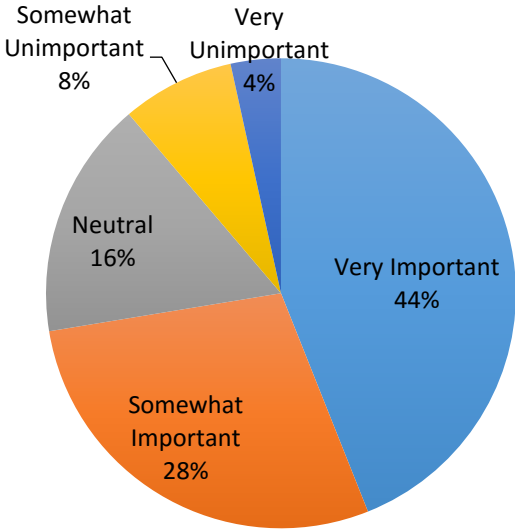
16 or  
more  
plays  
per  
year  
10%



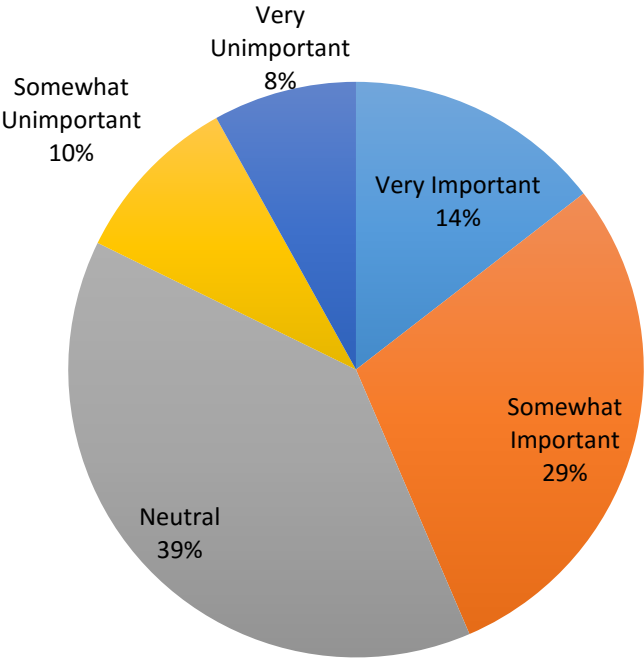
## Theater Attendance Frequency, *Woyzeck*



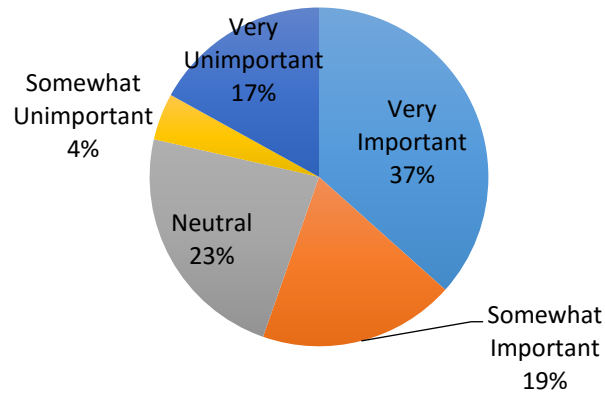
# The Importance of Relatable Content in Plays People Attend, *For Colored Girls*



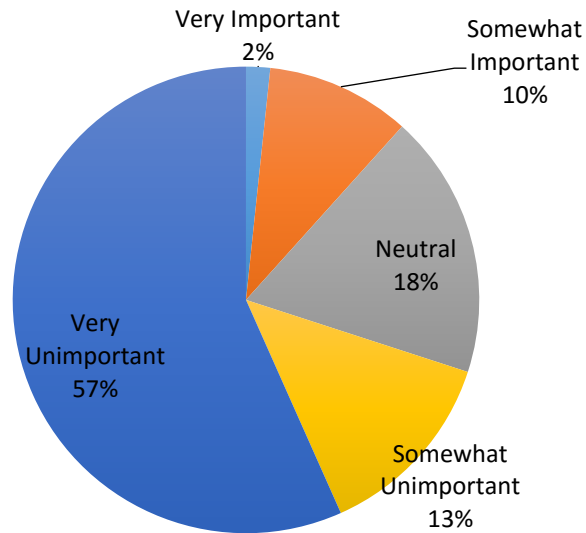
# The Importance of Relatable Content in Plays People Attend, *Woyzeck*



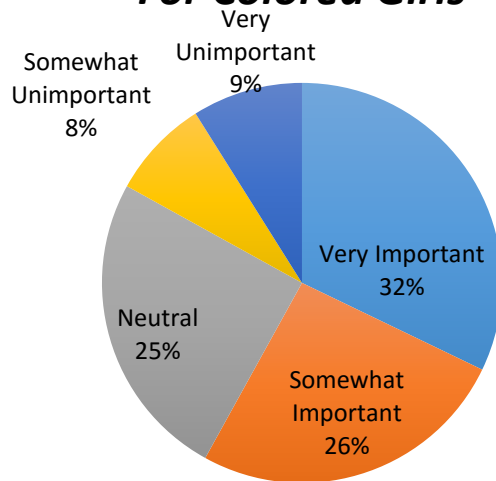
### The Importance of Individual Racial Identity in Plays People Attend, *For Colored Girls*



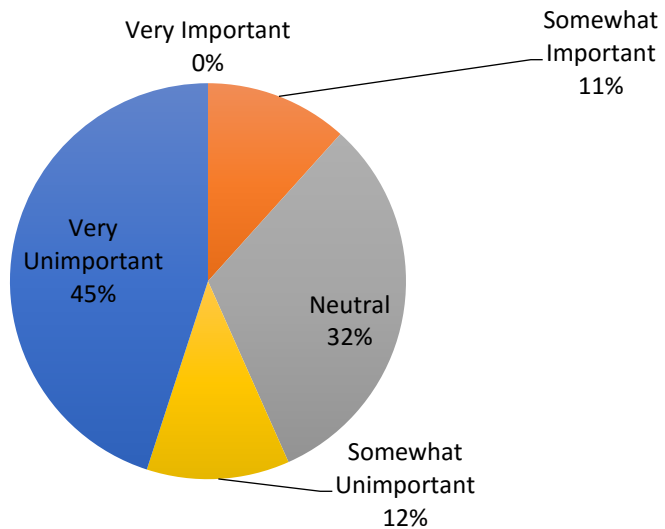
### The Importance of Individual Racial Identity in Plays People Attend, *Woyzeck*



**The Importance of Individual Cultural Representation in Plays People Attend,  
For Colored Girls**



**The Importance of Individual Cultural Representation in Plays People Attend,  
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