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UNIVERSITY OF CALIFORNIA

SANTA CRUZ

THE INHERITABLE THEATER:

Transference of Information Between Managerial Generations

in High-Turnover Theaters

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

MASTER OF ARTS

in

THEATER ARTS

by

Paul Frederick Rossi

June 2015

The Thesis of Paul Frederick Rossi
is approved:

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ABSTRACT:

The Inheritable Theater:

**Transference of Information Between Managerial Generations
in High-Turnover Theaters**

By

Paul Frederick Rossi

The managing of a theatrical company is as much an art as any performance or design, and yet one which receives the least attention. The reasons why a company works are often ethereal and fleeting, even for the most well-established theater, but in the case of UC Santa Cruz's Barn Theater or other high-turnover¹ theaters, that ungraspable working method is a yearly struggle for each new generation of managers.

In this thesis, I hope to clarify the practices by which a student-run company interacts with both the student body and bureaucratic machine, which is the University, in order to illustrate the importance of easily accessible information inherited from previous generations of managers. I will also outline a process by which our knowledge may be easily passed from generation to generation without the difficulty of re-learning the managerial lessons previous managers had already discovered. I also aim to have the reader understand that a lack of information drives down the quality of theater, and taking previous knowledge and expanding upon it is a better learning process than struggling to rediscover lost information

¹ For the purposes of this thesis, turnover (high or low) will refer to the rate at which employees leave jobs in an institution or company.

² Theatre practitioners will no doubt be familiar with Jerzy Grotowski's "Towards the Poor Theatre,"

Drawing on all the previous material, I will transpose it into a framework which can be used by independent theater companies outside of the collegiate environment, which will assist companies with high managerial turnover improve or maintain the quality of their productions during the transitional process. This general improvement of quality will also allow the possibility of transformation from “poor theater”² into a more professional form.

² Theatre practitioners will no doubt be familiar with Jerzy Grotowski’s “Towards the Poor Theatre,” but for our purposes poor theater is not merely theater “stripped of all that is not essential,” but also theater that is struggling to survive in a modern economic climate.

Acknowledgements

My sincerest thanks go out to my mother Barbara, whose patience is that of a saint, and my brother Richard, whose reading skills far exceed my own. Without their help, this thesis would be far less than what it has become.

I would also like to thank my fellow managers of BarnStorm, Sarai Gallegos and Jen Schuler. Running the Barn is a trial, and without the time and effort they invested into it, this year would have been quite a poorer experience.

Reinventing the Informational Wheel

Information is the lifeblood of any organization, and maintaining the flow of that information, whether through record-keeping or vocal instruction, is fundamental in allowing managers to effectively and efficiently run that organization. But while moving information horizontally, that is between “peers at the same level of the organization”³ is relatively easy, encompassing group emails and meetings, moving that same information vertically⁴ between generations of managers is often daunting and fraught with problems, if it occurs at all.

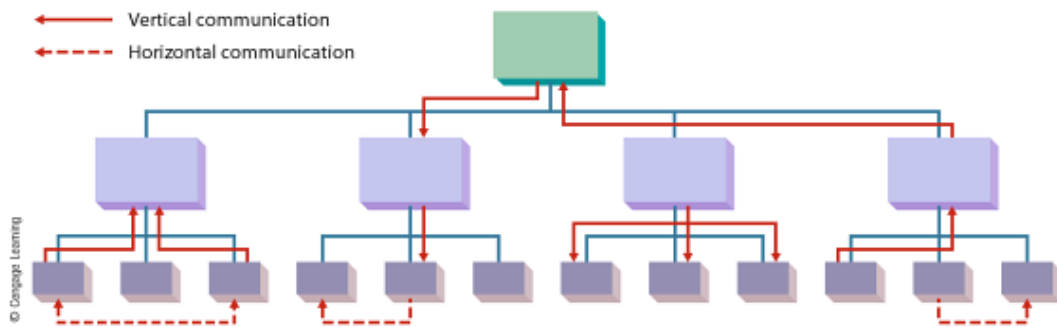


Fig. 1: Formal Communication in Organizations⁵

This is especially problematic in high-turnover organizations, as managers often leave without being able, or qualified, to properly prepare their successors for the tasks to which they have become accustomed. This rapid departure often leaves a

³ Griffin, Ricky W. *Fundamentals of Management*. 8th ed. Mason, OH: South-Western Cengage Learning, 2016.

⁴ For the purposes of this thesis, vertical communication will not refer to its traditional business definition of “communication...between managers and their superiors and subordinates” as stated by Griffin, but instead communication between chronologically separated peers.

⁵ Fig. 1. Griffin, Ricky W. *Fundamentals of Management*. 8th ed. Mason, OH: South-Western Cengage Learning, 2016. Figure 13.2.

frantic transition and takeover period in the wake. Because of the lack of preparation, this period is marked by the desperate search for old information. Barring locating a company manifesto, the new managers must relearn methods previously known that never had the chance to be passed on, leaving the new generation distracted, confused, and ultimately unable to properly embrace their jobs. This in turn, potentially leading to yet another turnover.

While companies based on a traditional business model, which supplies “the rationale of how an organization creates, delivers, and captures value,”⁶ may have an easier time with the transition due to business school training in widely accepted methodology, theaters represent a unique occurrence among businesses. While they are accepted as businesses, because theatres are also considered “art,” they are often not treated or addressed with the same level of professionalism, a complicated set of implications which will be readdressed in a later section.

The problem of transition is further compounded by the nature of theater itself; models for success can vary wildly, and what sells in San Francisco may be met with stiff resistance in Houston (or vice versa). The methods of solving the resistance dilemma, among others, may not be translatable from one location to another, leading to solutions that must be custom-designed for each theater. Such a custom solution is often reliant on not only the environment of the theater, but on the

⁶ Osterwalder, Alexander, and Yves Pigneur. *Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers*. 1st ed. Hoboken, New Jersey: John Wiley and Sons, 2010.

“how” of how a theater succeeds⁷, but that in and of itself can be extremely difficult to determine given the sheer number of variables involved in true success. Because of this, any information gathered on the “how” must be codified and preserved for that specific theater in such a way as to be easily accessed and understood by successive managers. In addition, this custom information must have the capability of being easily modified in the case of any drastic changes.

Without catalogued and accessible information, each new generation of managers must struggle to relearn old techniques, effectively “reinventing the wheel” with every iteration, diverting their attention from the theater itself and shows they present into a hectic scramble for the “how” of their own past success. This scramble, repeated time and time again, prevents new managers from making marked forward strides in management during their tenure, instead forcing them to struggle simply to meet their goals, diminishing the quality of work. This repetition of the status-quo or decline in quality further afflicts theater by dampening the desires of actors to join the company, as well as those of audiences to attend the performances. If a theater is to survive, information must become inheritable, not exclusive, and allow for easy transitions, better solutions, smoother management, and the inventing of new methods instead of the revisitation of the old. This would result in more art of higher quality, which in turn would contribute to the overall success of the theater.

⁷ While there is no universal definition of what success means to a company, we will use it here as it is defined in the Oxford English Dictionary, expecting that the company itself will have its own idea of success: “A person or thing that achieves desired aims or attains prosperity”

Information and the Oral Tradition

The idea of inheritable information is not a new one, and indeed, stretches back as far as humanity itself to neolithic cave paintings, arguably humanity's oldest form of information and art. Both David Lewis-Williams⁸ and Richard Rudgley⁹ suggest that the paintings are depictions of hallucinogenic visions encountered during religious ceremonies,¹⁰ perhaps going so far as to represent what another shaman might encounter in his journey. While the ultimate meaning of these paintings are unknown, it would not be far-fetched to assume that they were part of a "series of face-to-face encounters...rich in gesture, ritual, and ceremony."¹¹ In a modern context, we have come to know this practice of recording experiences as institutional memory, which is defined as the "accumulated equity representing the beliefs and behaviors of organizational members both past and present cumulated over the life of the organization."¹² Though a rather sterile definition, it may be more recognizable in times past as the oral tradition, with which it shares many similarities.

Our primary interest here lies in the transmission and accumulation of information; institutional memory and oral tradition both rely heavily on verbal

⁸ Lewis-Williams, J. David. 2002. *The Mind in the Cave: Consciousness and the Origins of Art*. London: Thames & Hudson.

⁹ Rudgley, Richard. *The Lost Civilizations of the Stone Age*. New York, NY: Free Press, 1999.

¹⁰ Coppins, Phillip. "Cave Paintings: Entrancing the Otherworld." *Frontier Magazine*, November 1, 2003.

¹¹ Stock, Brian. *The Implications of Literacy: Written Language and Models of Interpretation in the Eleventh and Twelfth Centuries*. Princeton, New Jersey: Princeton University Press, 1983.

¹² El Sawy, Omar A., Glenn M. Gomes, and Manolete V. Gonzalez. "Preserving Institutional Memory: The Management of History as an Organizational Resource." *Academy Of Management Best Papers Proceedings* (August 1986): 118-122. Business Source Complete, EBSCOhost (accessed April 17, 2015).

communication between generations. In his book *Oral Tradition as History*, oral tradition is defined as “verbal messages which are reported statements from the past beyond the present generation,”¹³ but Vansina further expands his definition:

The definition specifies that the message must be oral statements spoken, sung, or called out . . . The definition also makes clear that all oral sources are not oral traditions. There must be transmission by word of mouth over at least a generation . . . On the other hand, the definition does not claim that oral traditions must be ‘about the past’ nor that they are just narratives.¹⁴

Bearing these definitions in mind, it is easy to draw a parallel between the two methods; both require verbalization, bring the past into the present, but also share information within the present. In the same way that the oral tradition creates a continuous line of cultural material from one generation to the next, so too does institutional memory allow us to create a continuous line of informational material between generations.

This seems like the ideal method of easily transferring information between generations, especially those as short-lived as within a modern institution. But when those generations have “higher tenure workers have become more susceptible to job loss,”¹⁵ the same faults are shared between these ideas, and even magnified under the shorter lifespan of an institution. For example, a tribe steeped in oral tradition, with a

¹³ Vansina, Jan. *Oral Tradition as History*. Madison, Wis.: University of Wisconsin Press, 1985. 27-28.

¹⁴ Ibid. 27-28

¹⁵ Farber, Henry S., “Job Loss and the Decline in Job Security in the United States,” (2008), <http://www.princeton.edu/ceps/workingpapers/171farber.pdf>

shaman of sorts being the primary rememberer of the stories of the tribe; generation after generation, as the shamans grow old, an apprentice is taken on, and taught all the stories. Then one day, the shaman dies suddenly, without having taken an apprentice; the why, or how, is irrelevant, but the results are immediate and catastrophic. “The continuity of culture depends on individuals who verbally transmit the heritage from one generation to the next,”¹⁶ and while there may be older members who remember fragments of many stories, as well as younger members who have their favorites, whatever the tribe manages to cobble together from these fragments will never be as accurate, or whole, as what was lost.

Such is the result of orality,¹⁷ and an oral institutional memory. Managers who would teach their subordinates the methods and practices of the job leave suddenly or are fired, or new management with no previous experience with the company are brought in without training, and the memory of the institution dies. When “institutional memory is constituted largely of what is in the heads of organizational participants and a haphazard collection of records,”¹⁸ it will become nearly impossible to reconstruct that memory as previous participants leave. In such an environment, the odd notebook or “haphazard collection of records” takes the place of the villagers, but it will never be enough to reconstruct the knowledge of the

¹⁶ Stock, Brian. *The Implications of Literacy: Written Language and Models of Interpretation in the Eleventh and Twelfth Centuries*. Princeton, New Jersey: Princeton University Press, 1983.

¹⁷ It is important to note that for this thesis, we are using the “preference for or tendency to use spoken forms of language,” and not the psychoanalytical “focusing of sexual energy and feeling on the mouth.”

¹⁸ El Sawy, Omar A., Glenn M. Gomes, and Manolete V. Gonzalez. "Preserving institutional memory: The Management of History as an Organizational Resource." *Academy Of Management Best Papers Proceedings* (August 1986): 118-122. *Business Source Complete*, EBSCOhost.

previous managers. The new managers, like the shaman's replacement, will eventually re-learn many things that came before, but it will take time that they in turn may not have, all while living under the pressure of reconstructing a past they never fully knew.

In *The Implications of Literacy*, it is noted that for the medievals, there was “no hard and fast line” between written and oral traditions:

A text does not cease to be structured discourse, obedient to the laws of grammar and syntax, simply because it is spoken aloud. An oral exchange, if recorded, may still preserve many of its original features, for instance, formulae, repetition, and encyclopedism. Written texts are continually being re-performed, offering continuities to human behavior over time. Oral interpolation may derive from improvisation or from texts.¹⁹

But because of the frailty of orality as an inheritance method, it is necessary for institutions to make the transition to a written tradition of memory to preserve the lineage of that institution. While many institutions have such a system in place, without the proper attention to that system, it can, and will, eventually devolve into an oral tradition, given the historical closeness of those traditions. But unlike medieval orality, which supported and was supported by the slowly burgeoning written tradition, the modern written tradition will “deteriorate very quickly with the exit of the participants and the increasing difficulty of record access,”²⁰ becoming outdated,

¹⁹ Stock, Brian. *The Implications of Literacy: Written Language and Models of Interpretation in the Eleventh and Twelfth Centuries*. Princeton, New Jersey: Princeton University Press, 1983.

²⁰ El Sawy, Omar A., Glenn M. Gomes, and Manolete V. Gonzalez. "Preserving institutional memory:

archaic, and less than useless within a very short span of time. Thus, to prevent an eventual backwards slide into a frail oral tradition, the move from oral to written tradition must not only be deliberate, but must also be actively maintained alongside the rapidly expanding orality of modern institutions so as to withstand the pressures of changing generations and passing time.

The Management of History as an Organizational Resource." *Academy Of Management Best Papers Proceedings* (August 1986): 118-122. *Business Source Complete*, EBSCOhost.

Theater and Institutional Memory

In the previous section, the fragility of institutional memory as an oral inheritance system in the modern institution was discussed across a broader context, but how does that render into the much narrower context of a theatrical setting? While theaters share many of the same business practices as corporations, the nuances, and even the whole descriptions, of the more unique theatrical jobs²¹ often goes unrecorded, and therefore are subject to orality between generations, and thus, the deterioration discussed in the last section. In professional theaters, this becomes less of an issue, as replacement employees tend to have more experience for a unique job, and therefore can step right into the roles of their predecessor with little effort. Once one leaves the professional realm and enters the semi-professional, community, and student/scholastic theaters, such is no longer the case. These theaters, student/scholastic more so than any of the others, draw their employees from a pool of individuals with little experience, the majority of whom are involved for a single production.²² In this situation, the establishment of a written institutional memory is critical to the continued operation of these theaters, as well as their development as modern institutions.

One of the primary problems of encouraging the adoption of written

²¹ For those familiar with the theater, no job will sound strange or unique, but to those outside our circle, our profession often sounds arcane and mysterious. I suggest both Gill Foreman's *A Practical Guide to Working in Theatre* and Bo Metzler's *What We Do: Working in the Theatre* for further extrapolation on the topic.

²² Given the short timeframe (the 10 week quarter or 15 week semester) in which a University has to mount a production, student actors and designers rarely have time to participate in more than one production per term.

institutional memory, which some might consider extreme record-keeping, especially among theater practitioners who are used to an oral memory, is that there is a primary focus on theater as art, and many forget that it is a business as well. Because of this, theaters often find themselves with many artists but no documentors. This leads to a deficit of recorded information as the “pursuit of art” overtakes the necessity of maintaining a business. When this occurs, a theater will begin an inevitable decline whose speed is reliant on the institutional memory already in place for the company. If the institutional memory of the company is small, it will decline much more quickly than a company with a larger memory, and the information will degrade much more rapidly if there is a smaller store of it. In the end though, whether the preserved institutional memory is great or small will not matter. If the company in decline refuses to acknowledge (or does not realize) that it is not maintaining its memory, it will eventually reach a point where it must either dissolve, or create a completely new institutional memory. In the case of the latter, the degree of degradation will determine how much new content must be created. If the descent is caught at the worst and last possible moment, potentially years from the initial loss of maintenance, the company will be better off starting from scratch, as what little remains of the original memory will either no longer apply, or be too sparse to properly re-apply. However, if the descent is caught fairly early, the necessity of new content will be much less, as the timespan will have been shorter, allowing for higher quality and greater quantities of relevant information.

Given the unique nature of theater and theatrical jobs within a company, it is

easy to see why institutional memory would play such a key role in the survival of a company. Each company runs its theater a little differently, and the subtleties of those companies are often lost on outside contractors or new generations of staff. Because of that, it is imperative that the distinct methods of those companies are properly, and concisely, recorded. In that manner anyone who has need of the information can find it easily and understand it readily, so that the company can continue its work with as little interruption as possible.

Theatrical Professionalism

The final aspect to address in the process of informational inheritance is professionalism within theater. While this may seem superfluous, and even incongruous, to the topic, professionalism has a great impact on how a theater is viewed, and how it perceives itself. While such impressions do not always affect the way a theater is run, it can dramatically impact the care taken for the preservation of information.

The term professional, while used several times already in this thesis, is itself problematic; how does one define professionalism and being a professional? According to the Oxford English Dictionary, a professional is someone who is “engaged in a specified activity as one's main paid occupation rather than as a pastime,”²³ while professionalism is “Professional quality, character, or conduct . . . (now usually) the competence or skill expected of a professional.”²⁴ Alternately, we find professions defined as “occupations that offer certain types of services to society. They have a rational approach . . . and working into them needs . . . special, excellent, and often academic trainings,”²⁵ leading one to believe that a professional in that sense is an academically trained individual who provides a service to society. While these are fairly straightforward views, ascribed to by many, for the theater they pose some problems; few technicians, and fewer actors, can claim that theater is their main

²³ *Oxford English Dictionary*, 3rd ed., s.v. “professional.”

²⁴ *Ibid.* “professionalism.”

²⁵ Ravand, Dr. Mostafa. *Human Resource Professionalism: A Panacea for Public Organizations (A Diagnostic Approach to Third-World Countries)*. Bloomington, Indiana: Authorhouse, 2014.

paid occupation, instead working multiple jobs to support a middle-class lifestyle,²⁶ nor are all academically trained or claim to be serving society.²⁷

Because of the difficulty in categorizing a professional theater practitioner merely as one who is paid, as was commonly done in the past,²⁸ it may be useful to define a professional through a series of attributes. In his article on professionalism, Richard Hall outlines nine attributes which can be used to define a professional, four structural and five attitudinal:

1. Creation of a full time occupation
 2. The establishment of a training school
 3. Formation of professional associations
 4. Formation of a code of ethics
-
1. The use of the professional organization as a major reference
 2. A belief in service to the public
 3. Belief in self-regulation
 4. A sense of calling to the field
 5. Autonomy²⁹

In his research presentation on “Professionalism in the American Theatre,” Bateman presents information gathered through survey using this metric. While he himself claims the survey is not quintessentially conclusive, and is conducted at the most basic level, from his findings one can determine that of the theatrical practitioners

²⁶ Bateman, Michael, “LA STAGE Talks: What Does it Mean to be a Pro? Professionalism in the American Theatre,” YouTube video, 1:33:15, posted by “LA STAGE Alliance,” April 23, 2013, <https://www.youtube.com/watch?v=8mOdyNmustQ#t=685>

²⁷ Ibid.

²⁸ Ibid.

²⁹ Hall, Richard H. "Professionalization and Bureaucratization." *American Sociological Review* 33, no. 1 (1967): 92-104.

polled (which included LORT³⁰ and TCG³¹ members), many theatres would not be considered professional by this metric, even those who consider themselves professional.³²

What then of the opinions of the practitioners themselves? Charles Dillingham of Center Theatre Group³³ posited that the ability to pay artists was paramount to being a professional, which was echoed adamantly by 24th Street Theatre's Debbie Devine,³⁴ while professional behavior and a code of ethics (both defined by unprofessional behavior) came second. Brimmer Street Theatre Company's Jenny Byrd³⁵ spoke of respect for each other and for the work, as well as professional work requiring a certain level of sophistication, while Elizabeth Doran, of Pasadena Playhouse and Actor's Gang,³⁶ stated that even infrequent work at a professional level constituted being a professional.

As becomes evident, opinions, definitions, and statistics are all at odds with one another as to what defines a professional in theater. One cannot use the simple definition of being able to fully support oneself, especially given the poor economy and recent closure of many theaters.³⁷ Nor can we rely on Hall's nine attributes, as

³⁰ League of Resident Theatres

³¹ Theatre Communications Group

³² As of the writing of this thesis, the formal report has not yet been released, leading me to create these conclusions based solely on Bateman's research presentation.

³³ Bateman, Michael, "LA STAGE Talks: What Does it Mean to be a Pro? Professionalism in the American Theatre," YouTube video, 1:33:15, posted by "LA STAGE Alliance," April 23, 2013, <https://www.youtube.com/watch?v=8mOdyNmustQ#t=685>

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid.

³⁷ San Jose Repertory (2014), SurfFlight Theatre (2015), Opera Boston (2011), and the San Diego Opera (2014), just to name a few.

the methods of running a theater often prevent them from fitting into that metric. What we must depend upon is a theater's desire to be professional, and, as Byrd said, to have that certain level of sophistication to be considered as such. For our purposes, we do not need the entire company to be professionals; it is the realm of artistic managers to hire experienced actors and create an appearance of professionalism. But for the managing director, whose primary job is to manage the day-to-day business of running the theater, professionalism is key. As Bateman found in his research, "manage-y managers,"³⁸ or those who devoted themselves almost wholly to the administrative side of theater, are not only happier in their careers, but can dedicate themselves more fully to the business of their company. While it was not stated specifically in his research, one might assume that managers, as well as other staff and company members, who are happier with their company, and consider it itself professional, would themselves be more professional in their work. This would eventually result in much better records of not only how their company works, but how their individual positions and tasks are to be performed, whether the theater in question is professional, community, student-run, or part of a larger scholastic setting.

³⁸ Bateman, Michael, "LA STAGE Talks: What Does it Mean to be a Pro? Professionalism in the American Theatre," YouTube video, 1:33:15, posted by "LA STAGE Alliance," April 23, 2013, <https://www.youtube.com/watch?v=8mOdyNmustQ#t=685>

Inheritance and The Barn

With the institutional memory of theaters framed around oral and written traditions, the inheritance of information, and the importance of professionalism having been discussed, we must examine more closely how it all applies to specific theaters. For our purposes, the theater in question is the Barn Theater,³⁹ the graduate-run theater company on the UC Santa Cruz campus, and a prime example of many of



Fig. 2: The Barn Theater, 2012⁴⁰

³⁹ The Barn Theater is located at the main entrance of the University of California Santa Cruz, and is an 1890's horse barn of the historic Cowell Lime Works, converted into a theater in 1968 by the University.

⁴⁰ "Cowell Limeworks and Wilder Ranch." Timber Framers Guild Conference Blog. January 1, 2012. Accessed April 25, 2015.

the problems with running a theater discussed in previous sections. It is a low-budget, non-professional, student-driven theater company with yearly turnover of new management, based on a primarily oral inheritance with a small, outdated, and unmaintained, written record, all nestled uneasily in the larger bureaucratic structure of the University itself. While the Barn Theater may not be indicative of all high-turnover theaters, it should provide a good point of embarkation for any company with high turnover, due to the universal problems involved in the process of information travelling vertically between generations.



Fig. 3: The Barn Theater, 1968⁴¹

⁴¹ "Barn Theater." UCSC Library Digital Collections. Accessed April 26, 2015.
[http://digitalcollections.ucsc.edu/cdm/search/searchterm/barn theater/order/title](http://digitalcollections.ucsc.edu/cdm/search/searchterm/barn%20theater/order/title).

The first issue of inheritance in the Barn Theater is its current reliance on orality to inform the incoming generation of managers. This has proven problematic on several levels, primarily in regards to the lack of physical crossover between the generations themselves. Though there is ideally a period of job shadowing, the “work experience option where students learn about a job by walking through the work day as a shadow to a competent worker,”⁴² available to the incoming managers during Spring quarter, such is often not the case. Instead, no doubt caused in part by the heavy workload of the graduate students, especially those overseeing the Barn Theater, the new managers are left without any sort of guidance. Once they take the helm in the Fall, the new managers often find that they are ill-equipped to deal with the situations that arise, as they have not been prepared by any class, or shadowing, to effectively resolve those situations. This creates the hectic scramble that was discussed in the first section, as the managers waste time, energy, and resources, attempting to unearth the “how” of the Barn Theater.

This leads to the second issue plaguing the Barn Theater, and that is the half-hearted transition from oral to written traditions, represented by the archaic and poorly maintained BarnStorm Handbook. At current, managers rely primarily on speaking to anyone and everyone able to give them direction with a certain problem; this can mean anything from calling previous managers, to tracking down professors during office hours. The Handbook, were the managers to turn to it for aid, would prove less than useful, as it has decayed from the lack of attention discussed in

⁴² Paris, Kathleen A. *Planning and Implementing Youth Apprenticeship & Work-Based Learning*. Madison, WI: Center on Education and Work, 1995.

Information and the Oral Tradition. The information inside is unorganized and outdated, and as expected, with the “exit of the [original] participants”⁴³ it has deteriorated to a state which necessitates that we begin again. Attached as supplemental material is a proposal for an updated BarnStorm Handbook, with both digital and physical components. The digital aspect of the Handbook will alleviate the attentional issues by allowing easy updates, while the physical books themselves will allow quick and easy reference. This will become, with both time and attention, the institutional memory of the Barn Theater. This supplement will provide the information necessary to run this theater at the most basic level, provided it is properly updated year-by-year. To paraphrase an earlier statement, 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.

Finally, the problem of professionalism in the Barn Theater must be addressed, to the betterment of everyone involved. Though it was not always the case, currently the Barn has the reputation among the student body as a bottom-tier theater, a poor theater to be performed in only as a final option. This is an opinion which must change if the professionalism, and thus the product, of the Barn Theater is to improve. As was discussed in *Theatrical Professionalism*, we can only depend upon is a

⁴³ El Sawy, Omar A., Glenn M. Gomes, and Manolete V. Gonzalez. "Preserving institutional memory: The Management of History as an Organizational Resource." *Academy Of Management Best Papers Proceedings* (August 1986): 118-122. Business Source Complete, EBSCOhost.

theater's desire to be professional, and to have that certain level of sophistication to be considered as such. While the desire for professionalism is often there in the managers, because we must work within the larger bureaucracy of the University, that desire must also come from outside the theater. While the Theater Arts Department provides quite a bit of support financially and physically, the one area that is not well supported is reputationally. As a poor theater with a regular, short-term turnover, the Barn often finds itself battling obscurity and reputations from previous shows or managers. While strides have been made this year regarding some of these issues,⁴⁴ the only real way to reverse the reputation of the Barn as a poor theater is to include the managers in the departmental process of casting, granting the Barn Theater a measure of secondary professionalism. This will allow new students who have never encountered the Barn to see them alongside the professionals within the department. Not only will this signify to ongoing students that the Barn Theater is considered a space equal, and as professional, as any of those available within the department, but it will promote greater care for the preservation of information within the Barn.

It was once said that institutions “construct their presentation of who they are and what they have done in the past, and they use these pasts in the present as an attempt to shape their future,”⁴⁵ and there is no doubt that theaters must do the same. Just as actors use implications of what happened before the play began to inform their

⁴⁴ At our behest, Department Chair Kate Edmunds has spearheaded efforts to install a permanent sign for the Barn Theater at the base of the UC Santa Cruz campus, as well as trying to make the casting process more fairly balanced for all parties involved.

⁴⁵ Linde, Charlotte. *Working the Past: Narrative and Institutional Memory*. New York, New York: Oxford University Press, 2009.

acting, so too must managers use what happened before they took charge to inform their managerial decisions. Without the information from before their respective beginnings, both groups would be lost, and be far less effective at their jobs. Because of this, it is imperative that, as theatrical businesses, companies pursue the following ideals to the best of their ability:

1. Embrace a Model of Inheritable Information: Information must become inheritable, not generationally exclusive, and allow for easier transitions, better solutions, smoother management, and the invention of new methods instead of the revisitation of the old. This will allow for more art of higher quality, as well as discussion between generations of productions.

2. Create Institutional Memory: Inheritable information creates an institutional memory. It is imperative that the distinct methods of theatrical companies are properly, and concisely, recorded. In this way, during times of transition or difficulty, anyone who has need of the information can find it easily and understand it quickly, so that the company can continue its work with as little interruption as possible.

3. Move from Oral to Written Tradition: Creating institutional memory inaugurates the transition from oral to written tradition. This transition, however, must not only be deliberate, but also be actively maintained alongside the rapidly expanding orality of modern institutions to withstand the pressures of time and degradation.

4. Increase Professionalism: Professionalism increases the likelihood of

maintaining institutional memory. Managers and other company members, who are happier with their company and consider it professional, will themselves be more professional in their work. This will cause them to leave behind, and maintain, much better records of not only how their company works, but how their own jobs work.

By adhering to these four pillars, any small, high-turnover theatrical company might improve all aspects of their business. While it is all grounded in the idea of inheritable information, and primarily for management, the steps which must precede, and continue from, the establishment of that system benefit the entire company. From easier transitional periods and increased productivity, to heightened professionalism and employee happiness, the evidence highly suggests that inheritable information generates the host of benefits described above, as well as mitigating, or removing completely, the various negative assets described throughout this thesis.

— **Appendix A: Handbook Draft Notes & Records** —

BarnStorm Handbook

This is to be a compilation of notes regarding paperwork, jobs, events, and objects which we run into problems with, and should record how they were solved so that future Barnstormers will be left with fewer questions about how to do their jobs. Used to update/rewrite the current Barnstorm Handbook, which is in need of serious work.

CODES RECORDED WITHIN, DO NOT SHARE OUTSIDE BARNSTORM
CHANGE CODES AS NEEDED

Artistic Director

- The Artistic Director is responsible for conceiving, developing, and implementing the artistic vision and focus of a theatre company.⁴⁶
- The Artistic Director selects the quarterly season, mentors the directors and actors, ensures artistic integrity of designers and the production, serves as a spokesperson for the company, and in the absence of a marketing director heads that department.⁴⁷

Managing Director

- The Managing Director is responsible for annual planning, fundraising and grant seeking, and developing the annual budget.⁴⁸
- The Managing Director will be responsible for all aspects of finance, marketing, development, planning, general administration and human resources.⁴⁹
- The Managing Director allocates budgets, determines calendars and deadlines, staffs positions in individual productions and the company, runs production meetings, has control over the rehearsal spaces (C-100 and the Barn), and

⁴⁶ "The Artistic Director's Job." American Association of Community Theatre. Accessed April 29, 2015. <http://www.aact.org/artistic-director>.

⁴⁷ Old BarnStorm Handbook

⁴⁸ "The CAO's Job." American Association of Community Theatre. Accessed April 29, 2015. <http://www.aact.org/chief-administrative-officer>.

⁴⁹ "Managing Director Job Description." Plays & Players. Accessed April 29, 2015. <http://www.playsandplayers.org/wp-content/uploads/2014/07/PlaysPlayersManagingDirectorJobDescription.pdf>.

issues keys. He/She keeps track of class paperwork and distributes permission codes.⁵⁰

Production Manager

- The Production Manager generally is responsible for budgeting, scheduling work, and coordinating the various production departments. The Production Manager is ultimately responsible for ensuring that all aspects of the production are completed within budget, according to the designer's and director's wishes, and in time for the first public performance.⁵¹
- Department Production Manager is Scott Anderson (jsanders@ucsc.edu)

⁵⁰ Old BarnStorm Handbook

⁵¹ "The Production Manager's Job." American Association of Community Theatre. Accessed April 29, 2015. <http://www.aact.org/production-manager>.

CONFIRM AND UPDATE FACULTY CONTACTS EVERY YEAR

David Cuthbert (cuthbert@ucsc.edu) is the primary Barnstorm contact as of F2014, and must be CC'd on all emails regarding the Barn.

Publicity

- Select a dedicated Public Relations director, especially if you intend to reach out across social media platforms such as Facebook and Twitter

Web Presence

- Theatre Arts
 - Email David Glover (dlglover@ucsc.edu) a picture and blurb for Barnstorm shows, he will upload them to the [Current Season](#) page
- Barnstorm Website
 - Barnstorm.ucsc.edu (still broken)
 - Main contact as of F2014 is David Glover (dlglover@ucsc.edu) in the Theatre Arts office for anything web related
 - To get access to the server as of F2014, contact Dung Wong (dnwong@ucsc.edu) in Arts Division to have your student ID put into the system.
 - Server is artstream.ucsc.edu. As of F2014, server is only accessible via Mac
- Facebook: Barnstorm, BarnStorm Theater
- Twitter: @UCSC Barnstorm
 - Name: UCSC BarnStorm
 - Pass: barn\$storm2014

Safety Protocols

- Brent Cooley (bcooley@ucsc.edu) is the UC safety inspector (?), contacted through Joe Weiss (jeweiss@ucsc.edu)

- Monthly inspections of fire pulls and extinguishers required as of F2014
 - Paperwork inside safety protocols binder
- Include copies of the safety protocols in both Barn and office

Keys & Locks

- Keys to be checked out from Eric Mack (techie@ucsc.edu)
- Account of checked out keys MUST BE KEPT by Production Manager ([Current as of S2015](#))
 - Groups/individuals who lose keys CANNOT have any more keys checked out to them as long as that key is still missing (Mack's discretion)
- Loaned keys must be re-collected at or before the end of every quarter, no exceptions
- As of W2015, there are three code padlocks in the Barn
 - Black square: ()
 - Brass rounded: ()
 - Small black ()

Financial

- Primary contact as of F2014 is Scott Anderson (jsanders@ucsc.edu)
- New electronic key and combo safe as of F2014
 - Two keys; one key and instructions live with Eric Mack
 - Other key lives with Production Manager
 - Combo as of F2014: ()
- Change drawer in box office
 - Two keys; one lives in top right drawer (as of F2014)
 - Second key lives with Production Manager
- Deposit
 - Over \$250 in cash should be deposited

- always carry cash in blue deposit bags (we have three)
- Brian Korsak (bkorsak@ucsc.edu, 831-459-1324)
 - Porter D-119
 - 53423-432851-R64351 FOAPAL
- Refunds
 - Refund receipts to go through Joe Weiss
 - Originals must be taped to 8.5"x11" paper and photocopied; leave space in top right to write total (for that sheet) and what the refund is for.
 - Refundee needs to take originals to Joe
 - Email needs to be sent by PM (or whomever is in charge of money) to Joe letting him know the refundee has been approved for a refund
- Donations
 - Keep separate from ticket sales; if checks, make copies
 - Checks made out to: UC Santa Cruz Foundation
- Fundraising
 - ?

Paperwork

- Why are there no years on anything?

CURRENT HANDBOOK

Handbook Brief

Proposals/General Interest/Submissions

- submissions flowchart
- submission form (W2011)
- submission form (W2009)
- submission form (F2007)
- Dance Collision! general interest form
- Dance Collision! submission form
- submission form (S no year)
- proposal critique

Syllabus/First class meeting/Calendar

- Syllabus (F2010)
- Syllabus (2004?)
- calendar (W2010)
- C-100 (W2010?)
- calendar (W2010)
- winter tracking sheet
- timesheet
- medical emergency information form
- syllabus (F2007)
- syllabus (2001?)
- Important information (F2006)
- calendar (F2007)
- calendar (F2008)

Contracts

- HF5 (Fall)
- SAD (Fall)
- barnstorm contract (Grace Kim, *Untitled Until: A Collective of Voices*)

- barnstorm contract (F2006)
- “Use of Barn Theater Facility for General Campus Events” (4/4/2007)
- Barnstorm and The Kinetic Poetics Contract (W2007)
- 06-07 Season
- 05-06 Season
- Barn TV Constitution (06-07)

Tech/Designer Guidelines

- index
- scenic guidelines
- stage managing guide
 - calling the show
 - paper tech
- Lighting design guidelines
- ME information
- Sound designing in the barn
- Lonely Orchard sound sheet (F2006)

House Management/Space Request

- house manager report
- space request form (for non-public event use) NOTE: see scott anderson

Funding/Waivers

- Funding award to a student media organization
- Waiver of liability, assumption of risk, and indemnity agreement NOTE: see Scott Anderson

Misc

- quarterly expectations
- barnstorm student resource guide (06-07)
- KZSC public service announcements

(Blank)

- Joe’s account codes list (00-01)

Previous Production Budgets

- production report (W2010)
- production report (F2008-W2009)
- income deposit sheet (F2008)

Previous Show Budgets/Bids/Support Calls

- Cage Rhythm production budget (W2009)
- Birdman master budget (F2008)
- Birdman set initial bid
- A Piece of My Heart production budget (F2008)
- Play budget breakdown (F2007)
- Love's Fire budget breakdown (F2007)
- Pillowman budget breakdown (F2007)
- support calls (F2007)
- main jobs (F2007)
- support calls (W2008)
- main jobs (W2008)
- midterm meeting attendance (F2007)
- quarter schedule (F2007)

Todo Grid/Designer Deadlines/Direct Order Reimbursements

- Cage Rhythm tech grid
- designer deadlines (F2008)
- designer deadlines (W2009)

Blank Forms/Examples

- payment data record
- UCSC direct payment form
- payment data record STD 204 (REV 04-2003)
- UCSC verification of change fund
- UCSC incident report form

PO's/08-09 Receipts/Payment Data Forms

— **Appendix B: The BarnStorm Handbook, Draft 1** —

The BarnStorm Handbook

Compiled By:

Paul Frederick Rossi

Production Manager, 2014-2015

Additions by: _____ Date: _____

Additions by: _____ Date: _____

Additions by: _____ Date: _____

Additions by: _____ Date: _____

Additions by: _____ Date: _____

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— Forward —

Hello future BarnStorm managers.

Firstly, congratulations on getting the Barn; running a theatre is a rare opportunity, and I hope you are as excited about it now as I was when I first started. Now, I will be the first to admit, the Barn can be a cruel mistress; she is harsh, has no sympathy for your schedule, and the people...well, let's just say you're in for a treat. But she is also a great institution; within these walls, students reign supreme. We act, direct, design, write, and generally make a mess of things, all in the name of learning. And yes, it is difficult...but I wouldn't have it any other way.

In your hands you hold the BarnStorm Handbook, a guide which I have put together in the hopes that it will aid you and make your jobs as managers easier. It is a culmination of not only my year of running the Barn Theater as its Production Manager, but draws on the experiences of my colleagues Jen Schuler (Artistic Director) and Sarai Gallegos (Managing Director) running their aspects of the Barn as well. I have drawn on many of the problems we faced taking over the Barn to create the handbook you see before you.

When we took over in the Fall of 2014, we were confronted with an entity we knew nothing about; none of us had run a theatre before, and it certainly wasn't any of our emphases. And we also found that we had no records of what had come before. What few financial records were available were unorganized and incomplete, the old BarnStorm Handbook had not been updated in at least four years, and we had no idea who to talk to to get anything done. I spent weeks tracking down all the information I could to try to make things run smoothly; departmental contacts, emails, phone numbers, offices, who, what, when, where, and why. It was exhausting, and severely impacted our first quarter of running the Barn. In light of that, I knew that what we learned this year could not be lost, that our lessons needed to be passed

on the best of my ability, so that you would not have to jump through all of the same hoops we did.

I hope I have succeeded. While not every problem can be addressed, I believe that within these pages you will find the information you need to lay a solid foundation for running the theatre. You of course will have to jump through your own hoops, and will likely encounter your own problems that we never did. You'll do fine. We did! I ask only that as you encounter these problems, make a record. What was the problem? How did you overcome it? How do you avoid it/preempt it in the future? Take those records, and add them to the Handbook (neatly, of course) so that it will grow with knowledge, and your successors will learn from your trials, just as I hope you will learn from ours.

After all, knowledge is what helps us grow as human beings. And what's the point of being in school if you're not absorbing and passing on knowledge?

Enjoy this year. It's going to be great.

From 2015 to you.

Cheers,

Paul Rossi, Production Manager

Your Job in the Barn

Coming into a job you've never done before, there's naturally some confusion about what exactly you're supposed to be doing. Here we define positions based on AACT guidelines so you will be better informed as to the real-world expectations of your position, followed by definitions more tailored to BarnStorm itself. Also bear in mind that the particulars of these positions change on a per-theatre basis, and may not exactly match what is recorded here.

Managing Director

- Coordination of long-range and annual planning in collaboration with the Artistic Director 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.

Artistic Director

- Hires, supervises and evaluates artistic personnel including directors, performers, designers, and stage managers
- Hires, supervises and evaluates 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

Production Manager

- 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

These are, of course, professional standards, some of which do not apply to a theatre run under the auspices of a theatre department within a University. Barn managers will tend to cross discipline lines more frequently than their professional colleagues, and will spend more time collaborating; following are more tailored (though by no means definitive) expectations of their positions. Should BarnStorm be reduced to two running members (Managing and Artistic, as it sometimes has in the past), the duties of the Production Manager should be split between them as seems most appropriate for their skill sets.

BarnStorm Managing Director

- Planning and scheduling the quarterly season of shows, alongside the Artistic Director and Production Manager, provided in a timely fashion to the Department and Arts Events office with performance dates and times.
- Creating and maintaining a shared Google 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, alongside the Artistic Director and Production Manager.
- Provide leadership for fundraising and grant seeking.
- Act as the primary representative and advocate of the theatre with government agencies, community and local business groups and arts organizations.
- Supervise the maintenance of written records.
- Primarily supervise and train, in conjunction with Production Manager, the house staff and ushers.

BarnStorm Artistic Director

- Primary planning and scheduling of the quarterly season of shows, alongside the Managing Director and Production Manager.
- Supervise and evaluates artistic personnel including directors, performers, and stage managers.
- Develop, implement, and evaluate artistic programs (workshops, etc.) for the year.
- Develop the quarterly budget, alongside the Managing Director and Production Manager.
- Direct one show per year (if time and interest allow).
- Supervise the maintenance of written records.

- 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.

BarnStorm Production Manager

- Planning and scheduling the quarterly season of shows, alongside the Artistic Director and Managing Director.
- Supervise and evaluate technical personnel and equipment, including lighting, sound, costumes, and scenic elements.
- Supervise and train, in conjunction with Managing Director, the house staff and ushers.
- Primary point of contact between Arts Health and Safety Advisor, Theatre Arts Staff, and Barn Theatre.
- Develop, implement, and evaluate technical programs (workshops, etc.) for the year.
- Implement, oversee, and evaluate safety protocols for the facility, practices, and equipment in the Barn Theatre.
- 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 (see Financial Information).
- Responsible for providing new information for and updating the BarnStorm Handbook.

Contact Information

Here is listed most, if not all, of the people you will need to talk to in the upcoming year. I have listed them in order of “most contacted” to “least contacted” according to my own personal correspondences. If you ever find yourself in a situation, or with a question, that you do not know the answer to, never hesitate to email or visit any of these people who you think may have the answer. If it is a student asking, don’t be afraid to say “I don’t know,” as long as it is followed with “but I will find out.”

David Cuthbert: cuthbert@ucsc.edu, D-203

- BarnStorm Faculty Advisor. Primary contact for all questions, comments, and concerns Barn-related. Must be CC’d on all important emails regarding the Barn, or when faculty support may be required.

Joe Weiss: jeweiss@ucsc.edu, A-208

- Technical Operations Director. Primary contact for securing show rights, checking out sets and props, and providing reimbursements. Interacts with Physical Plant, Work Order Desk, and other needs relating to services provided by the University.

Scott Anderson: jsanders@ucsc.edu, A-201

- Production Manager. Primary contact for all questions and concerns regarding finances. Contact for scheduling Theatre Arts spaces other than the Barn and C-100. May also be contacted regarding facilities problems and non-BarnStorm requests for Barn use.

Kate Edmunds: kmedmund@ucsc.edu, A-207, J-106

- Department Chair (as of 2015). Casting overseer, and contact in instances of extreme student disagreements or need for faculty support.

Eric Mack: techie@ucsc.edu, A-201

- Equipment Coordinator. Primary contact for obtaining keys, and any questions regarding lights and sound.

David Glover: dlglover@ucsc.edu, J-106

- Department Manager. Primary contact for web presence and contact with other departments, particularly Arts Division.

Brent Foland: bafoland@ucsc.edu, Costume Shop K-100

- Costume Shop Manager. Contact for any questions regarding costumes.

Brian Korsak: bkorsak@ucsc.edu, Porter D-119

- Business and Operations Officer, Arts Division. BarnStorm funds are deposited through Brian to our FOAPAL.

Dung Wong: dnwong@ucsc.edu

- Arts Division Systems and Support Manager. Access to the BarnStorm website. Check with David Glover and/or Eric Mack before contacting.

Brent Cooley: bcooley@ucsc.edu

- Arts Health and Safety Advisor. In charge of safety in the UC system (including the Barn). Generally contacted through Joe Weiss.

Ann M. Gibb: anngibb@ucsc.edu, Porter D-129

- Development Director, Arts Division. Contact for further information about the BarnStorm Fund (see Financial Information).

Sabrina Eastwood: sab@ucsc.edu, Porter D-120

- Promotions Manager, Arts Division, Arts Events Office. Contact for Arts Division and Campus calendars.

Publicity & Online Presence

This is how we get the word out about BarnStorm. Publicity is one of the most important aspects of the Barn, as without it, very few people outside the Theatre Arts Department would even know we exist. It is imperative that posters are distributed evenly across campus, not placed entirely in Theatre Arts, nor stacked on top of each other all in one spot. Posting boards can be very crowded, but be polite in posting; don't paper over other posters, or remove them, unless the other event has closed. Finally, remember to emphasize the importance of publicity to the students, and if people don't think their show/event is getting enough attention, encourage the participants to take a more active role in promoting their show.

Publicity

- Poster designers should have a finalized poster in to BarnStorm managers at least **one full week** before that show opens.
- Posters should be distributed the Monday of opening night across campus and downtown.
- At least three posters must be given to the Theatre Arts front office.
- Poster removal for closed shows is the responsibility of BarnStorm, particularly for the next round of poster hangers.

Online Presence

- Theatre Arts
 - Email Department Manager a picture and blurb for Barnstorm shows, he will upload them to the Current Season page.
- Barnstorm Website
 - Barnstorm.ucsc.edu (broken as of S2015)
 - Main contact as of S2015 is David Glover in the Theatre Arts office for anything web related.
 - To get access to the server as of F2014, contact Dung Wong in Arts Division to have your ID put into the system.
 - Password is activated through adc.ucsc.edu
 - Server is artstream.ucsc.edu. As of S2015, server is only accessible via Mac:
 - finder : connect to server : ask for server address

- artstream.ucsc.edu : connect : name & password (cruz id blue)
 - website volume
- Facebook: Barnstorm, BarnStorm Theater
 - admin privileges transferred through Facebook.
- Twitter: @UCSC Barnstorm
 - Name: UCSC BarnStorm
 - Pass: barn\$storm2014
- It would be ideal, given the workload of the BarnStorm managers, to appoint an undergraduate to be in charge of all public relations (Facebook, Twitter, etc).

Safety Protocols

Safety is a big part of any theatre company, and especially so in the Barn. The building itself is the original Horse Barn of the Cowell Lime Works, built in the 1890's, while the original theatre elements were added in the 1968. Because of the age of the structure, there are many subtle hazards that we normally would not have to deal with, such as exposed nails, rough planks that catch clothing, and uneven surfaces that are easy to trip over. What follows are guidelines and requirements of maintaining safety in the Barn Theatre; any problems should be either repaired in-house, or reported to Joe Weiss as soon as possible, depending on severity.

Never work alone in the Barn; always work in at least pairs in case of injury

Brent Cooley is the Arts Health and Safety Advisor, contacted through Joe Weiss (see Contact Information).

- Safety paperwork inside Safety Protocols binder, and retained in Appendix 2.
- Include copies of the Safety Protocols in both Barn and office..

Fire pulls & Extinguishers

- Monthly inspections of fire pulls and extinguishers required by Arts Health and Safety.
- Fire pulls should be clean and undamaged.
- Fire extinguishers should be up to pressure, undamaged, and have no missing parts.
- Fire Extinguisher tags must be signed for monthly inspections.

Stairways & Ladders

- Stairways should be inspected regularly for unstable steps, loose carpet, and overall structural integrity.
- Work ladders should be inspected as per the Ladder Safety Inspection Checklist (See Appendix B – Safety Documents) on a quarterly basis.
- Structural ladders (under the trap and leading into the catwalks) should be inspected for integrity on a quarterly basis.

Floors & Catwalk

- Floorboards should be inspected for large gaps and tripping hazards.
- The catwalk handrail should be regularly inspected for integrity.
- Catwalk carpet should be checked regularly so as to not pose a tripping hazard.

Electrical

- The fuse box and upstairs heater control are located downstairs, underneath the upstage staircase, in the downstage wall.
- Electrical conduit is silver, and cannot have anything draped across it or hung from it.
- Electrical cable of any sort cannot be strung across space; it must be attached at 2' intervals (if possible) to pipe or beams, and must not drape down between securing points, or else it becomes a physical hazard.
- Electrical cable of any sort cannot be left unsecured on the ground if it is intended to be used in that manner for any length of time. It must be either taped down, or tied up, depending on the circumstance.

Water Heater

- There is a brand new water heater as of S2015, but it should be checked regularly for leaks and abnormalities to prevent flooding or fire.

Keys & Locks

Access to the Barn Theatre and its various rehearsal spaces and storage units is necessary for management, directors, stage managers, and designers, and keeping track of who has access to those spaces is even more important. Keys are expensive to replace, especially department keys, so checking them out judiciously and keeping careful note of who has them and when they need to be returned will make your lives much easier.

Keys

- Keys must be checked out (as of S2015) from Eric Mack at the beginning of the year. If more keys are needed (i.e. for Chautauqua rehearsals in the department), you may request more later in the year.
- Production Manager is in charge of keys and their dispersal.
- A comprehensive account of checked out keys **MUST BE KEPT** by Production Manager.
- Lost keys
 - Groups/individuals who lose keys **CANNOT** have any more keys checked out to them as long as that key is still missing (at the discretion of Eric Mack).
 - Subject to **1 week** grace period before key(s) must be reported stolen.
 - Party guilty of losing keys must pay the cost of replacement (changing locks, new keys, etc.) out of pocket.
- Loaned keys must be re-collected at or before the end of every quarter, no exceptions.

Locks

- As of S2015, there are three types of code padlocks in the Barn.
 - Black square (4 number): (4001)
 - Brass rounded (4 number): (6969)
 - Small black (3 number): (214)

Financial Information

In this section, we address the various, and often confusing, facets of dealing with finances in a theatre and the University. Money must travel through a very strict hierarchy, whether deposit, reimbursement, or purchase, but as long as it is handled correctly, nothing will go wrong. Finally, the money you make this year will not fund your year of BarnStorm, but rather next year. The running fund for BarnStorm has been \$5250 for the whole year, but this figure is determined on a year-to-year basis by the Theatre Arts Production Committee. So while you won't necessarily see the fruits of your labors monetarily, next year will thank you for your diligence and good bookkeeping.

Primary contact for general finances (as of S2015) is Scott Anderson. Reimbursements and purchase orders (as of S2015) go through Joe Weiss.

Safe & Cash Drawer

- New electronic key and combo safe as of F2014.
 - There are two keys; one key and instructions live with Eric Mack.
 - Other key lives with Production Manager.
 - Combo as of S2015: (2014*)
- Change drawer in box office. Should be inventoried upon occupancy of the Barn and a report regarding contents provided to the Technical Operation Director (Joe Weiss) and Department Production Manager (Scott Anderson).
 - Two keys; one lives in middle drawer (as of S2015).
 - Second key lives with Production Manager.

Deposit

- Any amount over \$250 (the maximum change fund) in cash should be deposited.
- Always carry cash in blue deposit bags (we have three).
- Arrange deposit with Brian Korsak in the Arts Division Business Office
 - FOAPAL #: 53423-432851-R64351
- Notify Department Production Manager that a deposit has been made, and provide copy of deposit information (see Cash Deposit Form, 8-16).

Reimbursements

- Reimbursement receipts must go through Joe Weiss.
- Reimbursements can take anywhere from several days to several weeks to process, longer around holidays, meaning the check may take quite a while to show up; make sure the people spending money are aware of this, and can plan their personal finances accordingly.
- Originals must be taped to 8.5”x11” paper and photocopied (see Example Refund Page, 8-17); leave space in top right to write total (for that sheet) and what the reimbursement is for.
- No reimbursements may be made from cash on hand (i.e., from ticket or concession sales).
- Person to be reimbursed needs to take originals to Joe Weiss, who will add that person into the University system so they can be mailed a reimbursement check. Copies are kept on file for future reference.
- Email needs to be sent by PM (or whomever is in charge of money) to Joe Weiss letting him know the person to be reimbursed has been approved for a reimbursement.

Donations

- Keep separate from ticket sales; if it is a check, make copies.
- Checks made out to: UC Santa Cruz Foundation.

Fundraising

- Depends on the situation. For on-campus sales, certain criterion must be followed.
- Joe Weiss is the point of contact.

Ticket Sales

- For the general season:
 - \$5 General Admission
 - \$3 Seniors/Non-UCSC Students
 - UCSC Students Free
- Generally, one-night shows and comedy groups are non-ticketed events.
- Chautauqua has not been ticketed in the past, but should have tickets, as it is the Barn’s only source of income for Spring quarter.

- Total attendance should be recorded alongside ticket sales (see Cash Drawer Check-Out Sheet V.2).

Shows & Rights

- Because of funding limitations, **only one show** with royalties may be produced per quarter.
- Depending on the licensing company, there may be a 100-mile limit for your show (no other theater within a 100 mile radius may produce the same show); be sure to double check both the limit and nearby theatre companies to make sure you will not be infringing, or you will be denied the rights to the show.

Food & Pest Control

Food is a very touchy subject in the Barn, given the 2012-2013 closure due to infestation. Any food or drink, whether brought in for sale or staff, should only be consumed in two places: the Lobby, and the Green Room. Anyone who consumes food or drink must clean up after themselves, as anything left behind is a temptation to pests.

Pest Control has equipped the Barn with rat traps, both in traditional and T-Rex models, at key points around the structure. These should be checked regularly for lost bait, being sprung, or caught rodents, any of which should be reported to Pest Control through Joe Weiss.

Concessions

- Concessions (if desired) are to be purchased by BarnStorm managers at the beginning of the year, and whenever replenishment is needed. May be reimbursed.
- Concessions prices are to be determined by BarnStorm managers.

Storage

- All food items **must be stored in plastic bins** inside the ticket office cabinet. This decreases the likelihood that rodents and pests will find the food.
- Excess cans and bottles (in the case of water and soda) may be stored in the Fan Cabinet (under the Jury Box) until such a time that they are needed in the ticket office cabinet.
- All food and drink items must be removed at the end of the year; nothing edible can stay in the Barn over the summer, as nobody will be available to monitor its condition.

Cleanup

- The lobby and Green Room must be cleaned (swept or vacuumed) on a weekly basis if concessions and food are being consumed in these areas.

Students in Crisis

This is an issue which can drop into your lap at any time as Barn managers or TA's, and one which regrettably few of us are really prepared for. Should a student come into the office seeking help for a traumatic event, or if you think a student is troubled, this section will lay out some basic guidelines on how to approach the situation.

All information in this section is derived from the much more in-depth UC Santa Cruz “See Something, Say Something, Do Something” program, a physical copy of which should be filed in the office, and a digital copy can be found here: <http://deanofstudents.ucsc.edu/student-care/see-say-do/>

REMEMBER:

You are not a trained crisis counselor. It is your responsibility to gently direct students in crisis to professional help, not to attempt to fix the problem yourself. If in doubt, talk to the Department Chair of Theatre Arts for guidance.

See Something

- UC faculty/staff and graduate teaching/research assistants are in a unique position to demonstrate compassion for UC students in distress.
- Both undergraduate and graduate students may feel alone, isolated, and even hopeless when faced with academic and life challenges. These feelings can easily disrupt academic performance and may lead to dysfunctional coping and other serious consequences.
- You may be the first person to SEE SOMETHING distressing in a student since you have frequent and prolonged contact with them. The University, in collaboration with the California Mental Health Services Authority (CalMHSA) requests that you act compassionately towards these students.

Say Something

- Students exhibiting troubling behaviors in your presence are likely having difficulties in various other settings including the classroom, with roommates, with family, and social settings.
- Trust your instincts and SAY SOMETHING if a student leaves you feeling worried, alarmed, or threatened!

Do Something

- Sometimes students cannot, or will not turn to family or friends. **DO SOMETHING!** Your expression of concern may be a critical factor in saving a student's academic career or even their life.

Indicators of Distress

- Refer to the program packet for the complete list, but indicators fall into the following four categories:
 - Academic Indicators
 - Physical Indicators
 - Psychological Indicators
 - Safety Risk Indicators

Response Protocol: Is the student a danger to self, or others, or does the student need immediate assistance for any reason?

- **YES:** The student's conduct is clearly and imminently reckless, disorderly, dangerous, or threatening and is suggestive of harm to self or others in the community.
 - Call the POLICE 911 Note: If dialing from a campus phone, you will reach the UCSC police
 - After speaking with police, report the concern to: CARE COORDINATOR (831) 459-3456
- **NO or I'M NOT SURE:** The student shows signs of distress, but I am not sure how serious it is. My interaction has left me feeling uneasy and/or concerned about the student.
 - Call COUNSELING & PSYCHOLOGICAL SERVICES for consultation.
 - After-hours & holidays: Dial the number and select the after hours service option to be connected to a mental health specialist.
 - For non-emergent consultation or reporting, call the POLICE (831) 459-2231.
- **NO:** I am not concerned for the student's immediate safety, but he/she is having significant academic and/or personal issues and could use some support or additional resources.
 - Refer the student to an appropriate campus resource: See program packet for options, or for a complete list visit: www.deanofstudents.ucsc.edu.

- For support services call Counseling & Psychological Services or Care Coordinator.

Resources

- Alcohol & Drug Education 831.459.1417
- Community Safety Program 831.459.2100
- Counseling & Psychological Services 831.459.2628
- Disability Resource Center 831.459.2089
- Educational Opportunity Program 831.459.2296
- Ethnic Resource Centers 831.459.2469
- Hate/Bias Reporting 831.459.4446
- Cantu GLBTI Resource Center 831.459.2468
- Sexual Violence Prevention Education 831.459.2721
- Services for Transfer & Re-entry Students 831.459.2552
- Title IX/Sexual Harassment 831.459.2462
- Student Health Center 831.459.2211
- Student Health Outreach & Promotion 831.459.3772
- Veteran Resource Center 831.459.1520
- Women’s Center 831.459.2072
- Care Coordinator (831) 459-345

A Day in the Life of BarnStorm

BarnStorm is hard. If it seems easy, you're forgetting something important or not doing your job. But because it is easy to forget things, here we'll lay out some basics on how BarnStorm is actually run, so that you can get a leg up on the problems that will inevitably come flying your way.

(work in progress)

Chautauqua Time

Chautauqua is harder. And the abrupt transition between Winter BarnStorm and Spring Chautauqua certainly doesn't make things any easier. Because Chautauqua is a completely different animal, we'll look at some guidelines and strategies to help you navigate the complexities of a new works festival.

(work in progress)

— **Appendix A: BarnStorm Forms: Master Copies** —

The documents in this section are of the primary forms that we use in BarnStorm. There should be digital copies in the Google Drive associated with your BarnStorm email, but in the event you cannot find it, these are here to photocopy.

Do not lose these copies.

BarnStorm Tracking Sheet

****Please Write Legibly****

Student Name: _____

Student ID: _____ Quarter/Date: _____

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: _____

Chautauqua Tracking Form

Please write legibly

Name: _____

Student ID: _____ Year/Major: _____

Email: _____ Phone #: _____

Are you working on any other department related shows? Y / N Explain:

List your Main Job, if you have one (Acting, Directing, Playwright etc.), and for what show:

Please rate your interest (1-5) in each column:

1 = I really want to do this! 3 = Sure, I guess. 5 = I'd rather stick my hand in a blender.

Costume Design		Prop Design		Run Crew		Light Board Op	
Lighting Design		Stage Management		Wardrobe		Publicity	
Sound Design		Front of House		Sound Board Op			

If you are you interested in working on a particular show, list it here:

Please list any relevant tech experience (classes, production work, TA50, etc.):

With this signature, I verify that I have read the Syllabus and understand that my grade will be based on completing all work required by my two artistic jobs; attendance at sections; a midterm; attendance at strike; attendance at company meetings; a final paper; and my work ethic, timeliness, and attitude in all areas.

Student Signature _____

To be completed by BarnStorm management:

Job 1 _____

Show/Program _____

Job 2 _____

Show/Program _____

BarnStorm Timesheet 55A/55B

Name: _____

Quarter: _____

Main Job: _____

Date	Activity	Time	Hours	Total

Page Total: _____

Phone number of the Registrar: (831) 459-4412

Permission Code Number: _____

BarnStorm Med Form

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

-RETURN BEFORE YOU LEAVE-

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?

Barn Theater Safety Policies, Procedures and Safe Work Practices

University of California Santa Cruz | Barn Theater Safety Training Record

Name: _____

Barn Theater Safety Policies, Procedures and Safe Work Practices Review

I have reviewed, had an opportunity to ask questions about, been provided a copy of and understand the Barn Theater Safety Policies, Procedures and Safe Work Practices document. I pledge to only conduct work according to this document. I understand that failure to follow the policies and procedures outlined within this document may result in expulsion and possibly permanent revocation of privileges to work in the facility. I understand that, in conjunction with the review of the Barn Theater Safety Policies, Procedures and Safe Work Practices, I must be provided hands on training in the location and proper use of the emergency response / life safety items detailed below.

Signature: _____ Date: _____

Shop Supervisor: _____ Date: _____

Emergency / Life Safety

Emergencies can happen at any time. Prior planning and understanding key response procedures must be reviewed prior to new user's working in the Barn Theater. The Barnstorm Managing Director must review the following emergency response procedures with all new users.

Date of Review	Training Topic
	<i>Location and use of fire alarm pull stations and fire extinguishers</i>
	<i>Location of primary emergency exits, evacuation routes and evacuation assembly points</i>
	<i>Location of a phone that can be used to call 911 if necessary</i>
	<i>Location of the First Aid Kit</i>

Date of Course	Training Topic
	<i>Completed Theater 50 Scene Shop training; including review of safe use of tools and equipment</i>
	<i>Completed Theater 50 Light Hang Crew training; including review of safe light hanging and focusing procedures</i>

BarnStorm Student Tracking Sheet

Your Contract is NOT complete until you have finished all the hours you have agreed to fulfill, as well as all your other contractual obligations.

FILL ME OUT!
(For YOUR records/reminders)

NAME: _____

MAIN JOB: _____

SUPPORT CALL: _____

SUPPORT CALL: _____

SUPPORT CALL: _____

MIDTERM (paper):

_____, _____, _____ pm
Day of Week Month Date Time

FINAL (paper & timesheet):

_____, _____, _____ pm
Day of Week Month Date Time

BarnStorm Audition Form

Name: _____

Audition #: _____

Phone #: _____

Do you have a preference for shows? If so, please list in order in which you prefer to be cast.

1. _____ 2. _____ 3. _____

List all previous theatre experience (use back of form if needed):

List any known conflicts with show dates, tech, or rehearsal:

Do Not Write Below This Line

Director's Comments:

BarnStorm Cash Drawer Check-Out Sheet

Name: _____ Show: _____
 Attendance: _____ Date: _____

Ⓐ Closing Total of Previous Show: _____

DOUBLE COUNT ALL BILL/COIN AMOUNTS

	Opening Number of Bills/Coins	Dollar Amount	Closing Number of Bills/Coins	Dollar Amount
\$100				
\$50				
\$20				
\$10				
\$5				
\$2				
\$1/Coin	/		/	
Quarters				
Dimes				
Nickels				
Pennies				
	Ⓑ Opening Total:		Ⓒ Closing Total:	

If Ⓐ and Ⓑ DO NOT MATCH, do not continue until difference has been fixed and/or explained.

Ⓓ Ticket Sales: _____ Ⓔ Concession Sales: _____

Ⓕ Donations: _____

Ⓒ Sales (Ⓓ + Ⓔ + Ⓕ): _____ Ⓖ Profit (Ⓒ - Ⓑ): _____

If Ⓒ and Ⓖ DO NOT MATCH, do not continue until difference has been fixed and/or explained.

Cash Over (+) or Short (-): _____

Mismatch/Difference Explanation: _____

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:	

Signed: _____

Date: _____

Assistant Directors Application

Name: _____

Phone: _____ Email: _____

Address: _____

Major(s): _____ Year: _____

Please attach your responses to the following questions:

1. Why would you like to be an Assistant Artistic Director, Assistant Managing Director, or Assistant Production Manager? (please specify which position you are applying for)
2. What qualifications/skills do you have that you think will be an asset for the team?
3. Please attach a current résumé with any relevant work experience or courses taken.

Please note that enrolling in BarnStorm for the quarter is mandatory if you are selected

Have any questions or concerns? Please contact us!

Artistic Director: ad.barnstorm@gmail.com

Managing Director: md.barnstorm@gmail.com

Production Manager: pm.barnstorm@gmail.com

Design Mentor Application

Name: _____

Phone: _____ Email: _____

Address: _____

Major(s): _____ Year: _____

- | | |
|-------------------------------------------------|---------------------------------------------------|
| <input type="checkbox"/> Technical Director/ | <input type="checkbox"/> Costume Design Mentor |
| <input type="checkbox"/> Scenic Design Mentor | <input type="checkbox"/> Sound Design Mentor |
| <input type="checkbox"/> Master Electrician/ | <input type="checkbox"/> Properties Design Mentor |
| <input type="checkbox"/> Lighting Design Mentor | <input type="checkbox"/> Stage Management Mentor |

Please attach your responses to the following questions:

1. Why would you like to be a BarnStorm Design Mentor?
2. What qualifications/skills do you have that you think will be an asset to the team? Please include your design experience.
3. Please attach a current résumé with any relevant work experience or courses taken.

We will be setting up short, informal interviews with the candidates.

See reverse side for details on the Mentorship program.

Please note that enrolling in BarnStorm for the quarter is mandatory if you are selected

Have any questions or concerns? Please contact us!

Artistic Director: ad.barnstorm@gmail.com

Managing Director: md.barnstorm@gmail.com

Production Manager: pm.barnstorm@gmail.com

Design Mentorship Info

BarnStorm is a training ground for many new artists. Because of this, we are reaching out to more practiced designers to help train the new generation. With the success of the mentorship program in BarnStorm, we are excited to keep it going, and are looking for designers with initiative and a desire to share their knowledge and experience.

Our outline for the program is as follows:

Each mentor would be expected to:

- Attend all full company meetings and core company meetings (no more than once a month).
- Have one check-in with all of the designers in their field at the beginning of each season to explain their job and best practices.
- Teach one BarnStorm workshop within their specialty each quarter.
- Be available by email throughout the season to field questions by designers.
- Be available both Fall and Winter quarters, and enroll in BarnStorm for Fall and Winter quarters (class requirements would be augmented for mentors).

Note: The lighting design mentor would also serve as the Master Electrician with the additional responsibilities of an ME. The Scenic Design Mentor would serve as the Technical Director with the additional responsibilities of a TD.

Despite the outline of the requirements, this program will really be what each mentor brings to it. We hope you will consider sharing your knowledge and training with the next generation!

Project Proposal Form

Name: _____

Phone: _____ Email: _____

Address: _____

Major(s): _____ Year: _____

What is your role in the project (i.e. director, writer, etc.)? _____

Please list any involved collaborators: _____

Title/working title of piece: _____

Playwright: _____ Script copyright date (if applicable): _____

If piece is student written/devised, is *completed* or a *work in progress*? (Circle one)

Genre of the piece (i.e. drama, comedy, etc.) _____

Approximate run time: _____ Approximate number of rehearsal weeks desired: _____

Total number of performers: _____ Females: _____ Males: _____

How flexible are the number of performers? Please explain. _____

Please list any specific technical needs (i.e. media, live band, etc.): _____

If your project is not theater originated, please expand on the nature of your piece (i.e. film, music, performance art, etc.): _____

Please see reverse side for more information

Continued

In addition to the application, please attach the following:

1. A Typed Project Proposal: What do we need to learn from your proposal?

- What excites you about this project? Why do you want to do this particular production?
- Why here, why now? Why is BarnStorm the best place for your project? What kind of opportunity would it offer for the students in the company?
- What would you need from BarnStorm in order to produce your work?
 - How many performers?
 - What kind of technical/design elements would be involved (i.e. lights, sound, media, etc.)?
 - What other ways could the company assist in development of the piece?
- If you have any questions or concerns regarding your proposal, please contact the Artistic Director at ad.barnstorm@gmail.com

2. A Hard Copy of the Script (if applicable).

All submissions become the property of BarnStorm and will not be returned. Please do not submit library books. Please do not use the Theater Arts copier. Suggested places to make copies are the UPS Store in the Safeway shopping center, AlphaGraphics on Laurel St., or Kinkos downtown next to Trader Joe's.

3. A Current Résumé.

Please include any relevant experience and coursework.

Please note that enrolling in BarnStorm for the quarter is mandatory if your submission is selected

Have any questions or concerns? Please contact us!

Artistic Director: ad.barnstorm@gmail.com

Managing Director: md.barnstorm@gmail.com

Production Manager: pm.barnstorm@gmail.com

UNIVERSITY OF CALIFORNIA, SANTA CRUZ - UCSC
VOLUNTEER ELECTION OF WORKERS' COMPENSATION COVERAGE
(To be used by persons not employed by UCSC who are providing volunteer services for UC benefit)

(Please print or type)

NAME OF VOLUNTEER: _____

DATE OF BIRTH: _____ SEX: M F HOME PHONE: () _____

HOME ADDRESS: _____

UCSC SPONSORED PROGRAM/EVENT/ACTIVITY IN WHICH SERVICE WILL BE PROVIDED: _____

UCSC DEPARTMENT FOR WHICH VOLUNTEER SERVICES WILL BE PROVIDED: _____

NAME OF VOLUNTEER'S SUPERVISOR (UCSC Employee): _____ SUPERVISOR'S PHONE _____

ELECTION OF REMEDY

As a condition of my participation in UCSC volunteer service and in consideration for my use of UCSC facilities and equipment, I, the above named volunteer, hereby understand and agree that in the event I am injured or contract an illness or disease either during my UCSC volunteer service, or subsequent thereto as a result of such service, that I am hereby electing to be covered under the University of California's Self Insured Workers' Compensation Program as a volunteer for the University of California, Santa Cruz Campus, and that the benefits provided by the Labor Code of the State of California shall be my **SOLE AND EXCLUSIVE REMEDY FOR ANY AND ALL SUCH INJURIES, ILLNESSES OR DISEASES**. This election of remedy shall be binding on myself, my heirs, administrators, executors and assigns.

WAIVER, RELEASE & INDEMNITY

In consideration of my use of UCSC facilities and of equipment and of my coverage under the University's Self Insured Worker's Compensation Program, I, the above named Volunteer, hereby for myself, my heirs, executors, administrators, and assigns voluntarily release, forever discharge, waive, and relinquish any and all actions, claims, or causes of action for bodily injury, personal injury, property damage, or wrongful death occurring or arising out of the course and scope of my volunteer service against the Regents of the University of California, its officers, agents, volunteers, and/or employees (herein after referred to as the University), whether the same shall arise by contract, the negligence of any said persons, or otherwise. **IT IS MY INTENTION BY THIS INSTRUMENT TO EXEMPT AND RELIEVE THE UNIVERSITY FROM ANY AND ALL LIABILITY TO ME, MY HEIRS, ADMINISTRATORS, EXECUTORS, AND ASSIGNS FOR BODILY INJURY, PROPERTY DAMAGE, AND WRONGFUL DEATH CAUSED BY NEGLIGENCE.**

I, the above named Volunteer, for myself, my heirs, administrators, executors, and assigns do hereby agree, in the event any claim for bodily injury, property damage, or wrongful death arising out of my volunteer services shall be prosecuted against the University, to defend, indemnify and hold harmless University from and against any and all such claims or causes of action by whomever or wherever made or presented, except for such claims as may arise from or be caused by the willful misconduct of the University.

I, the above named Volunteer, hereby expressly waive all rights under Section 1542 of the *Civil Code of California* which states that a "general release does not extend to claims which the creditor does not know or suspect to exist in his favor at the time of executing the release, which if known by him must have materially affected his settlement with the debtor."

REPORTING OF INJURIES/ILLNESSES AND MEDICAL TREATMENT

I hereby agree to report all injuries or illnesses contracted in the scope of my UCSC volunteer service to the UCSC department in which I am providing volunteer service and to the Office of Risk Services (831) 459-2850, FAX (831) 459-3268, incident@ucsc.edu, 1156 High Street - H Barn, Santa Cruz, CA 95064 immediately. Volunteers injured on the campus are authorized to be treated at UrgencyMED, 140 Summa Court, Aptos, CA 95003, 831-704-3030 (weekdays 8:00 to 5:00 PM) or Dominican Hospital Emergency Room (after business hours).

I, the above named volunteer, have read and understand the above "election of remedy," the "waiver, release and indemnity," and the "waiver of Civil Code Section 1542 rights", and agree to all of them.

Signature of Volunteer: _____ Date: _____

Signature of University Supervisor: _____ Date: _____

Original: Volunteer's Department - Retain for 3 years following termination of volunteer services
One Copy to Volunteer & One Copy to Office of Risk Services via email, incident@ucsc.edu

— **Appendix B: Sample Paperwork** —

This appendix has samples of some of the paperwork we have had to create (and sometimes discarded) over the course of the year. These are for your reference, and do not need to be clung to religiously, but should be used as guidelines.

Spring 2015 - THEA 55A

BarnStorm Presents...Chautauqua

Student Production Company and Class
 Faculty Advisor: David Cuthbert cuthbert@ucsc.edu

Artistic Director: Jen Schuler ad.barnstorm@gmail.com cell: (916)396-3102 Office Hours: Tuesday 3-5pm or by appt. Theater Arts C206	Production Manager: Paul Rossi pm.barnstorm@gmail.com cell: (858) 736-6867 Office Hours: Monday 12-2pm or by appt. Theater Arts C206	Managing Director: Sarai Gallegos md.barnstorm@gmail.com cell: (626) 560-7132 Office Hours: Tuesdays 12:30-1:30 or by appt. Theater Arts C206
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

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.

Prerequisites:

None!

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.

Evaluation:

Job 1: 30 pts. Job 2: 30 pts. Attendance at Section: 10 pts.	Midterm: 10 pts. Strike: 10 pts. Final paper: 10 pts.
--------------------------------------------------------------------	-------------------------------------------------------------

Points will be deducted for incomplete work in any of these areas.

Notes on the Rubric

- Main Job:
 - 0-10 points: Frequently late, incomplete work, multiple unexcused absences from meetings/rehearsals
 - 10-20 points: Occasionally late, complete requirements, occasional absences from meetings/rehearsals
 - 20-30 points: On time/early, put extraordinary effort into class requirements, no absences from meetings/rehearsals

Midterm:

- The midterm will be a test issued on **April 27th @6pm**, based on the general theater and safety etiquette document available on ecommons.

Written Assignment:

- Final Paper: A “reflection” paper 2-3 pgs. Evaluate your own work and process throughout the quarter. Look at the areas where you excelled and what you found difficult and why. Please use a portion of this essay to reflect on the Chautauqua class and company, and what you might like to see added to the company in the future. **Due at the Final Meeting, Wednesday, June 3 @ 7pm in the Barn**

Course Requirements:

- The regular class schedule is Monday-Thursday, 6pm-10pm and Friday, 3:30pm-6:30pm
 - Mondays, Tuesdays, Wednesdays, Thursdays from 6pm-7pm are reserved for sections based on your Jobs
 - Directors, Playwrights, and Stage Managers will be required to attend an hour long section once a week. These sections will be an opportunity to check in with your mentor
 - Lighting Designers, Sound Designers, Costume Designers, and Props Designers will be required to attend one hour long section once a week. These sections will be an opportunity for training, instruction in the design process, and a place to work on the elements of your design
 - Costume Designers and Actors will be required to attend fittings outside the normal rehearsal schedule
- Everyone will be required to attend tech for any shows you are involved.
- Board Ops and Run Crew/Wardrobe will be required to attend all tech, dress, and shows for your assigned program.

Section Times and Location

*To Sign up for a job that requires a section, you must be able to attend all sections for the entirety of the time. **NO EXCEPTIONS**

Directing	Thursday 6-7pm C-100
Costume Design	Monday 6-7pm in The Barn Theater
Acting	Thursday 6-7pm B-100
Props/Sets	TBA
Lighting	Monday 6-7pm in The Barn Theater
Sound	Must be enrolled in Mack’s Sound Design Class
Playwriting	Wednesday 6-7pm in C-100 or TBA
Stage Management	Thursday 6-7pm in C-206

January

Sum	Mon	Tue	Wed	Thu	Fri	Sat
29	30	31	1 <i>Winter Break</i>	2 <i>Winter Break</i>	3 <i>Winter Break</i>	4 <i>Winter Break</i>
5 <i>Winter Break</i>	6 First Day of Classes	7	8	9 General Auditions 6-10pm	10 General Auditions 3:30-10pm	11
12 Callbacks	13 First BarnStorm Meeting 7pm	14 Rehearsals 7pm-10pm	15 Rehearsals 7pm-10pm	16 Rehearsals 7pm-10pm	17 Rehearsals 3:30-6:30pm	18 Barn Dance
19 <i>JJ</i> Auditions 12pm-3pm <i>Twilight</i> Auditions 3pm-6pm	20 MLK Day-No School	21 Rehearsals 7pm-10pm	22 Rehearsals 7pm-10pm	23 Rehearsals 7pm-10pm	24 Rehearsals 3:30pm-6:30pm SAD Show 8pm Crew Call 7pm	25 <i>Private Eyes</i> Filming
26 <i>Private Eyes</i> Filming	27 Rehearsals 7pm-10pm	28 Rehearsals 7pm-10pm	29 Rehearsals 7pm-10pm	30 Rehearsals 7pm-10pm	31 Rehearsals 3:30pm-6:30pm Stand-Up 10pm Crew Call 9pm	1

2014

February

Sun	Mon	Tue	Wed	Thu	Fri	Sat
26	27	28	29	30	31	1
<p>2 Clarebaret Tech 11am-5pm Crew Call 10am Clarebaret Shows 8pm&10pm Crew Call 7pm</p>	<p>3 Rehearsals 7pm-10pm</p>	<p>4 Rehearsals 7pm-10pm</p>	<p>5 Rehearsals 7pm-10pm</p>	<p>6 Rehearsals 7pm-10pm</p>	<p>7 Rehearsals Buttprov 8pm Crew Call 7pm</p>	<p>8 Twilight Tech 10am-5pm Crew Call 9am Twilight Shows 8pm&10pm Crew Call 7pm</p>
9	10	11	12	13	14	15
<p>9 Rehearsals 7pm-10pm</p>	<p>10 Rehearsals 7pm-10pm</p>	<p>11 Rehearsals 7pm-10pm</p>	<p>12 Rehearsals 7pm-10pm</p>	<p>13 Rehearsals 7pm-10pm</p>	<p>14 Rehearsals 3:30pm-6:30pm</p>	<p>15 Cuckoo Tech 10am-10pm Crew Call 9am</p>
16	17	18	19	20	21	22
<p>16 Cuckoo Tech 10am-10pm Crew Call 9am</p>	<p>17 President's Day-No School</p>	<p>18 Cuckoo Dress 8pm Crew Call 7pm Rehearsals 7pm-10pm</p>	<p>19 Cuckoo Dress 8pm Crew Call 7pm Rehearsals 7pm-10pm</p>	<p>20 Cuckoo Dress 8pm Crew Call 7pm Rehearsals 7pm-10pm</p>	<p>21 Rehearsals 3:30pm-6:30pm Cuckoo Show 7pm Crew Call 6pm</p>	<p>22 Cuckoo Show 2pm Crew Call 1pm Cuckoo Show 7pm Crew Call 6pm</p>
23	24	25	26	27	28	1
<p>23 Cuckoo Show 2pm Crew Call 1pm</p>	<p>24 Rehearsals 7pm-10pm</p>	<p>25 Rehearsals 7pm-10pm</p>	<p>26 Rehearsals 7pm-10pm</p>	<p>27 Rehearsals 7pm-10pm</p>	<p>28 Rehearsals 3:30pm-6:30pm SAD Show 10pm Crew Call 9am</p>	1

2014

March

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
23	24	25	26	27	28	1 <i>JJ</i> Tech 10am-5pm Crew Call 9am <i>JJ</i> Shows 8pm&10pm Crew Call 7pm
2 Odyssey Cabaret Tech	3	4	5	6	7	8 MBE Tech 4pm-9:30pm Crew Call 3pm MBE Show 10pm Crew Call 9pm
9 HFV 10pm Crew Call 9pm	10	11	12	13	14	15 Shebam Tech 10am-5pm Crew Call 9am Shebam Show 9pm Crew Call 8pm
16 <i>Private Eyes</i> Showing 8pm	17 Last Day of Classes	18 Finals	19 Finals	20 Finals	21 Finals	22 <i>Spring Break</i>
23 <i>Spring Break</i>	24 <i>Spring Break</i>	25 <i>Spring Break</i>	26 <i>Spring Break</i>	27 <i>Spring Break</i>	28 <i>Spring Break</i> 30 <i>Spring Break</i>	29 <i>Spring Break</i> 31 <i>Spring Break</i>

2014

San Lorenzo Lumber - #63
 235 River Street
 Santa Cruz, CA 95060--272
 Store Phone# 831-426-1020

San Lorenzo Lumber - #63
 235 River Street
 Santa Cruz, CA 95060--272
 Store Phone# 831-426-1020

\$75.17

**Paul Rossi
 • Barn**

Customer: #000001
 CASH SALE

Customer: #000001
 CASH SALE

Date Time Ticket Number Salesperson
 11/21/14 16:45 4873346-000 63301
 Register PS6301 ALEX AUGUST

Date Time Ticket Number Salesperson
 11/17/14 16:43 4853572-000 63319
 Register PS6304 PAUL EVANS

Description	Amount
SUPERDECK WD STRIPPER GAL	22.99
DP114604 1.00 @ 22.99	
UPC# 740755146041	
MASKING PAPER GP 6"X180' GRE	1.99
TRI12206 1.00 @ 1.99	
UPC# 047034122063	
PREM/ZPRO WIRE BRUSH 4X16 RD	2.79
ZPR416 1.00 @ 2.79	
UPC# 014958008773	
DURACELL "AA" BATTERY 16 PK	13.99
DURMN1500816 1.00 @ 13.99	
UPC# DURMN1500816	
NET	
E92LP-16 AAA ALKLN BATTERY 16	11.99
039800108111 1.00 @ 11.99	
UPC# 039800108111	
NET	

Description	Amount
POLYESTER COVER 3/8" X 9" 6/	10.39
LIN34036 1.00 @ 10.39	
UPC# 044359090220	
Subtotal	10.39
Tax 8.7500%	.91
Total	11.30

Payment Summary:
 Date: 11/17/14
 Debit Card
 *****8036 11.30

Total Items Sold: 1.00



004853572004

Subtotal	53.75
Tax 8.7500%	4.70
Total	58.45

Payment Summary:
 Date: 11/21/14
 Debit Card
 *****8036 58.45

Total Items Sold: 5.00



004873346005

T#02 OP13 TRN506 11/21/2014 06:55 PM

CUSTOMER AGREES TO PAY THE ABOVE
 TOTAL AMOUNT ACCORDING TO THE CARD
 HOLDERS AGREEMENT

FIG/Honor
 STORE#: 14282
 TERM: 00071428222 08
 TERM SEQ#: 919973
 REF#: 95000 28 042 1
 APPROVED

ACCT TYPE: *****8036
 APPROVAL#: 015055 AUTH CODE: 0
 APPROVAL TIME: 185509

SUBTOTAL 2.498
 SALES TAX ON 4.98 0.44
 TOTAL DUE 2.942
 DEBIT 5.42

1 Arc 01or10ebg 71b 2.498
 1 Arc 01or10ebg 71b 2.498

WE I.D. ALL AGE RESTRICTED PRODUCT SALES
 THANK YOU, AND HAVE A LOVELY DAY.

7-ELEVEN
 218 CAROLINE PLACE
 SANTA CRUZ CA 95060-437
 831-4291281
 STORE#: 14282

BarnStorm Cash Drawer Check-out Sheet V.1 (Obsolete)

Name: _____

Show: _____

Date: _____

Audience: _____

	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: _____

— **Appendix C: Safety Documents** —

Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

Scope & Purpose

Roles & Responsibilities

Training

Inspections & Authorizations

Safety Protocols & Safe Work Practices

Emergency / Life Safety

Front of House

Audience Area

General

Housekeeping

Storage

Electrical

Fire

Shop

Overhead Equipment Hanging

Personnel Lifts and Ladders

Stage, Platforms, Stairs, Handrails

Trap Doors

Special Effects

Stage Combat

Scope & Purpose:

The Barn Theater Safety document covers fundamental policies, procedures and safe work practices that all Theater Arts faculty, staff, students and student employees must follow at the Barn Theater. Each student and student employee that is provided access to or works in the Barn Theater must review these policies and procedures, understand them and have an opportunity to ask questions about the content of this document. Once the review is complete, the individual must sign off and document that they have been trained on the Barn Theater Safety policies, procedures and safe work practices document. Copies of relevant training records, inspection documents, and safety checklists can be maintained in the Barn Theater Safety Program binder.

Safety Related Roles & Responsibilities:

Theater Arts Faculty Production Chair

- Attend and participate in annual documented safety inspections of Barn Theater
- Review, advise and approve of designated production plans including fog, lighting effects and non-contact staged combat proposals
- Attend and provide guidance at rehearsals and practices in which effects or non-contact staged combat is planned; confirm correct use, speed and placement of specific elements

Theater Arts Staff

Technical Operations Director, Production Equipment Supervisor, Master Carpenter

- Attend and participate in annual documented safety inspections of Barn Theater
- Authorize individuals to work in the Barn Theater
- Identify safety training needs for Barn Theater users

Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

- Ensure Barn Theater users receive safety training
- Identify and correct hazardous conditions
- Identify and provide necessary personal protective equipment (PPE)
- Enforce Barn Theater Safety policies, procedures and safe work practices

Barnstorm Managing Director / Artistic Director (Theater Arts Graduate Students)

- Oversee daily operations of facility and productions in Barn Theater
- Understand and maintain safe practices on a routine basis
- Attend and participate in annual documented safety inspections of Barn Theater

Students and Student Employees

- Be knowledgeable of Barn Theater Safety policies, procedures and safe work practices
- Follow Barn Theater Safety policies, procedures and safe work practices
- Wear proper personal protective equipment according to training and instruction
- Report to Barnstorm Managing Director or TA Staff any unsafe conditions that could cause an injury, illness or facility damage
- Report all work related incidents and injuries to Barnstorm Managing Director or TA Staff
- Understand how to respond to an emergency situation

Training:

All students and student employees working in the Barn Theater must receive documented safety training. Safety training must include:

- Review and understanding of Barn Theater Safety Policies, Procedures and Safe Work Practices
- Review of emergency / life safety procedures and equipment

In some cases, the safety training provided as part of Theater Arts 10 or Theater Arts 50, or its equivalent, is required for designated activities. Document safety training using the Barn Theater Safety Training Record form.

Inspections & Authorizations:

- Pre & Post production inspections (Stage Manager) – complete and document these inspections before and after each production.
- Production Safety Assessment Checklist – (Barnstorm Managing Director) complete this checklist and obtain the necessary authorizations from the TA Technical Director prior to designated production activities or plans being completed
- Quarterly documented safety inspections (TA Staff, Barnstorm Managing Director and students) – complete and document quarterly facility safety inspections. Correct all deficiencies in a timely manner.
- Annual documented safety inspections (TA Staff, Faculty Advisor & EHS) - complete and document annual facility safety inspections. Correct all deficiencies in a timely manner.

Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

Safety Protocols and Safe Work Practices:

The Barn Theater Safety policies, procedures and safe work practices are intended to maintain a safe and healthy work environment. All protocols and safe work practices are to be followed. If there are questions or issues, contact the Theater Arts Technical Operation Director with your concerns.

Emergency / Life Safety:

If there is an emergency immediately dial 911. The Barn “campus” phone can be used for this along with your cell phones. Be clear about where you are located. **University of California Santa Cruz, 1156 High Street, Santa Cruz Ca. 95064. “Barn Theater” Base of campus, at the Main Entrance.** Remember the Barn has campus phones on the walls in the green room and the ticket office.

- Minor scrapes and bruises can be dealt with via the first aid kit; however, if in doubt or unsure whether the injury warrants further medical attention, always call 911.
- Injury and Illness reports go through the Barnstorm Managing Director and then to Theater Arts Technical Operations Director. The Technical Operations Director must be notified as soon as possible the next working day of all minor injuries and illnesses. In the event of a severe injury or illness requiring a 911 call, the Technical Operations Director should be contacted immediately by phone if possible.
- The Barnstorm Managing Director is responsible for maintaining first aid kit and Stage Managers should communicate with the Managing Director about restocking needs. The Managing Director should communicate all first aid issues with the Theater Arts Technical Operations Director.

All employees and students working at the Barn Theater must be knowledgeable of basic emergency and life safety response actions and equipment. This training must be documented on the Barn Theater Safety Training Record and should include an understanding of the location and use of the following:

- ✓ Fire alarm pull stations and fire extinguishers
- ✓ Primary emergency exits, evacuation routes and evacuation assembly points
- ✓ Emergency phones to call 911
- ✓ First aid kits

Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

The following Safe Work Practices provide general information on Front of House and audience area protocols.

Front of House Protocols

Consistent and clear messages need to be provided to audience members prior to performances and shows beginning. We are inviting members of the campus community and community at large to our performances and we have an obligation to provide a safe and clean venue for them to enjoy the shows.

Department approved pre show announcements including information regarding emergency exits, cell phones and other FOH policies must be followed. **These must be pre-recorded** in order to maintain consistency during each performance.

Audience Area

- Maintain clear exit pathways, doors, and emergency exits at all times. Aisles must follow rules as they pertain to entrance and exit needs. Standard rules are 36" for aisles, 18" between fronts and backs of seats and / or armrests when seats are closed. Any additional stage stairs or scenery must allow for aisle policies.
- Inspect seating and handrails on a regular basis. Report problems or concerns to the BarnStorm Managing Director and Theater Arts Technical Director.
- Provide assistance and guidance to audience members with disabilities.
- Do not ever modify permanent seating without departmental consent.
- Obtain pre-approval for all plans to add audience seating. If additional audience seating is raised, chairs must be secured to the floor. Additions to audience seating must be pre approved by the Theater Arts Technical Operations Director.
- Do not infringe upon wheelchair seating areas in any way, including with acting and scenic elements.
- Respond to emergencies in an orderly and safe manner. If an alarm should sound, exit and evacuate the space immediately. Once outside the building, check in with others and account for those that were inside. Do not leave the area. Wait for emergency first responders to arrive on scene and provide them with details and information as directed.

Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

Housekeeping

Food & Drink, Trash Management, Vermin Control

Food and drink are only allowed in designated areas of the Barn Theater. We have had historical problems with vermin and a key component in preventing future issues is to maintain a clean, neat and well-kept facility. Food attracts rats, mice and other rodents. Don't give them a reason to be here!

- The designated food and drink storage / consumption area is the green room. Food and drink are not allowed in any other areas of Barn Theater.
- There is no food or drink allowed in the lobby or audience area.
- There is no food allowed in the dressing rooms or shop areas of the Barn. Consuming food and drinks in shop areas and other work areas can lead to inadvertent ingestion of chemical contaminants. Do not eat or drink in the shop areas and always wash hands after work and prior to eating or drinking.
- Trash is to be emptied at the end of each day. The dumpster at the end of the parking lot by the Cook House is there because we requested it. Please use it.

Work areas can become congested at any point in the production and performance process. Maintaining a clean work environment is essential to the prevention of injury, fire, and chemical spill. Clutter can contribute to slip and fall injuries, struck by injuries and can increase the risk of fire. Everyone has a responsibility for keeping the all areas of Barn Theater clean and orderly.



Basic Housekeeping Practices

1. Clean up work surfaces when finished or at least at the end of each work session.
2. Place tools and materials back in their proper storage location at the end of use or the end of the work session.
3. Sweep the floors at least daily: sweep more frequently when the work generates waste material that falls to the floor, such as scrap materials, threads, wood chips, and saw dust.
4. Use a brush to clear waste from work tables, work benches, and machinery. Never use your hands.
5. Ensure trash and recycle receptacles are properly labeled and available.
6. Empty trash receptacles at the end of each day.

7. Immediately clean up spills of any kind. Follow hazmat spill procedures for large chemical spills.
8. Maintain well-organized storage areas.
9. Ensure storage areas are clean, dry, and labeled.

Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

10. Place small items, such as fasteners, staples, bolts, nails, screws, brads, hinges, glues, molding, sandpaper, buttons, thread spools, needles, scissors, and makeup in sealed containers.
11. Purchase only the quantity of materials needed; avoid purchasing excessive amounts that clutter storage areas.
12. Conduct routine inspections and immediately correct unsafe conditions and behaviors.
13. Conduct routine inventories, and dispose of unnecessary materials.

Shop Housekeeping Practices

1. Avoid running power cords across or in aisles; use cord guards if necessary to reduce trip hazards.
2. Keep machines clean of all scrap materials.
3. Always sweep the floor clean of debris after each work session.
4. Avoid accumulating scrap lumber, metals, and other materials.
5. Secure stored plywood, lumber, metal, and plastics in a manner that prevents the stored items from falling.
6. Hang, or otherwise, secure ladders.
7. Store power tools with the power cords coiled.
8. Store power tools in their custom storage cases when such cases are available.
9. Never store flammable or combustible materials in the dimmer room.
10. Dispose of hazardous waste in accordance with the University's hazardous waste program procedures. Contact the Theater Arts Operations Director or call the EH&S Department if you have questions.

Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

Safe Storage

Proper storage practices help ensure exit pathways and doors are accessible, fire hazards are reduced, chemical exposure risks are reduced, and the risk of injury is reduced. Storage practices apply to all areas, and everyone has a responsibility to keep tools and materials properly stored.

General Storage Practices:

1. Use clean and dry areas for storage.
2. Keep stored items at least 18 inches below fire suppression sprinkler heads.
3. Keep stored items at least 24 inches from the ceiling in areas that do not have fire sprinklers.
4. Never obstruct doors, doorways, and stairs or exit pathways.
5. Maintain a clear unobstructed space of at least 36 inches, in all directions, from electrical service equipment, fire extinguishers, fire hose stations, and fire alarms.
6. Never hang stored items on or from fire suppression sprinkler pipes or sprinkler heads.
7. Secure overhead storage to prevent falling during an earthquake.
8. Never allow stored items to extend beyond the storage shelf.
9. Store small items within sealed storage containers to promote stable storage.
10. Ensure stacked items are level or secured to prevent tip-over.
11. Secure lumber, brooms, and ladders to prevent them from falling or sliding out of their storage areas.
12. Label storage areas and shelves to promote the return of items to their designated storage area.
13. Conduct routine inspections of storage areas for the early identification of safety and storage issues.

Hand and Power Tools:

1. Store tools that have custom storage cases in those cases.
2. Keep guards and protective sheaths in place when storing sharp-edged tools.
3. Coil power cords and hoses.

Props and Costumes:

1. Never hang items on or from fire suppression sprinkler pipes or lines.
2. Maintain clear aisles.

Lights and Lighting Equipment:

1. Coil cords and close shutters.
2. Store color gels away from heat sources.

Bridges and Catwalks:

1. Keep bridges and catwalks clear of tools, equipment, and other materials.
2. Do not walk on Barn Beams. These are not catwalks. Use personnel lifts and ladders to access areas above beams.

Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

Electrical

Electrical hazards can be found throughout performing arts operations and include, but are not limited to, exposed wiring; improperly spliced wires; improperly installed temporary power distribution; improperly grounded wiring; use of damaged electrical cords; i.e., frayed, repaired, missing ground prong, and the use of inappropriate extension cords.



Common Examples of Misused Equipment* (Source: Fed OSHA)

1. Homemade ungrounded multi-receptacle boxes.
2. Fabricating extension cords with ROMEX® wire.
3. Using equipment outdoors that is labeled for use only in dry, indoor locations.
4. Attaching ungrounded, two-prong adapter plugs to three-prong cords and tools.
5. Using circuit breakers or fuses with the wrong rating for over-current protection, e.g., using a 30-amp breaker in a system with 15- or 20-amp receptacles. Protection is lost because it will not trip when the system's load has been exceeded.
6. Using modified cords or tools; e.g., missing or removing ground prongs, face plates, insulation, etc.
7. Using cords or tools with worn insulation or exposed wires.

Electrical Safety Measures:

1. Conduct routine documented inspections and correct electrical hazards immediately.
2. Permit only qualified, trained personnel to correct electrical equipment.
3. Stop the work and correct the conditions when:
 - a. Circuit breakers are tripped and/or fuses are blown
 - b. An electrical tool, appliance, wire, or connection feels warm
 - c. A burning odor is noticed
 - d. A tingling sensation or minor shock is felt when contacting the tool, cord, or piece of equipment
4. Maintain at least a 36-inches clearance in front of and to the sides of all electrical breaker cabinets and rooms.
5. Never drape or staple electrical wiring over doorways or openings.
6. Provide strain relief equipment for all electrical cables.
7. Use and test GFCIs.
8. Use grounded (three-prong plug) or double insulated power cords.
9. Use extension cords only when necessary. NEVER use an extension cord in place of permanent wiring. Ensure extension cords are in proper condition and the right type for job and/or work environment.
10. Never connect multiple extension cords and surge protection devices together.

Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

11. Protect all temporary cables/extension cords subject to vehicular or excessive pedestrian traffic.
12. Never wrap an electrical cable or power cord around a pipe or race way.

Lighting:

1. Check lighting equipment regularly for worn areas and exposed wires.
2. Vacuum dust from mechanically interlocking auto-transformer dimmer boards on a regular basis.
3. Ensure overhead lighting equipment is attached, and all component parts are secured and tied with the proper cable.
4. Never allow cables to come into contact with any lighting instrument; properly attach cables to battens.
5. Never use clip lights any place on or off the stage.
6. Ensure live components are not exposed on lighting fixtures, lamp holders, lamps, or receptacles.

Audio:

1. Check for proper grounding of audio equipment to eliminate ground loop that can potentially damage the equipment and also result in electrical shock.
2. Connect all devices to the same ground at the same point.
3. Never overload amplifiers.
4. Never connect audio equipment to the same circuit as lighting equipment.

Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

Fire Safety

The Barn Theater is a historical wood frame structure not built with the type of fire resistant materials of modern structures. Although the building does have fire sprinklers, extreme caution and care must be maintained to prevent any fires from getting started. The Safe Work Practices outlined below provide guidance on fire safety and fire prevention measures.

- **ABSOLUTELY** no open flames or burning of any kind on stage *EVER*. This means no cigarettes, candles, matches, lighters, torches, etc..
- No smoking is permitted ANYWHERE inside the Barn Theater. No smoking as part of performances, no smoking by audience members, no smoking anywhere.
- Know the location and understand how to use fire extinguishers
- Know the location and understand how to use the fire alarm pull station
- Do not block fire extinguishers
- Do not place fire extinguishers on the floor
- Report any fire extinguisher that has been discharged to the BarnStorm Managing Director and Theater Arts Technical Director
- Ensure fire extinguishers are maintained and charged by contract personnel. Perform a monthly visual inspection of all fire extinguishers. Date and initial the tag to verify it has been checked.
- Do not block fire sprinkler standpipe and piping in the shop area. This standpipe and equipment needs to be accessible by Fire Dept personnel and Physical Plant staff.
- Maintain 18" clearance of all fire sprinkler heads. Do not stack or store items, including boxes, scenic materials, costumes, electronics, etc. near fire sprinkler heads.
- Never hang anything, including lighting instruments, audio equipment, costumes, scenic elements, etc., from any water pipe, sprinkler or other building element not meant for theatrical use.
- Limit the amount of combustible materials in the Barn Theater. Do not store excess amounts of cardboard, paper or other debris that could easily feed a fire.
- Do not store any flammable or combustible liquids including oil based paints, cleaners, lubricants, etc., in the small closet near the water heater. Do not store rags, paper, cardboard or other combustible materials near the water heater. Keep the area around the water heater clear and free of combustible items.
- Check dryer vents and lint screens on a routine basis and remove excess lint from this equipment.



Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

Shop and Tool Safety

There are no circular blade cutting tools allowed in the Barn Theater. Power tools allowed are jig saws, drills and screw gun types of tools. Along with these power tools, there are also non-powered hand tools. There is to be no primary construction of scenery at the Barn Theater ever! Barn productions are to be assembled of pre-built elements as well as painting and dressing of assembled sets.

There is no use of tools without proper training via safety and tool training at Theater Arts Scene Shop. This can happen as a Theater 50 Student in Scene Shop or as a Scene Shop employee only. Hand tools from Barn Theater Shop area are only to be used if students are properly trained to do so. This training takes place in Theater 50 Scene Shop Section.

If using a tool that is damaged or missing a guard or other parts, stop using immediately, label tool with problem and inform Barnstorm Managing Director. Tagged item should be brought to the Scene Shop and inform the Theater Operations Director or Master Carpenter.

Fundamental Shop Safety Practices

- Wear ANSI approved protective safety glasses or goggles when working with or adjacent to equipment that can generate projectiles and/or other eye hazards. Regular prescription glasses are not adequate. (University of California Personal Protective Equipment Policy 2013)
- Wear full length pants (or equivalent) and closed toe/heel shoes upon entry and while working in the shop. (University of California Personal Protective Equipment Policy 2013)
- When using a tool overhead always use a safety lanyard prior to ascending lifts or ladders etc. Always be aware of people below you. Keep the work area below you clear of personnel when working above.
- Store cell phones, MP3 players, and other personal electronic devices. Do not use these devices in the shop work area.
- Restrain long hair (hair touching the shoulder), including facial hair, to prevent entanglement in rotating equipment.
- Remove loose clothing such as jackets, large sweatshirts, scarfs, and other unnecessary loose clothing items.
- Remove and store loose jewelry, including bracelets, necklaces, and watches.
- Wear hearing protection devices when performing prolonged tasks (> 1 hr) with tools or equipment that generate high noise levels.

Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

- Maintain clean and organized work areas. Plan ahead to avoid rushing while using tools and equipment for a task or project. Allow 30 minutes for a thorough clean up.
- Do not dump hazardous waste down the drain or in the trash. Consult with Shop Manager on hazardous material handling and disposal. All hazardous materials should be labeled. Ensure all hazardous materials brought into the shop have a Safety Data Sheet (SDS) and the SDS has been provided to the Managing Director.
- Wash hands thoroughly after completing work in the shop

Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

Overhead Equipment Hanging Protocols (lighting, sound and media)

- *Do not walk on Barn Beams ever. A fall from this height could result in a significant injury or death. All overhead work areas must be accessed by trained individuals using a lift or ladder.*
- *Always work in groups of two or more. Never work alone in the Barn Theater or in any situation that could be hazardous, this includes shops, stages and especially overhead.*
- *Use caution when accessing the catwalk work area. Use safe practices when climbing the ladder. Always maintain 3 points of contact on the ladder (one hand + two feet or two hands + one foot). Use a bucket and line or hand tools and equipment up to individuals that are on the catwalk. Do not try to carry them up while climbing the ladder. Be aware of overhead pipe when transitioning from the ladder to the catwalk.*



Personnel Lifts and Ladders (See Ladders and Lifts Protocol Details)

- Barn Theater crews must use ladders and personnel lifts for all installation of overhead equipment (never beams).
- Ladders must have a ground person stabilizing the ladder while crew member climbs every time. Do not use ladders alone EVER...
- Personnel Lifts may not be used unless there are two crew members present. Do not use lifts alone EVER...
- Always visually inspect equipment prior to use. Lifts and ladders need inspection prior to usage. See inspection checklists.
- Remove loose items from your possession when working overhead. Any items that could fall and be dangerous must be removed prior to using a lift or climbing a ladder (keys, tools in pockets etc.)
- Attach all loose tools to you with a lanyard when working overhead. This means safety lanyards when using wrenches etc. Barn "Light Hang Tool Box" has lanyards - always use them.
- IIPP training is required prior to using personnel lifts and ladders when not directly overseen by a trained supervisor (Theater Arts Staff or Faculty member).

Barn Theater Safety Policies, Procedures and Safe Work Practices

Theater Arts Department

Reviewed May, 2015

Aerial Work Platforms

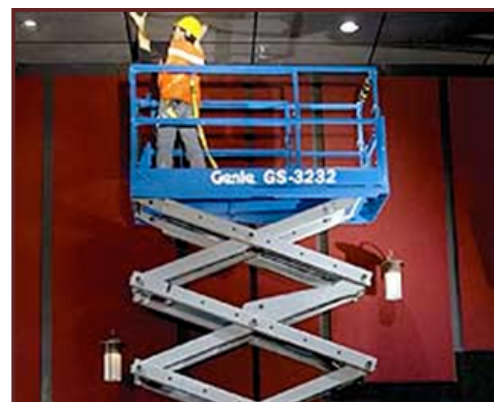
While these are personnel lifts you will often hear them referred to as Genies (brand name that is a popular industry term for the personnel aerial lift). Only trained and authorized personnel are allowed to use a personnel lift. This training occurs during the Theater 10 IIPP “lift and ladder” session or during scene shop Theater 50 training. There may another specific “lift and ladder” training that you attend that makes you eligible; however, always be sure that you are prepared and trained prior to using a personnel lift.

Use Guidelines:

Aerial work platforms (AWP) are pieces of equipment used in the performing arts to raise a person to the height necessary to adjust lighting instruments, move curtains, reach out-of-the-way places, etc. All operators must receive formal and documented training on each type of AWP. You must be authorized prior to operating an AWP.

The following codes of safe practices are general guidelines. Refer to the manufacturer’s instructions for specific operating instructions.

- Verify that the floor area around and under where the lift is stored has no oil spills of any kind. Our aerial lifts are hydraulic and if they are leaking hydraulic fluid (oil) there could be a serious problem that would affect the safe use of the unit.
- Conduct a pre-start inspection to verify that the equipment is in safe operating condition. Review and check the following:
 - Hydraulic fluid level.
 - Leaks of fluids.
 - Fiberglass or other insulating components.
 - Visual tire/wheel inspection.
 - Manual controls (including lift and lowering).
 - Emergency lowering control.
 - Operating manuals (these should be with the unit at all times)
 - Missing or unreadable placards, warnings, instructional and control markings.
 - Mechanical fasteners and locking pins.
 - Cable and wiring harnesses.
 - Outriggers, stabilizers or other structures.
 - Loose or missing parts.
 - Guardrail systems.



- 1) Lock off, chain off, or lock away all AWP's when not in use to prevent unauthorized use.
- 2) Inspect all parts before and after the use of the AWP. Immediately report any missing, broken, or defective parts. The supervisor will determine if the lift should be used.
- 3) Check the area in which the AWP is to be used for possible hazards such as drop areas, holes, floor obstructions, and overhead obstructions.

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- 4) Ensure the outriggers are deployed and properly placed for all AWP equipped with outriggers. This is critical for the prevention of tip-over incidents.
- 5) Immediately report any potentially hazardous conditions that become evident during operation.
- 6) Know how to operate the manual emergency descent controls. Keep in mind each AWP is different, as are the controls. Some are manual handles located at the base of the lift while others are valves that are opened in a designated order to lower the boom.
- 7) Wear the required personal protective equipment when on the lifts. Talk to your supervisor or instructor if you do not know the requirements.
- 8) Follow the manufacturer's safety guidelines regarding the use of fall restraint and/or fall protection devices as the requirements differ depending on the size and design of the AWP. Contact your supervisor or the EH&S Department if you have questions.
- 9) Always maintain a three-point contact when getting on and off the AWP – two feet one hand or two hands one foot.
- 10) Always face the AWP when getting on and off.
- 11) Always lower the basket completely to the ground before getting on or off.
- 12) Always maintain a firm footing while on the platform floor.
- 13) Never use planks, ladders, or any other devices on the AWP to achieve additional height or reach.
- 14) Never stand or climb on the guardrails.
- 15) Never exceed rated capacities. Rated capacity includes the combined weight of all persons, tools, and materials.
- 16) Never exceed the maximum allowable persons in the platform.
- 17) Never exceed the maximum allowable persons on the deck extension on a scissor lift.
- 18) Never ride the AWP while it is elevated unless the following conditions are met:
 - a) The travel speed at Maximum Travel Height does not exceed 3 feet (0.9m) per second (creep mode).
 - b) Self-propelled units are equipped with electrical or other interlock means that will prevent driving them with the platform height greater than the Maximum Travel Height or at speeds greater than permitted at Maximum Travel Height. Review the manufacturer's guidelines for your unit.
 - c) The surface upon which the unit is being operated is level with no hazardous irregularities or accumulation of debris that might cause a moving platform to overturn.

Always follow the manufacturers instructions regarding the use of the AWP while elevated.

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Portable Ladders

While we tend to use only three styles of ladder here, portable ladders come in many shapes, types and forms. Once you have completed your training and education at UCSC, you may see and use many different styles of portable ladders. Portable ladder types include standard stepladders, two-way stepladders, platform stepladders, orchard ladders, trestle ladders, extension trestle ladders, extension ladders, articulating ladders, rolling steel ladders, and telescoping ladders. Following some basic safety rules can reduce the risk of fall incidents.

Maintenance/Condition

1. Inspect any ladder prior to use. Check for loose steps and rungs, cracked or split steps or side rails, loose or bent hinges, and missing ladder feet.
2. Never use a defective ladder. Take it out of service and tag it as defective. Advise the BarnStorm Managing Director, Theater Arts Technical Director or Master Carpenter of the ladder's condition.
3. Only complete ladder repairs as directed and specified by the manufacturer. Never make unauthorized repairs.
4. Check to ensure the OSHA required ladder information labels are in place.
5. Make sure the ladder is free of oil, grease, or other hazards.
6. Use only fiberglass or wood ladders when doing electrical work.



General Safe Use of Portable Ladders:

1. Check the ladder label to ensure the ladder is rated to support the combined weight of your body and the tools/materials you will be carrying.
2. Make sure stepladders are securely spread open. Never use a folding stepladder in an unfolded position.
3. Use ladders on stable and level surfaces only. Exception: articulating ladders are designed for use on multiple levels.
4. Ensure ladders are stable prior to mounting the ladder.
5. Always face the ladder when ascending or descending, and use three points of contact at all times (two hands, one foot/one hand, two feet).
6. Never stand on the top two steps of the ladder.
7. Keep your body within the rails of the ladder.

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8. Never reach too far above or to the side of a ladder, as this may cause you to lose your balance.
9. Move the ladder as needed to reach the desired work area.
10. Use a hand line, lift, or hoist to raise and lower heavy and/or awkward loads. Never carry in your hands while climbing a ladder.
11. Secure materials when using a hand line, lift, or hoist to prevent them falling out when being raised or lowered.
12. Never stand, walk, or work under a ladder while it is in use.
13. Store ladders away from doorways, exits, the edges of the apron or orchestra pit, traps, platforms, and tables.
14. Secure stored ladders with ropes or chains to prevent them from falling.

Safe Use of Extension Ladders:

1. Position extension ladders so the base to height ratio is 1 to 4 or 75 degrees. For example, the base of a 12-foot extension ladder is 3 feet away from the wall.
2. Ensure straight and extension ladders extend at least 3 feet beyond the landing surface.
3. Secure extension ladders at both the top and the base to prevent the ladders from moving from the points of rest. If this is not possible, have someone stand at the base of the ladder and secure it against slipping.

Ladder Safety Inspection Checklist

Are all rungs (steps) in good condition?

Are the side rails intact without cracks, bends or breaks?

Do the rungs, cleats or steps fit snugly into the side rails?

Is the ladder free of corrosion?

Are the steps and side rails free of oil or grease?

Are the ladder's hardware and fittings secure and undamaged?

Do moveable parts operate freely without binding or excessive play?

Are the ropes on extension ladders intact without fraying or excessive wear?

Are damaged ladders removed from service and marked "Do Not Use"?

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Stage/Platforms/Stairs/Handrails:

All raised platforms, stages and stair units that are to be used by actors must be approved via drawings by Theater Arts Technical Operations Director prior to installation. All height dimensions listed below are above +0" which is in reference to the height of the primary Barn stage.

- Any stage or platform that is over +36" will likely need structural handrails.
- Any stage or platform that is 48" or over must have structural handrails.
- Between +36" and +48" will depend on specifics of the scenic design and blocking.
- Standard handrail height is 36" (above stage/platform) with at least a top rail and a toe rail.
- When platforms are above +48" handrails may need additional rails as determined by stage/platform height.
- Raised platform structures must be pre-approved by Theater Arts Technical Operations Director via drawings prior to installation.
- All stairs to be used for production that have a top step that is +36" and above must have handrails and must be approved by Theater Arts Technical Operations Director prior to installation via drawings.

Trap Door Protocols:

- Prior to use, trap doors must be inspected and approved by either Master Carpenter or Technical Operations Director.
- Blocking for use or traps must be approved by Faculty Advisor or Technical Operations Director.

Special Effects:

Fog and lighting effects are the only options to be discussed. No flame or other effects of any other kind are allowed in the Barn Theater

- No fog or lighting effects are allowed in the Barn Theater without specific approval, training and inspection by Faculty Advisor and Technical Operations Director.
- All effects requests must be brought to Faculty Advisor at least one month prior to production dates.

Stage Combat:

No contact stage combat (hand to hand, blade etc.) allowed in the Barn Theater.

- Any non contact "staged" combat must be seen and approved by faculty advisor ideally one month prior to finalized use in production.

Barn Theater Safety Inspection Checklist

Name of Theater:	Name of Inspector:			Date:
	Yes	No	NA	
Exits:	Yes	No	NA	Comments
• Clear and accessible:				
• Lobby				
• Auditorium				
• Stage				
• Dressing Rooms				
• Storage Rooms				
• Signs properly illuminated:				
• Lobby				
• Auditorium				
• Stage				
• Dressing Rooms				
• Storage Rooms				
• Aisle lights functional				
Fire Protection:	Yes	No	NA	Comments
• Automatic fire suppression system provided:				
• Automatic fire suppression system visually appears in good condition, no leaks, no damaged heads, etc.				
• Standpipe system provided:				
• Standpipe system accessible				
• Standpipe system inspected visually and in good condition				
• Fire extinguishers provided near the exits:				
• In lobby				
• Top of backstage stairs				
• In Shop / downstairs areas				
• Fire extinguishers accessible				
• Fire extinguishers inspected monthly				
Stored Items:	Yes	No	NA	Comments
• Neatly organized				
• Secured to prevent falling				
• Combustible and flammable materials and paint stored in approved cabinets				
• Tools and equipment secured and properly stored to prevent unauthorized access				
• Guards in place on all power saws and machines				

Name of Theater:	Name of Inspector:	Date:
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	Yes	No	NA	Comments
Catwalk:				
• Catwalk is free of cords, lighting instruments and other stored items except on pegs or directly below pegs				
• Guardrails (top and mid rails) and toe-boards intact on all sections of the catwalk				
• Spotlights secured to battens with secondary restraints				
Ladders and Lift:				
• Ladder rungs and steps in good condition				
• Ladder side rails intact without cracks, bends or breaks				
• Ladder rungs, cleats or steps fit snugly into side rails				
• Ladder steps and sides free of oil and grease				
• Ladder hardware and fittings are secure and undamaged				
• Ladder moveable parts operate freely without binding or excessive play				
• Ladder duty ratings and OSHA labels are present, legible and in good condition				
• Damaged ladders are removed from service				
• Lift hydraulic fluid is at proper level				
• Lift and surrounding area is free of visible hydraulic fluid leaks and spills				
• Lift tires are in good condition				
• Lift warning labels, placards and instructional control markings are intact, legible and in good condition				
• Lift outriggers are available and in good condition				
• Lift guardrail system is in place and secure				

Other Comments / Observations:	Yes	No	NA	Comments
•				
•				
•				
•				
•				
•				

Barn Theater Production Safety Assessment Checklist

Integrating safety into the production planning process helps identify potential hazards and decreases the likelihood of unforeseen budget and schedule impacts (e.g. last minute purchases of equipment or safety devices, necessary approvals from Fire or Police, etc.) The Barnstorm Managing Director is to use this checklist to identify potential hazards based on the production plan. Once completed, consult with the Theater Arts Technical Director on all planned scenery elements identified as a “YES” below.

Production: _____
Contact: _____
Faculty Advisor: _____
Date Checklist Completed: _____
Planned Date of Performance: _____

Production / Project Summary: Provide a brief narrative summary of the production or project.

Safety Assessment Checklist

Does the planned scenery have:	Yes	No	Comment
Stage platforms elevated over a standard step height			
Elevated platforms or stairs that do not have railings on the on-stage (audience) side			
Elevated platforms or stairs that do not have railings on the off-stage or upstage side			
Raked or angled stage platforms or acting surfaces			
Terrain or irregular platforms or acting surfaces			
Trap, openings or holes in the stage deck or platforms			
Cables, hoses, or control lines that are likely to cross cast or crew walking paths backstage			
Scenic elements that might interfere with or block fire protection systems (sprinklers, alarms, detectors, signs)			
Stage manager, follow-spot or other operator or crew located over or within the audience seating area			
Environmental components: water, dirt, sand, blood, etc.			
Fog or lighting special effects			
Non-contact staged combat			
An atypical audience setup, or audience/stage area relationship			
Other potential hazards:			

Barn Theater Safety Procedures

Backstage Pre & Post Event Safety Checklist

Stage Manager:
Event:
Date:
Time of walk-through:

The following pre-event checklist is to be completed 15 minutes prior to each scheduled event with an audience:

Pre-event	
Initials	
Building	
Required exits unlocked, unobstructed, and accessible	
Hallways and aisles unobstructed leading to exits	
Exits marked and illuminated	
Fire extinguishers visible and accessible	
Confirm backstage stairs are clear of trip and fall hazards	
Crew	
Running crew trained in duties they are to perform during an emergency	
Electrical	
Check aisle lights on (switch is in lobby hallway)	
Verify house lights function properly (from the control booth)	
Slips, trips, and falls	
Cable runs taped down and/or guided through cable channel	
Lighting Grid	
Visual check for cables hanging in front of instruments	
Visual check for cables hanging below houselights	
Visual check for items (gel frames, etc.) that can fall	

Additional comments

The following post-event checklist is to be completed once the performance has finished and the audience has left the house:

Post-event	
Initials	
	Building
	All exit doors closed
	All exit doors to outside locked
	Hallways and aisles unobstructed leading to exits
	Check all dressing rooms, bathrooms, audience areas and shop areas to turn off lights, pick up items left behind
	Control booth / green room / FOH areas / Entire Facility
	Clean up all trash
	Empty wastebaskets
	Control Booth
	Stage lights off
	Control board powered down
	Sound system off

Additional comments

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