SANTA BARBARA CITY COLLEGE

PROPOSAL FOR THE ESTABLISHMENT
OF THE
SANTA BARBARA CITY COLLEGE
GARVIN THEATRE CENTER
DESCRIPTIVE OVERVIEW

In the language of the theatre, Santa Barbara City College, its Board of Trustees, the Superintendent-President, and the appropriate administrative deans would be the executive producers of the Garvin Theatre Center, which would house an educational program in theatre consisting of two branches: a two-year Associate in Arts degree program with an emphasis on either acting and directing or technical theatre and a three-year professional Conservatory training program consisting of two years of classes and practicums and one year of full-time internship with the professional production arm of the program. Students who complete the Conservatory program would be prepared to transfer into advanced training programs at some of the finest educational institutions in America or intern with major professional theatre companies.

Two distinct performance groups would present works primarily by American playwrights at the Center. Alhecama Productions would remain primarily a student/community production program. Santa Barbara Group Theatre (SBGT), would be the professional arm of the educational program and would accept student interns to work with experienced professionals. During the summer season, SBGT would present a festival of American theatre, which would include the production of both musicals and non-musicals and theatre for young audiences. During the season SBGT would present professional showcase productions and possibly take part in joint ventures with other professional companies.

A theatre board of directors would help guide the development of the program, seek out supplemental funding sources, and provide the necessary liaison for broad-based community support. An adequate staff for publicity, marketing, and fund raising would bring about a substantial increase both in the earned and unearned income.

Theatre education at SBCC, enhanced by Conservatory classes and promoted by a well-developed outreach and recruitment effort, would enjoy a substantial increase in enrollment. By Fall 1988 approximately 75-80 full-time conservatory students would be participating for a minimum of eight hours per day each in formal classes and practicums.

The establishment of the Garvin Theatre Center has the potential for significant community recognition and involvement. Even at this preliminary stage of discussions, the concept of a high quality educational/professional
theatre program has been received with enthusiasm by civic leaders such as city councilmen Hal Conklin and Tom Rogers, Bonnie Bricker, city staff liaison for the arts, Patrick Davis, member of the City Art Advisory Board and Charlene Nagel, General Manager of the Biltmore Hotel and Chamber Tourist Advisory Board Chairperson.

Many influential residents have expressed interest in supporting the Garvin Theatre Center or in serving on the Board of Directors. Among these are William Wayne, David Hull, Wayne Siemens, Eric Frieden and well-known artists Eva Marie-Saint, Jeffrey Hayden, and Karl Malden.

Through the establishment of the Garvin Theatre Center, Santa Barbara City College would not only be in the forefront of educational theatre but would make an even more significant contribution to the quality of life in the South Coast community.
PROGRAM OBJECTIVES

The Garvin Theatre Center is a realistic possibility for the College and community. In order to make this concept a reality, the following objectives have been established:

1. To promote and increase the visibility of Santa Barbara City College in Southern California and beyond as the executive producer of the entire project and to attract and recruit students into the Santa Barbara City College Theatre Arts Associate Degree and Conservatory programs.

2. To recruit and enroll 130 full-time students for the Summer 86 program.

3. From the summer students and others, to obtain a minimum enrollment of ten full-time Conservatory students for the Fall 86 semester.

4. To increase enrollments in technical theatre courses.

5. For the Summer 87 season, to expand the program from eight to ten weeks and to enroll 150 students.

6. To admit thirty full-time Conservatory students for the Fall 1987 semester and thirty additional full-time students (fifteen in acting/directing and fifteen in technical theatre) thereafter.

7. To promote an outreach program for elementary, junior high school and high school aged students that will expose them to theatre and the Garvin Theatre Center.

8. To sell at least 66 percent of seats for performances of the Summer 86 through June 87 season (29,040 total tickets). This will be approximately a doubling of current ticket sales.

9. To develop new and potential audiences through special projects and educational programs.

10. To promote an accessible theatre program for the handicapped which makes it possible for talented handicapped students to obtain training and to perform.

11. To promote and solicit support for the professional training program and for the professional company from among those working in the commercial theatre, film and television industry.

12. To develop and support fundraising efforts by the board of directors.

13. To develop a program with the Spanish-speaking community to produce bilingual theatre.

14. To promote SBCC's association with regional professional theatre in this country in order to develop internships for students and to encourage an exchange of teaching and artistic personnel.
GARVIN THEATRE CENTER ARTISTIC STATEMENT

Theatre, at its best, is a marvelous form of communication. It offers the individual the opportunity of seeing him/herself in the most immediate and personal of ways. Theatre is both an entertaining and involving experience which provides profound insights into the human condition. Being an eclectic and communicative art, good theatre is necessarily an effective collaboration between a cohesive unit of skilled, trained practitioners and a receptive, responsive audience. Good theatre will open the mind, release the emotions, modify behavior, provide food for the soul and in so doing enhance the quality of life. The cornerstone of our artistic goals is a conviction that theatre should exist and flourish in any community that is capable of consistently producing an audience.

Although we believe that Santa Barbara and its visitors desire and will support theatre of the highest quality, our goals go far beyond this. We dedicate ourselves to the education and development of the theatre practitioners and audiences that make possible excellent theatre. We desire to cultivate and maintain a community of the finest artists, artisans and technicians who will serve as resident and visiting professionals dedicated to excellence in the production of worthy classical, musical and contemporary drama and to the development of new theatrical forms and literature; the professionals will be individuals who are capable of producing theatre at its best. They will, by example and by instruction, pass on their skills and insights to a new generation of theatre artists, artisans, managers and technicians.

We propose an environment where classroom theory becomes a demonstrated reality, where students study with, apprentice under, and gain experience from professionals, and where audience development begins at the earliest possible age and continues throughout a lifetime.

Once an ever-emerging generation of practitioners have completed their work here they will be prepared to continue as interns with other professional companies or move on to institutions of higher learning; but above all, we hope to have instilled in them an obligation and a responsibility to champion in other communities the goals set here. We believe the health and well-being of live theatre and dramatic art are dependent upon dedicated theatre practitioners and enlightened audiences who will establish and support at our colleges and universities professional theatre companies, professional theatre training and theatre education for audiences.
In our opinion, advocacy of first class theatre is one of the most valuable contributions we can make to this art, for only in this way will many other communities ultimately have an opportunity to experience—as their own and on a consistent basis—live theatre at its very best.

Production Philosophy

With the growth of American regional theatres and Shakespearean festivals, world drama has become of significant part of the American repertory. Without excluding the great playwrights of the world, however, we propose to emphasize production of American dramas, comedies, and musicals. We believe that every theatregoing American should be both aware and extremely proud of the tremendous contributions American playwrights and theatre practitioners have made to dramatic art. We think that a celebration of American drama is a worthy occupation for any serious theatre company. American playwrights, past and present, have produced a wealth of material. Our repertory will certainly include works by well-known American master artists, such as O'Neill, Sherwood, Wilder, Miller, Hellman and Williams, as well as those of popular, contemporary playwrights, such as Simon, Shepard, Wasserstein, Valdez, and Hemsley.

We will also revive the works of lesser known—sometimes overlooked and underproduced—but important playwrights from American theatre history, and we will seek to provide an outlet for new and original plays by future American playwrights. Of course, our repertory will often include productions of musicals whose development has been a significant and unique American contribution to world theatre. With the assistance of American theatre historians, specialists, and practitioners, we propose an ongoing Festival of American Drama.
S.B.C.C. CONSERVATORY
PROFESSIONAL THEATRE TRAINING AT S.B.C.C.'S GARVIN THEATRE CENTER

As a backdrop to the proposals that follow, it is of interest to note that Charles D. Coburn, one of the last significant American actor-managers, focused attention on the dearth of trained professional actors in this country during his day and attempted, through the time-tested apprenticeship method, to establish a professional training program at Union College in New York in the late 1930's. At that time, Coburn was presenting a repertoire of plays not unlike what might be found in America's regional theatres today.

In "Adding Style to Substance: The American Actor Finds a Voice," John Harrop traces the comparatively recent development of professional training programs in this country and points out that today several exist at some of America's most prestigious colleges and theatre schools. The League of Professional Theatre Training Programs consists of eleven members and each of these member schools, as Harrop notes, either runs its own professional company or is associated with a regional repertory theatre.

The overall goal of the SBCC Conservatory training program is to develop the actor's tools (i.e., voice, body and analytical ability) and to provide the student with a way to apply those tools to almost any theatrical situation. We recognize that the production of world and period drama demands an understanding of style. We will include style in our curriculum and will strongly encourage students to seek advanced training through transfer to the appropriate institutions of higher learning or to advanced training conservatory schools.

As an adjunct to the Associate degree programs in Acting and Technical Theatre now offered at SBCC, we propose to establish a professional training program for actors and technicians. Consisting of three years, the first two years of this program would be a combination of formal classroom training and practicums in the emphasis area. The third year would be primarily an internship with SBCC's professional company.

The first two years of the Conservatory program would be designed to prepare actors and designer technicians for an internship with the local professional company or with other regional professional programs or for transfer to the growing number of professional training programs that now exist at many institutions of higher learning.
Acting

We plan to offer the student actor a comprehensive program, to include courses in theatre history, musical theatre, textual study, voice and diction, makeup, dance and movement, stage combat, clowning, and career management. Many of the current acting courses in the Theatre Associate degree program would be expanded to meet the needs of the Conservatory student and would include the following:

* Improvisational exercises to develop the disciplined structure for extending the actor's emotional and physical capacity.
* Scene study and play analysis to help the actor find the basic action, objective, life stream and state of being of characters.
* Introduction to theatre history and literature and the stylistic demands period literature makes upon the actor.
* Special exercises to enlarge the actor's sense of imagination and belief in self.
* Exercises that insure that the actor is relaxed and centered.
* Basic movement techniques to develop alignment and awareness, including improvisations that explore space, shape and rhythm.
* Continuous voice and speech work, including breathing, posture, relaxation, structure, tone, resonance, and principles of vocal production and an exploration into the techniques of scansion.
* Specialized experiences in acting with an emphasis in musical theatre to include dance techniques and familiarization with music from musical comedy.

Technical Theatre

The first two years for the career-oriented technical student would emphasize the development of professional skills in the technical areas (i.e. scenery construction and design, sound and properties, stage lighting, costuming and theatre makeup), as well as intensive work in the area of theatre management. The primary goal will be to provide the student an opportunity to explore the technical synthesis from the viewpoint of the professional theatre designer technician.
Our current course work in technical theatre would be expanded as necessary to insure that students are proficient in the following:

* Reading blueprint drawings for stage construction.
* Constructing any type of scenery.
* Rigging and shifting scenery required for play production.
* Hanging, focusing and cabling lighting requirements for a play production.
* Operating lighting equipment.
* Operating sound equipment as well as preparing basic setup for sound requirements for a play production.
* Stage managing productions.
* Executing stage makeup design.
* Drafting ground plans and elevations for set design concepts.
* Drafting the lighting requirements for a play and preparing the accompanying patch sheets, instrument schedules and cue sheets.
* Demonstrating ability to solve design problems through instructor directed classroom products and production projects.
* Performing design assignments in class, demonstrating visual communication between the visual elements of the theatre and the audience.
* Conceptualizing and designing the scenery requirements for a play.
* Demonstrating an ability to identify a variety of historical and contemporary design styles through assigned class projects.
* Preparing production budgets for single and multiple productions.
* Designing and drafting patterns, selecting fabrics, and constructing period costuming for play production.
BOARD OF DIRECTORS

A Garvin Theater Center Board of Directors would be established and would consist of theatre conscious individuals and professional theatre practitioners primarily from the South Coast community. Within the realm of their expertise, members of the Board of Directors would be asked to:

1. Advise and assist the Artistic Director and the Managing Director:
2. Provide the necessary liaison to obtain broad-based community support.
3. Introduce and involve community leaders in the program.
4. Develop an auxiliary committee that would help support the theatre through donated time.
5. Approve, monitor and budget items beyond the college's fiscal capabilities.
6. Participate in fund raising activities.
MARKET FEASIBILITY

Twelve productions would be planned for the 1986-87 season which would begin in July, 1986 and conclude in June, 1987. This season would provide approximately 44,000 seats and our objective is to sell at least 66 percent (29,040) of these seats.

The seating capacity for the 1985-86 Santa Barbara City College Repertory Theatre/Alhecama Production season was 36,340. The proposed 1986-87 season for Alhecama and Stanta Barbara Group Theatre Productions is an increase of approximately 8,000 seats. Our objective 1986-87 will yield a sale of approximately 16,000 more sold seats than in 1985-86. This objective should be achievable according to a report prepared by Bailey Consulting Associates for Santa Barbara's Redevelopment Agency. Suggesting that the addition of another 300-seat theatre in Santa Barbara could be supportable, the Bailey study concluded that:

"Our examination of Santa Barbara's performing arts market suggests that there are some 240,000 annual attendances at professional quality events in the city. This is very close to what might be predicted using demographic indicators. The addition of a small performing venue of 300 seats would require some 38,000 local attendances, presuming 200 performance nights at 75 percent capacity and a visitor component comprising 16 percent of the audience. This is (sic) would necessitate a 16 percent increase in annual attendances. It is our view that such a level of market expansion is achievable, even in the short term, given quality programming and effective marketing."(1)

No "new" theatre (or venue) will open in Santa Barbara in 1986-87, but we propose to present our program as "new" and, with the help of an active Advisory Board, we agree with Bailey that as many as 38,000 additional seats can be sold in our community.

Bailey's study also concluded that theatre was the most preferred of the attended arts (2) and that:

"a long-term objective should be the establishment of a high quality repertory theatre for the city. We believe that a professional quality theatre company is viable in the longer term and would attract significant numbers of visitors to the community."(3) (See Appendix IV for responses).

(1) "Santa Barbara Cultural Inventory and Assessment"; Bailey Consulting Associates, Part IV, p. 5.

(2) Santa Barbara Cultural Inventory and Assessment"; Bailey Consulting Associates, Part II, p. 25

(3) Ibid; Part V, p. 3
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We believe that all of the ingredients necessary for a feasible, successful and mutually beneficial marriage between educational and professional theatre now exist in this community.

The following objectives would be implemented as part of the total marketing plan:

1. Increase direct mailings.
2. Increase newspaper advertising to include local and other tri-county papers as well as the News-Press.
3. In addition to public service announcement, develop a radio and television marketing plan, to include a recognizable musical logo that would be played under all radio and television advertising.
4. Deploy telemarketing to increase season and individual ticket sales.
5. Increase the distribution of fliers and handouts in motels, hotels and restaurants in the tri-county area.
6. Encourage local businesses to mail information about our program to their customers.
7. Develop storefront displays wherever stores will permit.
8. Develop cooperative discounts and specials with local businesses.
9. Encourage businesses to purchase large blocks of tickets as a benefit for their employees.
10. Promote group sales among churches, schools and businesses, and encourage theatre parties among individuals.
11. Develop consistency in advertising by incorporating the entire program under a new comprehensive name: the Santa Barbara City College Garvin Theatre Center, which would include Santa Barbara Theatre Group productions and Alhecama Productions.
12. Develop a descriptive logo that would appear on all credits and advertising.
ORGANIZATIONAL NARRATIVE

As depicted in the organizational chart (page 13), the Artistic Director and the Chairman of the Theatre Arts Department, which at present are one and the same, will be directly responsible to the college administration. The Artistic Director would also serve as a liaison to the Theatre Board of Directors, which will be a sub-advisory board of the Foundation for Santa Barbara City College. The Board's responsibilities are described in the section on the Board of Directors.

The Artistic Director will be responsible for the overall direction of the program, the final selection of the season, artistic production assignments, the maintenance of quality, the hiring of visiting and resident professional guest artists, and the scheduling of the productions.

The Chairperson of the Theatre Department will be responsible for the development and maintenance of the professional training and the Associate Degree programs.

The Managing Director will be responsible to the college administration and will also serve as liaison to the Theatre Board on business matters. In conjunction with the Artistic Director, the Managing Director will seek the Board's assistance in providing supplemental funding for expenditures beyond the college's fiscal capabilities.

The Managing Director will be responsible for developing and implementing the marketing plan, fundraising, public relations, house management, business management, and budget development and control.

The Executive Committee, per the chart, will be advisory in nature and functions to provide the Artistic Director, the Managing Director, and the Theatre Department Chair the broadest possible input on the production program. The Executive Committee would make recommendations on the appropriate facilities use, and provide technical support and input for the development of the educational programs, the budget matters, and the selection of the season.
Executive Committee
1. Chair, Theatre Dept.
2. Artistic Director
3. Managing Director
4. Director, Design Technology
5. Production Manager
6. Director, Professional Training Program
7. Director, Costumes

**Community and Student Productions Supplemented by Guest Artists
***Professional Productions Supplemented by Community and Student Interns
BUDGET

A full outline of budget considerations will be presented at the Board of Trustees meeting.