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The meeting was called to order at 6:30pm

### **Welcome**

Ian Wallace welcomed the group. He indicated that the meeting would be recorded for the minutes only by Thor Tivol, and confirmed with the attendees that everyone in the room was fine with the meeting being recorded. The attendees affirmed their consent. Folks then gave brief introductions of themselves, moving around the room of advisory board members, college representatives, and students who attended the meeting.

Ian asked anyone who hadn't signed in to please do so, and confirmed the agenda with the group, which was approved. Ian noted that if anyone has corrections to the Fall 2018 minutes, please let Scott Adams know. Scott Adams noted that Thor Tivol had given him a few technical corrections already.

Ian highlighted, for new attendees, the point of the joint Folsom Lake College (FLC) and Sierra College Technical Theatre Advisory group. FLC and Sierra teamed to hold joint advisory meetings to make it easier for professionals to attend, instead of asking professionals to go to multiple meetings at multiple colleges. The advisory group serves as a sounding board, offering advice and employment information to the faculty of the colleges so that the Theatre departments at both colleges can better serve their students, and then these students can better serve advisory group members and others in the industry as employees. The Technical Theatre Advisory group meets twice a year, in Fall and Spring.

Ian then moved to Item 5 on the Agenda, the update on Folsom Lake College Theatre Department activities.

### **Folsom Lake College Theatre Program Review/Updates**

Ian noted that the FLC Theatre department has an Associate Degree for Transfer (AA-T) in Theatre in general (not a specific focus), where students spend two years at FLC and then transfer to a four-year school. Many students transfer locally to Sacramento State and UC Davis, while others go south to Cal State Long Beach, San Diego, LA, etc. In addition to the Associate Degree for Transfer, FLC also offers the Technical Theatre Certificate which is eighteen units, and students typically can complete in 1-2 semesters (usually 2 semesters). The focus is on all the technical theatre classes FLC offers, like Stagecraft, Lighting Design, Advanced Technical Theatre, Stage Management Practices and the Stagecraft Apprenticeship. This past fall, for a pre-apprenticeship, students did an internship with the Harris Center, working backstage on the touring shows coming through, and Bill (Phuoc), one of the students here at the Advisory meeting, did that internship last fall and continued with it this spring. The idea behind the program is that when you leave with the certificate, you get an entry-level job in the industry.

Future program-wise, FLC is expanding its film offerings, as technically the department is "Theatre and Cinema Arts," and the department is bringing online the new AA-T for Film. They still have to clear some bureaucratic hurdles but that degree will include the following classes: Acting for the Camera; Film Making; Audio Recording; and Film Editing, and other similar courses. The department is excited to get that going and while the degree isn't ready yet up and running for fall they have a number of film classes they are offering like the Film Making and the Acting for the Camera class, in the fall (of 2019).

And the Theatre and Cinema Arts Department Dean, Dr. Snowden, has come through the film channel, and taught at CRC as a Film Professor there. He has moved to administration and is a big supporter.

Resources for program improvement:

FLC has been lucky for the past five or so years in getting fairly large Perkins and Strong Workforce funding. The funding is through the Federal Government in the case of Perkins, and the state (of CA) in the case of the Strong Workforce funds. The funding received by the Theatre Department at FLC is to invest in equipment, so some pretty big purchases have been made, including a \_cc?\_ router, moving (moon?) lights and this last year FLC able to invest in some automation technology which was exciting, including a small hoist for practical lights and things like that, and a motor to run a turntable and gave students exposure on how to install and operate these technologies and use them safely. For next year, it looks like the department will receive another \$60,000 to continue this expansion, and will include the purchase of a wireless clear pump system for backstage and Stage 2, as currently they are using a system on loan from Sierra College. They are also looking at some more moving lights and automation equipment.

Most recent productions by FLC Theatre Department:

Ian then showed a presentation on the last two FLC Theatre Department productions. In the Fall, FLC put on the Scottish play (i.e. "Macbeth"). He showed a rendering of the set they developed for the production, and noted where they used their new automation pieces. He indicated a rectangle of fluorescent lights located on small hoists that they were able to lower in, and highlighted some other technical aspects of the staging, including a platform on a piston (related to the staging of the "blood pool"), tied into the automation. He noted that this show had a lot of seal?, plexiglass and other things that gave the stagecraft class a lot of work opportunities for cutting and cleaning (including cleaning steel), welding, some big walls, and for playing around with a lot of projections in the show, including projecting through the mirror film activities going on. Ian then showed mirror panels being installed on the set, and photos from the show. The students used two-way mirror material with things reflected in the mirror wall and with people standing behind it to create a ghost effect. They did a lot of production video activity in the play.

In the spring, FLC produced Alice in Wonderland where they focused a lot on video including live video, and they included the motor-run turntable for this show, so students got to experience automation and video production. Ian showed video from this show. For this production they got a SCRIM, a special kind of SCRIM that picks up projection nicely. They used shadow puppets operated by actors and projected the live video onto the SCRIM. They also played live video with which actors on stage interacted. In addition they included object tracking with live video, and facial tracing where an actor playing the Cheshire Cat had a webcam focused on his face and while he stood just off-stage, and they were able to track the actor's face and voice and project it onto a digital puppet of the Cheshire Cat.

They also used an X-Box Connection Motion Tracking where they had an actor live offstage doing the movements for cards, and then the computer sent them through and they were tracked onto a digital puppet. Other actors did the voices off stage.

Ian noted the production was a growing experience for David and him and all the students, including the technical students, and for the acting student learning to interact with technical aspects of production (including green screens).

Folsom Lake College production plans for 2019-2020:

In the fall of 2019, FLC plans to put on “The Hot L Baltimore” on Stage 2, and in the spring of 2020 they will put on “Pippin” on Stage 1. And FLC will expand offerings at the El Dorado campus center: in the fall they will offer an acting class for the first time in years (David taught it many years ago), and in the spring they will put on a site-specific Shakespeare play somewhere in El Dorado county. The idea is to perhaps do a production of “A Midsummer’s Night Dream” at a winery, to be directed by a professor who is also directing the beginning acting class, but they haven’t landed on a specific location yet.

David Harris noted that the pairing (of the play with a winery venue) is based on a new Viticulture program that will be at the El Dorado campus which will along with that at UC Davis is one of the few in this state, so the Dean was keen to find ways to bolster its importance to help it remain a vital program (and it is a new program). The Dean’s idea was to pair it with Theatre, so it seemed like a natural way for Theatre to expand up there, and hopefully it will flourish especially with great high school partners like Paul (Tomei, El Dorado H.S.) up there.

Ian then turned the discussion over to Scott Adams for an update on Sierra College’s Theatre Arts program.

### **Sierra College Program Review/Updates**

Scott Adams began by giving an overview of the degree and certificates offered by Sierra College in Theatre Arts, including an AA Degree and an AA Degree for Transfer in Theatre Arts, plus two Skills Certificates, one in Stagecraft and one in Costuming. Scott shared that a brand new multi-disciplinary certificate will start in the fall (2019) headed up by Rob Johnson, and will start with classes in commercial music and other areas.

Scott turned the discussion to Rob Johnson who shared that the Certificate will be an interdisciplinary program combining the resources of both the Commercial Music end of the Music Department and Technical Theatre (from the Theatre Arts Department). The program will train people to have a wider breadth of skill sets. Sierra will be training students in Studio Recording and On-location Recording Techniques, Live Sound Reinforcement, the Entertainment Industry, and there will be an AV class, as that is where the work is when someone first gets out in the industry. The program will also include training in Lighting, Stagecraft, and Stage Crew. Rob noted that Sierra College has such a strong Technical Theatre program on campus that to not offer a combination of those skills just didn’t seem right. There will also be a business entrepreneurship component to address the reality of the gig economy where people will have 50-75 1099s each tax cycle. The new certificate program is launching in the fall and it is already getting interest.

Scott Adams said that they look forward to adding it to the certificate programs, and it will provide a niche that people are looking for. Rob Johnson noted that it will enhance the paths towards gainful employment for so many students.

Scott then turned the discussion over to Debra Hammond to discuss some additional niche courses offered in Technical Theatre at Sierra College. Debra Hammond shared about the Properties class which is one of two classes taught in the state with the other being offered in Southern California. It is a specialty class that teaches a variety of different mediums to build properties. The other course is a

Scenic Painting class which is very specialized and the department is proud to teach that at the community college level, and was fortunate to get that class through before it became difficult to do so. The Sierra College Theatre Arts department also teaches two costuming classes, including a Costume Construction class, and a Costume History class. Both support the Costume Skills Certificate.

Scott noted that the Department learned in the recent program review that while it offers certificates in Costume and in Stagecraft, not many students were applying for those awards. They looked at the data, and though limited faculty were able to teach these classes, the Department was able to adjust schedules so that every academic year starting this fall (2019), the Theatre department will offer all classes each year (versus the prior rotation where a class would be taught once every two years). The prior cycle might have contributed to why certificate award numbers were lower than desired. So Sierra College's Theatre Arts Department will now offer (for the Stagecraft Certificate) Scenic Painting in the fall and Props in the spring, and (for the Costuming Certificate) Costume Construction in the fall and Costume History in the spring.

Sierra also added a Stage Management class which Debra Hammond taught for the first time this past spring. Debra said that it was interesting teaching the class. She noted that each time you teach a class for the first time there are some bugs, which there were, and there were also successes. They just completed the first half of the Final today, where students called three scenes from a show and it went very well. She was proud of them.

There was also a job shadow opportunity during the term. T.J. Kearney, a Tech Theatre student of Sierra about 10 years ago, who went on to Cal Arts after his time studying at Sierra and who had expressed interest then in Stage Management which he pursued at Sierra and Cal Arts followed his love and started \_\_\_\_\_(???)

Debra turned the discussion to Thor Tivol to speak on in more detail. Thor noted that T.J. had success with several shows and the big one probably was premounting (?) with Deaf West Theatre "Spring Awakening, The Musical" which had an unlimited run on Broadway and T.J. served as stage manager for that, and it was performed at the Tony's and at the White House.

Debra Hammond said that T.J. Kearney was in the Assistant Stage Manager (ASM) position of "The Lightning Thief" when it came to Sacramento this spring and he got permission to bring in students for job shadowing for 3 of the 5 performances. Two Sierra College Technical Theatre students came per show, (for a total of six students), and were able to shadow both T.J. Kearney and the Stage Manager while they were actually calling the show. All six students came back jazzed and determined that this indeed was the career they wanted. They were so excited that they couldn't sit still. The Theatre Arts Department loves to bring former students back to talk with current students about their real in-action experiences in the professional world. So shadowing is a wonderful experience.

Scott Adams said that he's excited about Stage Management as a new class and that moving up the pipeline, students who have taken the Stage Management class can now immediately move into ASM and eventually Stage Manager positions.

Scott shared that other new classes at Sierra College will include "Acting for Musical Theater," beginning this fall which will Scott will teach, and already enrollment is up for that. Secondly, a "One Acts" class is still moving through Curriculum. The department aims to offer it on Fridays where it will consist of

lecture in the morning, and rehearsal later in the day. Sierra has been offering this via Independent Study and brought it back to Sierra when the department became able to utilize another room for which it had received recent sound and lighting upgrades. "One Acts" will start as its own class soon, perhaps the year after next (i.e. perhaps in 2020-2021).

Scott noted that this past year Sierra College's Theatre Arts department put on "The Laramie Project" which Debra directed in the Fall, and "The Addams Family Musical" (directed by Scott) this spring. They partnered with Sierra College's Mechatronics Department on some technical elements. Thor Tivol described how in prior musicals the Department needed to move large pieces of \_\_\_\_\_? and moving these was easy but stopping them was challenging. In the past, wagon brakes to stop the movement were used, but they were challenging, especially when many actors dancing and acting on them. Wagon brakes work fine, if the floor is perfectly level. But pieces didn't stop moving where the floor is shallower, and wagon jacks broke where the floor was higher because of the weight placed on them. Because Thor and Patrick took Mechatronics courses in the past, they recalled a section in one of the advanced classes on pneumatics. The Mechatronics Department loaned them a pneumatics system and he and Patrick came up a way for the pneumatics to engage casters to move parts around, like staircases, and keep them safe too. With the pneumatics, pieces could be moved with a push of a button. The elevators were donated to Sierra by industry so they were older and posed some issues that Thor and Patrick and others needed to deal with, and they asked for new pneumatic cylinders for this year and will receive them. It's a key technology. Patrick Thrasher noted there was another system they could have gone with called Air Casters but it was cost-prohibitive. So he and Thor worked with Mechatronics to cobble something else together, saving the department thousands of dollars. To what they did with air casters would have cost the entire show budget. They made the system modular and reusable. Patrick Thrasher noted how generous Mechatronics was to help Theatre this time, and Theatre has helped Mechatronics at other times but in this case saw the writing on the wall as will be doing musicals every two years. Thor noted that the technology is useful for non-musicals too, including "Jekyll and Hyde" and any time you have a heavy rolling unit on the set that you need to raise and lower quickly. Thor referenced Yale University's Tech Notes, and he borrowed from 2-3 different articles, and worked with pneumatics and cantilevers to make it work as the pneumatics alone could lift only 100 pounds, and they needed to lift 300-400 pounds (hence the cantilevers).

Scott Adams noted that therefore the Theatre Department has been granted 30 pneumatic cylinders starting next year, and will also receive a Q-light system, EMX-controlled winches, and three moving \_\_\_ lights.

Thor Tivol noted that most professional shows use Q-light systems which Sierra College has not had.

Productions for 2019-2020:

Scott noted that in the fall Debra Hammond will direct "Noises Off" and so will be looking at stage rotation a bit. They are looking at options for the spring show, and have some ideas with the program to be announced soon.

### **Discussion and questions from the panel to the Colleges**

Ian opened up the discussion for advisory input related to course offerings, what students are doing, ideas from the industry point of view, etc.

Herb Garman thanked everyone for coming to Mondavi Center in December for the fall advisory meeting. He said that they enjoyed hosting it. It was a treat for the Mondavi Center staff, and that the meeting was exciting and it was great having students there.

Scott Adams thanked Herb and said the fall meeting was very engaging, and thought-provoking, and that the students got so much out of it from the professionals and that's what this is all about.

Debra Hammond said that they have new ideas for the Advisory meeting to be held this coming fall regarding a new and exciting place to go.

Herb Garman asked Debra if the Sierra Stage Management program is only for traditional theatre? Debra responded yes, for right now, and Herb wondered if there would be opportunities for non-traditional theater. Debra responded that maybe down the road, noting that she her experience in stage management if focused on traditional theatre, but maybe down the road that will change as she is looking at retirement, so someone else will then be teaching the class other than her.

David Harris asked if there was a Sound Reinforcement class that FLC was working towards?

Ian Wallace said that the music department offers the Sound Reinforcement class which Mika took this past semester, along with Mason and Max, so 3 people were in it. The class focus is on live mixing, live events, working concerts, etc. and mostly on live mixing. Rob Johnson noted that the FLC class is being taught by a former Sierra student. Ed Lee asked what is Sound Reinforcement, and Ian Wallace explained that since it is a class in the Music Department, it is geared towards live mixing, live events, and focuses on concerts, but it is also supposed to be geared towards mixing sound for musical theater. It's basically all live mixing activity. Cameron Hoyt said that for their final project students had to design \_\_\_\_? using the reinforcement process.

Mika Moors said that the FLC Music Department's Live Sound Reinforcement class gives lots of hands-on set-up of sound systems and learning how it works digitally, and by analogue. The class covers all the equipment, and setting up. They went through how to schedule things as well and what is expected from a sound technician. Ed Lee noted that these sound like practical applications that they were learning in the class. Mika agreed and continued in response to a question by Cameron about their final project, noting that they had to design a PA system for three different style theaters or venues with different capacities for people. They had to design a PA system and find all the retail prices and do the budgeting for it. They had an unlimited budget but still they needed to list it all to know how to do it. They also had to make a detailed show schedule noting when people need to arrive, what needs to be done, etc. Ed Lee asked if there was anything in class for design work for straight theater and Mika responded saying no, it is just an introduction.

Herb Garman said that they are amazing skills that you're learning. The Mondavi Center would love to have individuals with those kinds of skill sets. The Center normally brings people in who are interested in sound, and trains them up through these areas. The Center has A1s, A2s, and then lead audio engineers and then their heads. They set up systems, live mix and work with \_\_\_\_ boards, but it's all live. It changes all the time. When their staff get into a career position, he'll ask them to price out the system, contact vendors, give him the prices and go through the PO process. So students here are learning the basics of what the Mondavi Center staff does, right now. And those are some really good skills.

Mika Moors said that there are a couple of classes in the certificate. She's been working for a few semesters on it as they don't always offer all the classes for it but she has one or two left and then some work experience units. And she's doing the technical certificate as well. This process is through the Music Department. She thinks the certificate is pretty new as the first time she went to the counselors' office to talk about it, the counselor didn't know what it was. David Harris asked if it were the Commercial Music program? Ian Wallace clarified that Live Sound is one certificate, Commercial Music is another certificate.

Ian then asked Jerry Montoya what they might need at B Street, like interns and Jerry said they needed a bunch of people to work for them for free! He noted that they just opened a new theater a year and a few months ago and they gained a lot of information in the first year, and now he and Buck are spending a lot of time in meetings looking at how to make the system leaner and more flexible. He did over 300 shows in the other space, and he knew every nook and cranny of how to produce in there and now he is in two brand new theaters and he doesn't know how to produce in them, and that's his job. Learning the audience experience is their biggest goal as that's the prism they always look through: how to make it intimate and so that the audience leaves with an emotional reaction to the event? That's what he likes about what is done here, as you take all this tech and make it have emotional impact, which is amazing. That's what they (at B Street) are working on.

Jerry continued, noting that with the most recent shows, getting into a higher success rate for him as a producer has made him happy and Ian is designing their next show after this current one coming up. It's always a blast to have him out there. B Street is a commercial theater and does a lot of shows and they also have a music venue that is something that they are now learning how to deal with. He has been in theater for about 30 years and has never been in the concert industry and now he is. It's fun and also a huge challenge. They (musicians, concert producers) show up and want certain things that would take him 4-5 days to get but they say the show is in an hour. It's been a blast to deal with and to deal with new people. B Street has a technician from FLC from the sound department and Patrick Sweeney was here and the artistry in that alone has been his favorite thing. The sound in his theater is quite impeccable and to have artists come in and then walk out (post-show) saying they have never had sound like that, and saying "invite us back" and they will lower their rates. Jerry would love to have more students come through and sit in the booths and they've been so busy they have done a weak job on that and he would like to do better. They have City College right down the street and AR (American River College) is not much farther and Ian comes down, and there are a lot of great students. Jerry came out of City (College) and has worked all over town, starting as a generalist doing theater, stage managing, propping, sound designing and eventually he realized that it has been 30 years. He told the group to please come see shows and he can always be reached through Ian.

David Harris asked who is Jerry Montoya's Stage Management staff (at B Street). Jerry said that B Street generally has two staff people and they rotate them through. They use their stage management people very differently from most theaters mainly because when they used to do 22 shows/year, he served as production manager which was impossible. At the time he had 3 stage managers and he platooned them: he assigned an ASM, a prop person, and a design team to them, and the stage manager was basically a producer and Jerry served as an umbrella over them. If they came to an obstacle they couldn't overcome, it was Jerry's job to help him. Though Jerry comes from regional theater originally as a stage manager, now, he generally has 6-10 interns/year but they are not a regional theater in that sense though they are morphing into one, as a performing arts center/regional theater. They are no

longer a smaller, flexible theater. But if you want to be a stage manager at Oregon Shakespeare, or on the road, B Street is not that path. But if you want to be in film or television production, B Street is actually a pretty good beginning point because you are producing your own show. Or if you want to run your own theater, B Street is also a good starting point. They have been recruiting with that in mind. Now they are definitely moving into a new approach. Where a Stage Manager used to do all their own audio programming, it's now impossible. Having several designers working on a show is a new thing for them. He and the Associate Artistic Director began a push about a year ago and reached out through a Facebook women's group and the Production Management Forum to focus on hiring designers of color and women, particularly those early in their career, because if B Street doesn't hire them, who will? Being one of the rare people of color in the Theater industry in Sacramento, it's been a focus of Jerry's for a long time, and now they have the funds to do it. Jerry continued noting that people are applying and are surprised B Street is hiring them, and flying them out, and putting them up. They are surprised that a Facebook ad turned into a job on the west coast. Jerry concluded by inviting the group to come see a show: it's a great space and we'd love to have you.

Ian Wallace asked Ed Lee if there was anything else he wanted to share regarding Capital Stage, like about interns coming in, and/or things they were looking for with entry-level people? David Harris followed on with a question to Ed Lee: Are you getting enough of the apprentices that are applying for the position? Are you getting mostly acting and directing apprentices?

Ed Lee said that Capital Stage was getting mostly acting and directing apprentices. He said that they would love to have more technical-minded apprentices - it's so rare. He has been with the company 15 years, and the entire time he's been there, watching the apprentice program from its inception to now, they have only had 2.5 interested in audio and one into lighting, in the last ten years! It's surprises him. This year was the only one where they had more tech-minded apprentices, and they only had four. So if anyone knows anyone . . .

David Harris said that he has noticed Capital Stage has done more projection, and mentioned "Russell." Ed Lee said that he always encourages people getting into theater and specifically tech, to get into projections. Projections are popping up more and more in theater, and they are making him do it, and he's a sound designer! If you do bump into audio engineers chances are they also double as the projectionist, since those things generally have the same language and you're using the same equipment and specifically software. In response to Thor Tivol's question about what software they are using, Ed Lee said that Q-Lab which is the industry standard runs the sound, lights and video: he'll do the programming of that (audio and video). When doing editing not in the queuing software??, he'll use Mixcraft 8 which doubles as video editing. A lot of audio editing software doubles as video editing, so think about how they go hand in hand.

Jerry Montoya added that B Street's most recent lighting designer jumps out now as a programmer for projections and that's become a very useful skill, particularly when you are jumping from gig to gig - not just design gigs but technical programming and she's working in Isadora and Q-Lab, all the different projection languages and applications. It's coming out huge for them.

David Harris said that FLC won't have enough students to take a projection course any time soon. Ian Wallace added that therefore, the way they do it, is that he usually has one or two students assist him and they do the programming through working on the shows, but FLC doesn't have the specific video projection class. They do have some students on the film side of things like in the Film Making class,



who have taken some of those skills over to theater in projection, starting from film editing and moving in that direction.

David Harris added that there are also those on the film side move into projection. It's usually an awkward transition. It's like two sports that play with balls but they're different sports. Jerry Montoya said that it sounds like it might be a better fit with FLC's Fine Arts department as opposed to video since it's more out of that mindset.

Rob Johnson said that the new Sierra College AV class will address projection as well. It will address it more with the basic foundational elements, like Interfacing, Switch Gear, the basics of video like how to do a basic three camera shoot and it will also be for public events, the Holiday Inn type of thing. It would be great to take some of the motivated students from that type of a class and get involved in addressing some of the projection needs. That's kind of the long-term vision for it, but initially it will be bare bones. We'll have 3 or 4 different models of projectors, and probably four Black Magic Cameras and some basic Switch Gear - it will be more AV style where you can set up a projector, but to use it artfully will be another jump.

Herb Garman noted that the Mondavi Center has a Master Carpenter position still open. It's a twelve-month career staff position which means full benefits and it is a leadership position, so if you know anyone looking for that kind of job (let him know). It would be more rigging than building. It would be for Master Carpenter/Head-Rigger, safety training, and maintenance and repair. Thor Tivol asked if the candidate needs to be ATPC certified and Herb said they would need to get the certification within the year and the Mondavi Center will probably reopen the search sometime this summer.

Scott Bertram asked if the colleges have a course centered more around the business management of theater and the drawing in of the audience and making money whenever possible. He noted that we talk a lot about the tech side but his background is more in business management. Ian Wallace said that such a class is not offered at FLC. Scott Bertram added that he would like to bring the younger generation into looking at how do you run an entire theater, not just a show or a stage or a technical program, but how do we bring all of it together from advertising to staffing i.e. the true business management model geared towards theater, and if that doesn't exist he might be interested in looking for how to do it, if there is a need for that.

In response, Debra Hammond said that she has seen this kind of class more at a four-year college or university. When she was teaching at UCLA, they had a rather large program in that. Herb Garman said that graduate-level is really where you find that kind of program, like the Yale model. They have the Yale School of Business and working with the Drama department. Usually he has seen that at the graduate level where once you have learned all the basics, and done your work, you now learn how to run the thing. Ian Wallace added that those are definite skill sets that every theater would like.

Scott Bertram said that even at the High school level it would be good to expose kids, saying you should at least be thinking about this. It's not all just being on the stage and acting, but this is a business and if you expect to make any money at this, you need to know how the money is made. Ian Wallace noted that FLC has a Theater Club on campus and that does their own shows and produces them in the drama lab and this last weekend they had their show, and that kind of thinking was the big push for them. They got the show up, but did they tell anyone it was happening? Definitely growing in learning.

Herb Garman said that at his MS college they did teach this to undergrads, and went through marketing, accounting, and management, and they had to put together projects and events and a number of things. But that was a four-year level college.

Scott Adams said that Theatre Management is not something Sierra College has had in curriculum but people come to him and say they want to teach that class. He remembers years ago Carson Wiley taught a theatre management class at CRC (Cosumnes River College), so that course was at the community college level, and included all those aspects of it. Scott took that class and learned a lot from it, from publicity to marketing to fundraising.

Scott Bertram said that he has worked with lots of directors, and they have a great idea, great show, but the missing link is how to bring audience in, where to put posters up, how to get into the community and know how to create a buzz about a show. Paul Tomei added that there are many valuable offerings often missed by the community. Jerry Montoya said that if you look at broader Sacramento, we're considered a successful theater region and see 1% of the region coming to the theater. If 1% came to B Street, we'd consider that a raging success. So for 99% of the people it's not on the map for them. How to get past the 1% - that's B Street's constant push. That's the question every theater in America is asking: where is the next audience coming from? Thor Tivol noted that there are so many more entertainment opportunities available to people now.

Debra Hammond said that she thought they were talking about two different things though. Business management and marketing are two different worlds. Scott Bertram added that his initial comment was about colleges and what courses they might offer and the discussion morphed into the other issue.

Thor Tivol said that Sierra College does have a business department but they don't get a lot of crossover. There are some entrepreneur classes. If you have a small business you need to be aware. Rob Johnson added that this work is the guerilla style of doing business and you have an accountant or are your own if you have 50-75 1099s/year. People at Sierra were creating their own hybrid majors and those who wrapped their heads around the entrepreneurial aspects were homeowners in their mid 20s. Thor Tivol said that it's a gig economy, with weddings, the stagehands' union. If you're lucky you are booked 4-6 weeks out.

Catherine Morris said that this connects with a challenge she sees faced by students, as a counselor at Sierra College, where they are now specializing counseling by interest area. Often she has students who are very creative and think they can't make a living in theater so they go for a straight business program, but she says to them "wait, there is an opportunity for crossover." She talks with the counselors who have Business as an interest area and says to them that when they find students who have this creative interest too, let's make sure we give them these opportunities and see how they can blend them. Catherine then asked the advisory group where to send students to get more information. Like UCLA, it was mentioned, has a program.

Debra Hamond said that students would need to look at graduate programs she thinks. Catherine asked if students would they do a business degree and add in theater consecutively and Debra said they could look at a Theater Management bachelor's degree.

Catherine Morris also said she has a goal of encouraging students do job shadows and get that exposure. She thinks students don't realize what their job/career options are, as no one shares that

there is this vast array of careers and it doesn't just have to be business, and it doesn't just have to be acting.

**Conclusion:**

Ian Wallace brought up the Fall meeting date and location.

Scott Adams and Debra Hammond noted that there is not a date yet. They discussed October or early November as an option, most likely on a Monday night, as Mondays, Debra noted, are often a dark night and everyone seems to be off. Debra spoke with Christian Johnson about possibly having the meeting at Broadway Sacramento. In summary, per Debra Hammond and Scott Adams, the details are pending!

Ian asked for further comments and questions and when the group indicated that all had been addressed, he thanked everyone and adjourned the meeting.

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